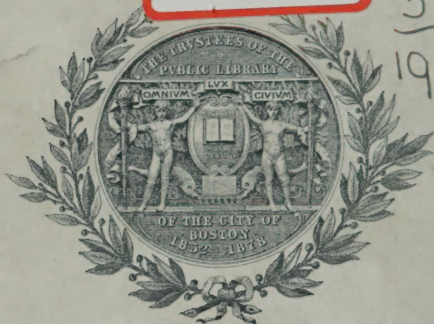




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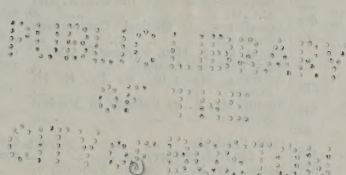
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AND SINGING-CLASS CIRCULAR

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PUBLISHED ON THE FIRST OF EVERY MONTH.

The death of Mr. F. G. Edwards hastens some changes in the character of the contents of THE MUSICAL TIMES that for some time have been contemplated. A special feature of the Journal during recent years has been the illustrated articles on cathedrals, churches, and public institutions, to the compilation of which it may be claimed that the late Editor brought great zeal and exceptional natural aptitude for the investigation and marshalling of details. It was obvious that this interesting and unique series could not be permanently maintained, if only because of the exhaustion of subject-matter. These considerations and the commencement of a volume have suggested that the time is opportune for a new departure. The space previously devoted to illustrated articles will now be occupied mainly by critical, historical, and educational matter that will, it is hoped, appeal to a large class of readers and be generally not less interesting and useful than the series more or less abandoned. The rapid and, to many people, bewildering developments of modern music will receive a due proportion of critical attention, and the progress of music in church, chapel, and concert hall, with which THE MUSICAL TIMES has always been closely associated, will receive all the record and encouragement that can be given.

The Journal will contain, as heretofore, notices of all important musical events in London and the Provinces, Foreign Notes and Reviews, Answers to Correspondents, etc. It will thus comprehensively survey the whole field of musical activity in a form which, it is believed, will be acceptable and helpful to readers at home and abroad.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1910.

FREDERICK GEORGE EDWARDS.

BORN, OCTOBER 11, 1853.

DIED, NOVEMBER 28, 1909.

To some of us the musical outlook this month resembles a stricken battle-field. At the season when peace, joy and hope should reign our harps are tuned to notes of sadness. None of the losses it is our mournful duty to record affects us more severely than that of Frederick George Edwards, who was Editor of the *Musical Times* from April, 1897, up to the time of his death. He was seized with illness on November 18, and he paid his last visit to our office on that day. Pleurisy and pneumonia supervened, and on Sunday, November 28, heart failure carried him away in the presence of his wife, son, and daughter. He died at his residence, Canfield, Potters Bar, Middlesex.

The funeral took place at Potters Bar Cemetery on December 2, and was attended by many relatives and friends. Wreaths were sent by the Royal Academy of Music, the Association of North London Presbyterian Choirs, Sir George Martin, Mr. and Mrs. Ben Davies, and other musicians and personal friends. The Rev. Arthur Outram, Vicar of Christ Church, Little Heath, and the Rev. Dr. Monro Gibson conducted the service, which was held at the family residence. Sir Walter Parratt played In Memoriam music during even-song at St. George's Chapel, Windsor, on the day of the funeral, and memorial hymns were sung on the Sunday following, in many churches and chapels. At Christ Church, Westminster Bridge Road, one of Mr. Edwards's tunes was sung to the hymn, 'I will lay me down in peace,' the whole congregation standing.

Mr. Edwards came of an Essex family, and he was born in London on October 11, 1853. He was first educated at a Brixton Hill boarding-school and afterwards at Dedham Grammar School, and (in 1868) at King's College, London. In 1869 he entered a business house in the City of London. This afforded him an experience of orderly methods that was of great value to him in after life. Even while at school he had acquired some skill in organ-playing, and he now took lessons from Mr. William Beavan, of St. Mary's Church, Kilburn, and later from Mr. Henry Frost, organist of the Chapel Royal, Savoy. The young organist was soon able to deputise and even to give recitals, and in 1873 he played in Exeter Hall. In 1872 the Rev. Newman Hall invited Mr. Edwards to play the organ and train the choir in connection with some special services given in St. James's Hall. On July 20, 1873, as his very interesting diary records, he

was invited to play at the Rev. Newman Hall's then famous Surrey Chapel (in Blackfriars Road), and on September 20 he was appointed organist. The singing in this circular chapel (long ago disused as a place of worship) was chiefly congregational, and as there were often between two and three thousand persons present the effect was inspiring.

The success of his work at Surrey Chapel, and the vista of teaching engagements it opened up, led Mr. Edwards, in 1875, to resolve to abandon business and to qualify himself more seriously for the profession by entering the Royal Academy of Music. At this institution, which has trained so many well-known British musicians, he studied organ-playing under Dr. Steggall and passed through the regular curriculum.

In July, 1876, Mr. Edwards migrated with the Surrey Chapel congregation to the newly-built Christ Church, Westminster Bridge Road. A fine organ by Lewis was erected in the new edifice, and was a luxury much appreciated by Mr. Edwards and many well-known solo players of the day.

On one occasion the late Right Hon. W. E. Gladstone attended a service. A few days later, at one of his celebrated breakfast parties, the Rev. Newman Hall being on one side and Dean Church on the other, the great statesman spoke with high approval of the organ accompaniments, and added that he thought organists were often prone to display themselves and their instruments rather than to assist the devotion of worshippers. The Rev. Newman Hall at once wrote down this testimony, and asked Mr. Gladstone to sign it, because such an opinion would greatly encourage his young organist. Mr. Gladstone expressed his surprise at the youthfulness of the player and granted the request, and the document is now amongst the numerous valuable autographs cherished by the family. The following is the text:

MEM.—The Rt. Hon. W. E. Gladstone, M.P., having attended worship at Christ Church, Westminster Road, on Sunday evening, June 2, 1878, expressed his approbation of the practical nature of the performance of the organist—who seemed anxious to promote the efficiency of the worship, and not to exhibit his instrument or himself.

(Signed) W. E. GLADSTONE.

June 13, 1878.

Increasing demands upon Mr. Edwards's time forced him to leave the Academy in 1877, but he continued to study counterpoint and composition under Mr. James Higgs. In 1879 he sought and obtained help of a far more enduring character by marrying Miss Lydia Jessie Williams. It is a very remarkable coincidence that his loving and loved companion, who now with resignation mourns her loss, was born on the same day and in the same year as himself. In his merry moods, and happily they were frequent, he would momentarily daze new friends by gravely stating that not only were he and his wife born on the same day, but by another remarkable coincidence they were married on the same day!

In 1881, Mr. Edwards resigned his organistship at Christ Church and accepted a like post at St. John's Wood Presbyterian Church, where the pastor was and still is the Rev. Dr. Monro Gibson. At this period he began those literary-musical studies which have been the chief accomplishment of his life. In 1885 he undertook the editorship of 'Common Praise,' and this book was published in 1887. Later he wrote a series of articles on the Brontë family, which appeared in the *British Weekly*. In 1891 he contributed his first article to the *Musical Times*, then under the editorship of the late Dr. W. A. Barrett. It was on Mendelssohn's 'Hear my prayer,' and it revealed that trend in the direction of a deep appreciation of Mendelssohn's life and music that developed so strongly in later years. Another article from his facile pen appeared in the *Musical Times* for November, 1892, and was on musical settings of Tennyson's lyrics. Books written or edited about this period were 'The Romance of Psalter and Hymnal,' 'United Praise,' 'Musical Haunts in London,' 'Selected Psalms for Chanting,' 'A History of Mendelssohn's Elijah' (an absorbingly interesting and valuable book), sketches of the lives of Sir George Grove (with whom Mr. Edwards had a voluminous correspondence, all of which is methodically filed) and Dr. E. J. Hopkins. Meanwhile he was (from 1887 to 1897) assisting to answer correspondents of *The Musical Herald*, and later he contributed many important articles, (the chief of which is that on Arthur Sullivan), to Leslie Stephen's monumental 'Dictionary of National Biography' and to Grove's 'Dictionary of Music and Musicians.' Another still later contribution to historical literature was his share in the Catalogue of the exhibition of the Musicians' Company. From 1906 until his death he contributed regularly to *The Guardian*, under the signature of 'Diapason,' a series of 'Notes on Church music.'

In 1905 Mr. Edwards resigned the organistship of St. John's Wood Presbyterian Church, in order to devote himself more completely to literary work. The esteem and deep regard felt for him by the congregation found some expression in handsome presentations made to him on his retirement. The twenty-four years' service at this place of worship was one of the happiest and proudest of Mr. Edwards's memories.

Last year he began what promised to become for him a new field of activity. He lectured before large audiences in Edinburgh and Glasgow on 'The importance of praise in the Church service.'

It may not be meet that, in these columns, all concerned during recent years in the production of this journal should express fully their admiration, respect and regard for their late chief. But at this juncture some personal tribute may be excused. They would like to record their appreciation of the ability and painstaking which Mr. Edwards brought to bear not only upon his own ample contributions, but upon the general ordering and tone of the journal. In his onerous and often difficult work he displayed a consuming

passion for accuracy. A slip passed over in the stress of 'making-up' would occasion him positive distress. But the strain of the work was generally pleasantly mitigated by his lively and humorous sallies. He was an incorrigible punster, and could through his whimsicalities keep the ball of conversation rolling to the accompaniment of innocent laughter. He was far from being enthusiastic over the development of modern music. Handel, Bach, Mozart, Beethoven, Mendelssohn, the hymn-tune writers, and the English Cathedral school had for him much greater fascination. He did not compose for publication, and he often deplored the quality and quantity of the output of musicians less conscious of their limitations than he was of his own.

In the *Musical Times* he will be best remembered by his educationally suggestive interviews with musical celebrities, and the long series of articles on cathedrals, churches, and educational institutions upon which, over the signature 'Dotted Crotchet,' he bestowed so much care and erudition.

A genial comrade, an exemplar of thoroughness and accuracy, an indefatigable worker with high ideals of duty, less perhaps to himself than to others, his memory will always be cherished by a large circle of co-workers and friends.

No separate photograph of Mr. Edwards being available, we present as a supplement a family group showing Mr. F. G. Edwards on the left, his father in the centre, and his son on the right.

THE CHAMBER MUSIC OF WILLIAM BOYCE.

By H. C. COLLES.

The statement that Handel in the latter years of his life completely overshadowed musical activity in England, is one which is sometimes accepted with too little reserve. Its truth in a certain sense is beyond question. When we think of music in England during the first half of the 18th century, the figure of Handel rises before our eyes and looms so large that no other appears to be of any appreciable importance. If we try to look beyond him our attention is naturally attracted to the various musicians who were set up as rivals to him—Buononcini, who finally decamped and left Handel master of the field; Maurice Greene, whose concert at 'The Devil' tavern called forth Handel's famous jest that 'Toctor Greene had gone to the Devil'; and others who, like Greene, have been finally disposed of by posterity. But though Handel's supremacy is not to be disputed, we are sometimes too ready to assume that the work of men who never attempted to rival him is altogether negligible. Church musicians, who after all have been the strongest and most consistent amongst English musicians, can claim a certain amount of attention for good work done in their branch of the art by Handel's lesser contemporaries, and though a summary verdict might be given against Dr. Greene's concerts, his anthems still survive with honour. The name of Boyce at once suggests

the great collection of English Cathedral Music, and further reminds us of one Service and perhaps half a dozen anthems which are to be heard in most of our cathedrals. A well-known professor remarked publicly, when a sonata by Boyce was played at a concert some time ago, 'I have played Boyce in A some thousands of times, and of course we do several of his anthems, but I think I never heard any instrumental music by him,' and this probably represents the attitude of many musicians fairly accurately. When we compare the instrumental and the choral music of Boyce, we feel that circumstances played a large part in the judgment which killed the one and saved the other alive. The sonatas are quite as good in their kind as most of the anthems in theirs. We find the same excellence of workmanship, coupled with some uncertainty as to what constitutes a distinctive musical thought, and indeed a vagueness of perception which sometimes allowed the composer to write when he had no particular musical idea to express. The circumstances which had such decisive effect upon the two branches of work, were that almost immediately after these compositions appeared, instrumental music in other countries blossomed into new forms of beauty which far outstripped the limits of Boyce's work, while the distinctive church forms of anthem and service remained undeveloped for many years after, so that the composers of the period were never directly superseded. But because Boyce's chamber music was thrown into the shade soon after it was written, there is no reason why musicians to-day should not form a just estimate of it. Fortunately we are getting past the elementary stage of criticism when one style of work is complained of because it has not the qualities of a different style, and we may look at the twelve sonatas for two violins and bass which Boyce wrote about the year 1747 and discover what distinctive characteristics they possess.

The most promising fact which strikes one on looking through these sonatas is that they are by no means all on one level. There are movements which are attractive at the outset and hold the interest well throughout, while others are wholly dull and conventional; some attract attention through the initial interest of their ideas and do not maintain it afterwards. This in itself makes them worth consideration, for it shows that Boyce was not a dry-as-dust composer who turned out sonatas of one pattern as easily as he took snuff, and put nothing of himself into his work. On the contrary, no two of the twelve are alike in form. They contain some good fugues, but he did not always fall back upon the fugue for his principal *Allegro*; gavottes, minuets and giguees fill the place that the minuet constantly fills in the quartets of Haydn, and the slow movements are exceedingly diverse in form and style. The order in which the movements are arranged is entirely free, and in some cases one can trace the desire to give a specially pointed contrast in an exceptional arrangement. In the ninth Sonata (C major), for example, a severe *Canone grave sempre piano* (A minor),

in which the three parts move in strict canon, is followed by a particularly jovial number, whose only title is *Spirituoso*. Neither *Canone* nor *Spirituoso* occurs elsewhere. Though a slow movement followed by a quick one, the traditional

method in the overtures of Lully and Handel, is a frequent opening, it is by no means invariable. The second Sonata (F major), one of the most interesting of the set, gives an admirable instance of the contrary method:

No. 1.

Andante vivace.

Here is an excellent theme, full of freshness and vigour, and the first violin begins upon it without a note of preparation. Though the second violin is imitative, there is nothing fugal in the movement or indeed in the whole sonata. The composer shows himself in a genial mood, and gives his ideas to his hearers in a spontaneous fashion, with no display of scholarship. Indeed the mood is so constant here that there is scarcely an attempt at contrast, and only an *Adagio*

of eight bars divides the first movement from the second *Allegro*, which in turn is immediately followed by a *Finale* in gigue measure (6-8 time). There is certainly very little of the pedant in these sonatas, for although Dr. Boyce excelled in fugues, and some of these are excellent specimens, he, like the greatest of all fugue writers, did not despise a merry theme for them such as this one from the third Sonata (A major):

No. 2.

Allegro assai.

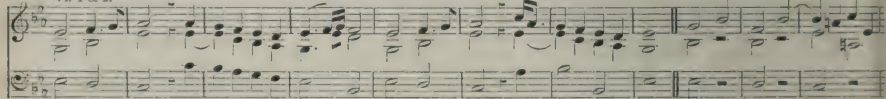
It is worth notice that this is followed immediately by an *Adagio* in F sharp minor in which arpeggio passages aim at, and to some extent achieve, a very definite emotional expression.

Boyce's slow movements are perhaps the most enlightening part of his work, for in them one sees him striving for articulate expression which was beyond him. There are of course several *Adagios* of seven or eight bars which merely link one movement with another, after the rather careless method of Handel. One little movement which stands apart from all others may be quoted in full. It comes from the fourth Sonata (G. minor), and

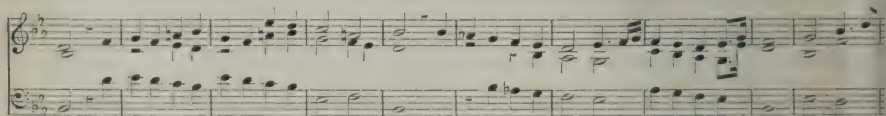
the mere fact that it is in E flat major marks it as an unusual experiment in key relationship, since elsewhere almost the only variation of key between the several movements of one sonata is found in the change from major to minor, or *vice-versâ*. The eight-bar melody is simple enough, and may sound trite to modern ears, but the expansion of every one of its features in the development which follows is by no means so obvious, and the effort to get fuller expression from the phrases by repeating them over wider intervals shows the composer groping after principles of melodic development which Haydn and Mozart were to realise more fully:

No. 3. *Grave.*

Vl. 1 & 2.



Cello figured for Harpsichord.

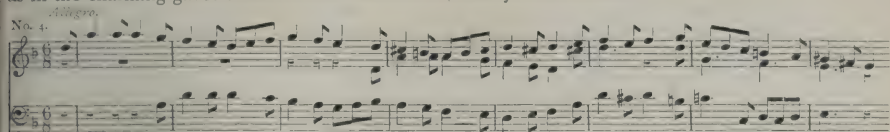


Among these sonatas there are a number of *Largo* movements, mostly in 3-2 time, which are entirely void of any distinguishing characteristics; but the *Andante* which begins the seventh Sonata (D minor), though very different in material and design from the *Grave* which we have quoted as Example 3, illustrates the attempt at wider expression. The number and variety of its rhythmic figures are remarkable, and all are used very freely. Such

movements suggest that Boyce was working in the same direction as C. P. E. Bach, that he was feeling after the slow movement which Haydn developed so wonderfully, but that, like C. P. E. Bach, he had neither sufficient of the genuine melodic impulse to create satisfactory subject-matter for a slow movement, nor sufficient technical grasp to make the best use of such material as he possessed. In more lively measures

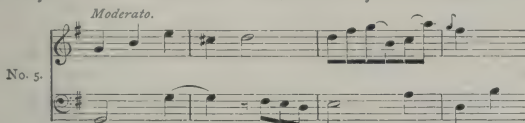
spontaneous tunes sometimes sprang from his pen, as in the charming gavotte which ends the fourth

Sonata, and the country dance which gives so much vitality to the seventh :



We might dwell upon several other numbers which have individual characteristics, especially the vigorous *Allegro* in D major, which opens the fifth Sonata, in which repeated semiquavers give a touch of something like orchestral effect ; or the syncopated theme of the *affettuoso* in the eleventh. We wish, however, only to draw attention to the

most striking case of thematic development which the set contains. It may be merely a chance, but it is certainly a happy one, that this occurs in the last Sonata, number twelve. The theme is more directly expressive than any of the others. Organists will recall the fact that the initial phrase in another key is used by Mendelssohn in an organ sonata :



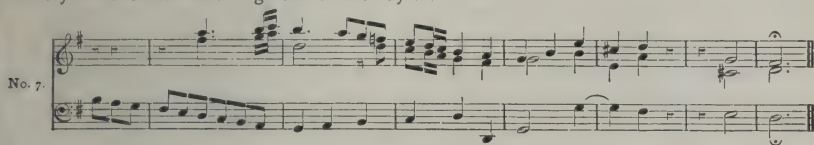
After its first statement, Boyce leaves it for the time being to develop the quaver figure, but he returns to it at intervals and always with a special

significance. Here is a most beautiful development of it which might have borne the signature of any of the giants who worked in later times :



There is poignant feeling in the way in which the phrase is pressed home and insisted upon, so that in five bars a modulation to the remote key of B minor is effected. That Boyce was wholeheartedly in love with this fragment of melody is

shown at the end of the movement, for after the conventional ending he reverts to it and lingers upon its wistful cadence. It is a momentary gleam which shows us the poet.



EBENEZER PROUT.

BORN, MARCH 1, 1835.

DIED, DECEMBER 5, 1909.

The death of Professor Ebenezer Prout on December 5 removed one of England's best known and deeply respected musicians. The story of his interesting career and many notable achievements was narrated with some fulness in the *Musical Times* for April, 1899. It is therefore not necessary on the present occasion, suggestive of memories as it is, to do more than briefly recapitulate the leading facts of his life. He was born at Oundle, Northamptonshire, on March 1, 1835. In 1851 he matriculated at the London University, and he had not up to that

period spent much time upon musical studies. After obtaining, in 1854, a London University B.A. degree, he became assistant master in a school, and afterwards for a short time carried on a school of his own. Then he began to study music seriously, and in 1862 he won a prize of £10 offered by the Society of British Musicians for the best string quartet, and later he was again successful with a pianoforte quintet. He became organist at Dr. Allon's Congregational Chapel, Islington, in 1861, and retained the post until 1873. In 1882 he was appointed Professor of harmony and composition at the Royal College of Music. Later he filled a similar post at the Royal Academy of Music, and in 1884 he also joined the staff of the Guildhall School of music. He was thus closely associated with the three chief educational musical institutions of the Metropolis. In 1871 he edited the *Monthly Musical Record*, and he became

successively musical critic of the *Academy* and the *Athenæum*, and also contributed many articles to the *Musical Times* and to Grove's 'Dictionary of Music.' Notwithstanding the onerous demands of this great pedagogical and critical activity, Ebenezer Prout found time for much composition, including three choral cantatas: 'Hereward,' 'Alfred' and the 'Red Cross Knight.' His editions of 'The Messiah' and 'Samson' are other instances of his activities. His edition of the former work was the fruit of much laborious investigation. Not the least of its recommendations is that it corrects numerous mistakes that crept into former editions. But perhaps he exercised a wider and more permanent influence over his generation by his luminous theoretical works than he did by his music, sound and scholarly as that is. His 'Harmony, its theory and practice,' and the series of manuals on Counterpoint, Canon and Fugue, and Form and Instrumentation, have had great vogue, and have shaped the musical thought of innumerable students. In 1894 he was appointed Professor of Music in the University of Dublin, and this post he retained until his decease. He was an active member of the Incorporated Society of Musicians. In 1904 his portrait, in his Dublin Doctor's robes, was painted by Mr. E. Bent Walker, and was presented to him by numerous friends and pupils. We are very glad to provide our subscribers with a reproduction of this picture. It is considered to be an excellent likeness of the Professor, and will form a fit companion to the portrait presented with our April, 1899, issue.

Prout had a phenomenal musical memory. He was a devout Bach worshipper, and probably knew this incomparable composer's music as well as any man in Europe. His attitude to Wagner's music was on the whole appreciative. To the extreme moderns he was less sympathetic. The present writer went with Prout to the first London performance of 'Heldenleben' (Strauss), and is not likely to forget the accompanying and subsequent expression of the Professor's opinion. Prout was a keen and brilliant controversialist, always able, in musical matters at least, to support his opinion by wise saws and modern instances. Punctuality was one of his virtues, and he planned his work with marvellous exactitude. He would tell you in March all that he meant to accomplish in the next few months, and on what day in July and by what train he would depart for his holiday, and it all came off. He was a rare linguist, a chess player, a great smoker, a raconteur of exceptional interest, somewhat of a Bohemian in dress, a genial and sympathetic friend, and his whole life was an inspiration to his great circle of friends.

The funeral took place in Abney Park Cemetery (London, N.E.) on December 9, in the presence of a large concourse of friends and representatives of the institutions with which he had been connected. The organ was played by Mr. John E. West, a relative and former pupil. There was no singing. The deceased musician's brother, the Rev. Edward Prout, delivered a simple, touching address that searched the hearts and comforted the spirits

of all present. It was stated that even during the last week of his painful illness the Professor commenced a new analysis of Bach's '48,' and that he had completed his account of the first four. On Sunday, December 5, he was in his study, about to commence the fifth Fugue, when one of his heart attacks came on. He felt that the great transition had to be made, and said, 'Lord, do not let it be long.' His prayer was mercifully granted.

It need hardly be added that the sympathy of all who knew Professor Prout or profited by his labours, will be respectfully tendered to his sorrowing widow and family.

HOW A TRUMPET IS MADE.

By D. J. BLAICKLEY.

I.—THE NATURAL TRUMPET AND HORN.

In popular language the word 'trumpet' is very commonly used to denote any wind instrument that is sounded by the action of the lungs and lips of the player without the introduction of an artificial reed (the lips must be regarded as a natural double reed). It must be granted that flutes are not included in the widely-embracing term 'trumpet' as generally used, but the lip-action required for these instruments so totally differs from that required for any instrument that by the widest use of the word can be called a trumpet, that no confusion ever arises between these two classes even amongst those most ignorant of musical matters.

Before treating of the trumpet in a specific sense, the word may in the meantime be used in the popular way to signify any metal wind instrument blown by the lips, for all that can be said in this article in regard to the craftsmanship and mechanical processes concerned in the production of the trumpet, using the word in its strict and limited sense, is equally applicable to any brass instrument. The difference between one instrument and another is in the design requisite to give a desired result, just as the design of a naval architect is directed to ensure the efficiency of, and the differentiation between, say, a cargo boat, a passenger liner, and a racing yacht, while the actual methods of construction are the same in each case.

A natural horn, a conch shell, or an elephant's tusk must, at a very early period of human history, have lent itself to the purpose of forming a useful and powerful instrument for purposes of war or the chase simply by the fashioning of an orifice at its small end for the action of the lips. The 'making' of such an instrument would be a very simple matter, but it would soon be found that some were better, that is, more powerful and more easily sounded, than others. The natural tones on any such horn of conical bore approximate more or less closely to the lower notes of the harmonic series, as 1, 2, 3, 4, 5, &c., or c, c', g', c'', e'', &c., the lower two or three notes only being practicable on short horns. With a horn of about four feet in length there is, however, no difficulty in obtaining the sixth harmonic, or g'' in the harmonic scale of c, c', g', c'', e'', g'', and as by natural laws capable

of scientific explanation the horns of best tone-quality and most easily blown are also those which give this scale most accurately, the ears of man must have been to some extent trained to appreciate the intervals of the octave and the common chord ages before the investigations of Pythagoras in the 6th century B.C. concerning the relationship between the various lengths of a string and the intervals of the octave, fifth, fourth, third, &c.

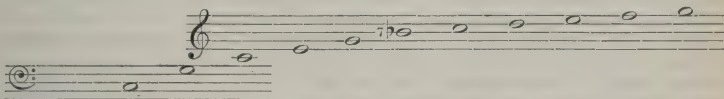
If instead of a long natural horn a short horn is taken and extended in length by the addition of small cylindrical tubing, a new tone-quality is obtained, of greater brilliancy than that given by the long conical horn; and on such an instrument of the assumed four-feet length the upper notes to c'' , or the eighth harmonic, are easily obtained, but at some sacrifice of the intonation and ease of production of the first and second tones of the series. At whatever time, and in whatever way, may have arisen the distinction between the conical horn and the cylindrical tube with a comparatively short conical expansion or bell-mouth, this distinction has been known through all historic time and is the basis of all modern work in the further differentiation of tone-quality between the various families of brass instruments. In these instruments we have then two main types, viz.:

Trumpets.—With tubing cylindrical for about two-thirds of the total length, and terminating

with a conical or bell-mouth expansion. With trumpets must be included trombones, the trumpets being the treble and the trombones the tenor and bass members of the family.

Horns.—Instruments more or less conical throughout, all being less brilliant and piercing than the trumpet, but varying from the delicate quality of the orchestral or French horn to the fulness and breadth of tone of the modern saxhorns and tubas.

Thus the general object in view, in the design of any instrument included in the 'brass wind,' or trumpet and horn classes, is the production of a tube which can be blown by the lips in such manner as to give a wide range or compass of notes in agreement with the natural harmonic series. It is generally known to all students of acoustics that a cylindrical tube open at both ends has this series for its proper tones, and it is equally well known that a tube of half the length closed at one end will give only the unevenly numbered notes of the series; also that these will be of the same pitch as the corresponding notes on the open tube of double the length. As an example, the notes proper to an open tube of about eight and a-half feet in length are here given, and also the uneven notes of the harmonic series which are proper to a tube of half the length. The customary scientific pitch of 256 vibrations for middle C has been assumed:



Notes in Harmonic series	1	2	3	4	5	6	7	8	9	10	11	12
Notes from Open tube	Vibrations—64	128	192	256	320	384	448	512	576	640	704	768
Notes from Closed tube	Vibrations—64		192		320		448		576		704	

The series naturally extends indefinitely upwards, but notes relatively higher than those shown are quite exceptional, the actual pitch depending upon the fundamental note or prime tone of the instrument. A tube in the form of a cone complete to its apex has the peculiar and not easily explained property of giving resonance to all the notes of the harmonic series, and of giving them of the same pitch as those from an open tube of the same length. Such a tube, however, cannot be sounded by the lips, therefore some modification of the conical form is necessary in the production of a wind instrument, and the required modifications have been gradually evolved through experience and rule of thumb, supplemented in modern times, since the researches of Helmholtz and other investigators, by definite design in accordance with scientific observations. By modification of form must be understood the various differences of calibration, and not the bending of the instrument into parallel members as in the trumpet and trombone, or the circular form of the French horn. These general outward forms

are mainly a matter of custom and of convenience in handling, and have little or nothing to do with pitch or tone-quality. Given a certain pitch, the total or axial length of the instrument will always be the same, whether it is straight, or bent into any particular form. By 'form,' therefore, the general proportions of the tube, wide or narrow, with greater or less conical expansion and bell flanging are implied as essential conditions, and not the general outward appearance or model.

The general dimensions of the tubing suitable for yielding a certain tone-quality, compass, and volume being determined, a further accentuation of distinctiveness in tone-quality is obtained by slight variations in form of the two ends of the instrument, that is, of the mouthpiece and the bell-flange. The extreme types of mouthpieces are those of the trumpet and the French horn. The 'cup' of the trumpet mouthpiece is almost hemispherical, that of the French horn is of a deep conical or funnel shape, and between these two extremes are to be found the mouthpieces of trombones and bugles, and of the modern cornets,

saxhorns and tubas. The shallow or hemispherical cup accentuates the brilliancy already obtained by the general dimensions of the trumpet, and the more or less conical cup tends to mellowness of quality: this is heard in the fullest degree in the plaintive tones of the horn.

The extension of the bell-flange has much the same effect as the increase of conical depth in the mouthpiece, that is, the mellowness is thereby enhanced. The crispness of the army field-bugle is largely due to the very slight flanging of its bell, and on the other hand the mellowness of the orchestral or French horn is dependent to some extent on the wide, convoluted-like expansion of its bell. If this were greatly cut down, the tone of the horn would approximate to that of the trumpet.

It may be said, 'Surely the material of which an instrument is made is of at least as much importance as exact proportions?' To this the answer is that the possible influence of the material is commonly very greatly exaggerated. The material must have a smooth surface and also be fairly rigid, so that the force of the vibrations is not absorbed; but granting these conditions are obtained, everything else is merely a matter of convenience of manufacture, cost and durability. For those who can afford silver, silver is a very good material, because it is durable and easily kept clean; but those who can only afford brass or copper may rest assured that a trumpet made of one of these humbler metals is, as a musical instrument, absolutely as good as if it were made of one of the precious metals. I have myself listened attentively to a player (unseen) giving similar passages or calls alternately on a straight bugle made of copper and on another made of brown paper, and found myself quite unable to discriminate between the two instruments. Any slight difference that there may be is more easily *felt* than described by the player, and is practically inappreciable by the listener. It should be added that in the experiment the interior of the brown-paper bugle was varnished so as to produce a smooth and non-absorbent surface.

For so long a time as short horns of indefinite tone-quality sufficed for the purposes required, the natural horns of animals and the tusks of elephants afforded sufficient and suitable material. But these must in very early days have been supplemented by instruments of metal, as evidenced by ancient frescoes and bas-reliefs. Probably the oldest written record concerning metal instruments is to be found in the words 'Make thee two trumpets of silver; of a whole piece shalt thou make them,' referring to the trumpets for the tabernacle worship, as recorded in the book of Numbers, chap. x., v. 2.

Passing by the various possible ways in which metal may have been treated in the formation of instruments in ancient and mediæval times, we may now describe the way in which a trumpet is made at the present day. The 'making' of anything necessarily begins with its design. This being completed, in the case of the trumpet according to the principles already set forth, the mechanical production is chiefly a matter of

sheet-metal work. The bell and so much of the instrument as is conical is cut from the sheet and hammered into a tubular form; the edges being thus brought together are brazed, and the exact required form is then given by burnishing down to a steel mandrel or shape and by turning in a lathe. In the best modern practice the cylindrical portions are made from solid-drawn or seamless tubes, and all the necessary bendings or curvatures are obtained by filling the tubes with lead, so that they may be bent without serious distortion or crippling; after the bending is completed the lead is melted out. The accuracy of the intonation of the finished instrument depends largely upon the skill shown by the workman in bending the various tubes without distorting their calibration. The different parts being thus formed, and smoothed and hardened by hammer-work, they are assembled together by means of ferrules and stays secured by soft or tin-solder, so that the stiffness obtained by the hammering shall not be nullified by the red heat which would be necessary if the final assembling of the parts were the result of brazing or the use of any solder requiring a red heat. The mouthpiece is always a separate part, and is usually made from a casting turned in the lathe to the exact form required. To guard against the possible risk of dirty brass coming into contact with a sore lip, the mouthpiece is generally silver-plated.

Thus far it has been possible to consider only the general lines of the actual development and construction of the trumpet. Its gradual acceptance as an orchestral instrument must be left for a future article.

(To be continued.)

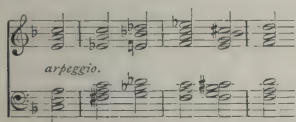
WHEN HOMER NODS.

BY FREDERICK CORDER.

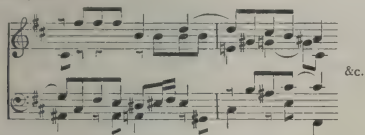
'Even Homer sometimes nods,' says the Greek proverb; but it is an admission that not everybody can be induced to make. The worthy souls—past and present—who write books on the Great Composers entertain the firm conviction that there are about a dozen musicians, all of a bygone age, entitled to that appellation. These are creatures of a different species altogether from the rest of mankind, and can do no possible wrong—their most blatant 'pot-boiler' is a masterpiece. *Per contra* the rest of the composing fraternity are hardly worth consideration, especially if they are alive: the length of time they have been dead is, indeed, the measure of their merit. Now, do I exaggerate? Is not this the current view put forth in histories of music and works of musical biography? I never could endure this attitude of blind worship of the few and gross neglect of the many, which is the habit of so many narrow and ignorant minds. It does not lower my opinion of Beethoven one iota that his 'Battle symphony' is quite unworthy of him, and my reverence for Wagner is not diminished when I declare that his 'Philadelphia Fest-Marsch' is an atrocious piece of work. We are all human beings, and when I try to write 'pot-boilers' they come out absolutely worthless: so did those of Mozart. But in

writing this paper I was not thinking so much of the failures of great men as of their occasional errors and blunders. These are to me all the more interesting because they are so rare. It is gratifying to reflect that whereas the greatest of painters and draughtsmen frequently commit faults of proportion and perspective, great musicians very seldom fall into technical error. In one of the Raphael cartoons it is said that the twelve apostles have not even the proper number of legs, and in the 'Miraculous draught of fishes' there is certainly a red lobster; but you might search the 636 works of Mozart in vain for a fault due to pure carelessness.

In the recitatives of Handel it is not uncommon to find the last inversion of a dominant seventh followed by something other than its proper resolution, and this, together with the same composer's singular avoidance of the second inversion of the same chord, makes one wonder how he was taught harmony. But I suppose we must make allowance for the period, and not regard these things as actual faults. One could point to many dubious progressions in Bach, such as this, in the 'Chromatic Fantasia':



where the fourth chord does not make sense; but everyone who knows the passage well, will at once get up and declare excitedly that this is the finest thing in the whole work—they always do, when you question a phrase, whether in literature or music. There are occasional 'false relations,' too, in Bach, almost as bad as those of our own Byrd and Tallis, e.g.:

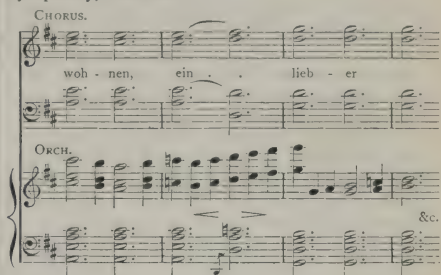


This particular one has always been a marvel to me, coming as it does in the middle of one of the most splendid (No. 5, Book II.) of the 'Forty-eight.'

The extreme simplicity of the harmony in Haydn and Mozart doubtless had its influence in keeping the writing pure, but in Beethoven there is a fair number of slips and oversights, many so trivial as to be unworthy of notice, but a few quite unaccountable. For instance, in the slow movement of the 'Pastoral Symphony':



why could not the flute arpeggio have been made to accommodate itself to the melody, avoiding the suspensions, as it does in all other places? It is of no use saying that Beethoven probably thought it did not matter, when we know how scrupulous he was about details. Again, in the 'Choral Symphony,' we find:



It is evident that either the C natural in the wind or the C sharp in the voices is wrong, but nobody has altered either, so far as I know, to this day. I believe myself that the omission of the third from the voices in the next four bars is also an error, but I am howled at whenever I suggest it. Finding these, and an abnormal number of minor faults in all the editions of this symphony, I took the trouble some twenty-eight years ago to ascertain from Dr. Chrysander that Beethoven, although he received proofs of the work during his last illness, never really saw them. I drew out a list of over eighty small errors and showed them to Sir George Grove, but he declined to entertain the idea that there could be anything wrong in a Beethoven symphony. The matter is rendered all the more puzzling, from the fact that Beethoven has on several occasions intentionally written suspensions—even double suspensions—to be sounded together with their resolutions in the same octave, usually trusting to difference of instrumental *timbre* to carry off the ugliness.

To his private friends Mendelssohn used to stigmatise Schumann's music as 'unclean,' but as a matter of fact it was almost, if not quite, as immaculate as his own. Schumann's errors of judgment were often serious, but his harmony had only the fault of being perpetually full and complete—it never went astray.

Chopin's complete pianoforte works only afford three or four instances of really bad consecutive fifths or octaves—a remarkable thing, considering the intricacy of his harmony. Occasionally this intricacy led him into obscurities, such as may be found in the middle of the first movement of the B minor Sonata, the same part of the Violoncello sonata, and the well-known bars in the F sharp Impromptu:



The harmony here would appear to be the last inversion of an augmented sixth, but the passing-notes of the melody clash sadly. On the other hand, think what a prodigal wealth of harmonic beauty this man showered upon an uncomprehending world!

In the earliest works of Wagner—"The Fairies" and "Rienzi"—many appalling crudities might be found, but when that great man achieved his full education he moved in his bewildering path with a polished ease and certainty that are the envy and despair of minor musicians. But on the other hand, Berlioz, who, by the scribes, is generally ranked among the gods, has hardly left a work that is not disfigured by grammatical solecisms, not to say barbarisms. Take, for example, the opening melody of his 'Harold in Italy.' It is reproduced from an earlier work, the Overture to 'Rob Roy,' so he must have been proud of it. Was ever a melody worse harmonised in this world? Or take that violin piece which he wrote for Paganini. Its crudity would shame an amateur. Yet this man could do work which is esteemed really great by numbers of good judges. Then there is Strauss—. But no! Say nothing but what is good of the *living* is my motto. The musical technique of to-day is such a tremendous thing that composers are beginning to despise the fastidious care with which their ancestors resolved their timid discords. Such blemishes as I have here pointed out must have cost their authors many a pang, if they noticed them, but the modern musician will esteem them as beauties. I only say they prove that all composers are fallible human beings.

Occasional Notes.

Sir Edward Elgar, at a recent function held at Aberdeen, gave utterance to some weighty words on the support of music by municipalities. In the course of his remarks he said: 'The future of music in this country is, it seems to me, in a rather—I will not say crucial—but peculiar condition. I do not think that among those persons who are able to pay liberally for music, a love of music has grown very much in the last few years, except in proportion to the increase of population, but among those who are not able to pay for luxuries the love of good choral music and good orchestral music has grown by leaps and bounds. That, of course is a source of the greatest gratification to all who really believe in the value of the highest kind of music, with its soothing, elevating and beneficent influences. If I were able to state that some one had founded a hundred scholarships in one of the large academies, that statement would be greeted with the greatest enthusiasm: I do not know why. Generosity is always applauded, and we do not usually stop to question its wisdom, but if we educate young people to be first-class players—and our English orchestral players are second to none—what is to become of them afterwards? Are all these young people going to teach? Has it ever struck you that we are giving the world, or at least these islands, hundreds of good orchestral players? . . . I would like you to think seriously whether the humanising sphere of music could not be enlarged by municipal aid—by assisting choral societies and orchestras from the rates.'

Speaking of the need of larger concert-rooms Sir Edward went on to say: 'At the recent Newcastle Festival was one of the finest choirs I ever heard, and the people were enthusiastic. They had one of the finest orchestras from London and the best soloists. But they had not a proper room. The Town Hall was not large enough, so with a great deal of ingenuity one of the theatres was converted into a concert hall, but acoustically was not at all satisfactory. Newcastle is a large city, and I am very proud to have been associated with its festival. The results were splendid, except as regards the acoustics. At Düsseldorf on the Rhine there is a magnificent hall, unequalled in London, with all the requirements of cloak-rooms and a restaurant, and the whole thing belongs to the town. The orchestra is also a municipal. Düsseldorf is not a very beautiful town, but many people go to reside there simply on account of the music; the town looks upon that orchestra as a valuable asset, and the municipality takes the responsibility of any loss which may arise. . . . We ought to bring the best music to the people who are least able to pay for it. The choral movement of this country is not only educating choralists, but is doing a very great work which is often overlooked—it is educating listeners. In this way it is a larger factor in the development of music than has ever before existed, and by its influence multitudes hitherto not in touch with music are led to appreciate it and to distinguish the good from the bad. The time is coming when all towns must be able to give the people the good music they want. Under existing circumstances it too often is a matter of very special enterprise to get up a well-equipped performance of a large work. This should not be; larger halls are necessary, and sooner or later municipal aid is bound to be given.'

The preliminary programme of the Leeds Musical Festival is as follows:—Mendelssohn's 'Elijah,' a new work by Vaughan Williams for solo voices and chorus, the 'German Requiem' (Brahms), the 'Ode on St. Cecilia's Day' (Handel), the 'Wellington Ode' (Sir Charles Stanford), 'The Blessed Damozel' (Debussy), and 'The Passion according to St. Matthew' (Bach). The principals will include Miss Agnes Nicholls, Madame Clara Butt, Madame Ada Crossley, and Messrs. Walter Hyde, William Green, Gervase Elwes, Kennerley Rumford, Plunket Greene, and Robert Radford. Sir Charles Stanford will again conduct.

Opening quite casually the other day a volume of the *Musical Standard* for 1864, our eye was attracted by the following lines: 'It is an admirable idea, this recital of operatic works, which seems to have originated in the feeling that thousands may participate in the enjoyment of such performances who have neither the opportunity nor, perhaps, the inclination to visit the theatre.' Here we find expression given to the almost universal attitude of our country towards opera. Opera, to the English, has always meant music *plus* the insignificant adjuncts of words, scenery, and dresses. Pursuing the course of this article we find about a column of close technical criticism (far more technical and earnest than would be tolerated nowadays) upon the opera thus being 'recited,' of which we will quote the principal sentences. The absence of vocal melody is deplored. 'In vain,' says the critic, 'does the ear take hold of some promising phrase, fancying that at last a passage is coming of sufficient continuity to entitle it to be called an air—illusory hope! The clarinet, the oboe,

or some one of the strings, the horn—aye, even the drum—will wrest it from the singer, who positively maintains throughout an unequal struggle with a never-tiring and generally triumphant instrumentation. Now, for ourselves, we are not amongst those who set the author down as one upon whom the sun of tune never shines; we recognise a redundancy of exquisite snatches, capable of amplification, in the accompaniments, and only regret that, from some (we must call it) unfortunate predilection, he has not bestowed equal beauties upon the human agent. Now, will any of our readers venture a guess as to the name of the work thus earnestly and soberly criticised? 'Tristan'—'Die Meistersinger'—what? This was Gounod's 'Faust'! In defence of the critic it may be pointed out that an almost identical criticism of Mozart's 'Il Don Giovanni' was given after the first performance of that opera in Vienna in 1788.

The critic of a Sunday paper makes the following strange comment on Mr. F. Corder's article in last month's *Musical Times*: 'There is such a curious misunderstanding of the logical development of harmony in his otherwise humorous article that the attitude of the academic mind towards modern tendencies becomes immediately revealed.' We are surprised to hear that the horrific version of 'Home, sweet home' is a logical development, if that is what the critic means (what *does* he mean?), and equally surprised to hear the trainer of all our wildest and most advanced of young composers credited with an 'academic mind.'

The result of the triennial prize competition organized by the Madrigal Society was announced at the meeting of that Society on December 16. Twenty-three compositions had been sent in, and the awards of the judges, Sir Frederick Bridge, Sir George Martin, and Dr. G. F. Huntley, were as follows: The Molineux Prize of £10, with the Society's medal, to Mr. C. E. Miller, F.R.C.O., Highfield, Caversham. The Society's Prize of £5 divided between Dr. Alfred King, Brighton, and Dr. W. E. Thomas, Auckland, New Zealand. The amount was supplemented with a further £5 by Mr. C. T. D. Crews, President of the Society, so that each of the gentlemen named will receive £5.

The Lincoln Triennial Festival will be held on June 8 and 9, 1910. The opening performance will take place on Wednesday evening, June 8, with a miscellaneous concert in the Corn Exchange. On the following day there will be festival services at the cathedral. In the afternoon Elgar's 'Dream of Gerontius,' conducted by the composer, and the Symphony (No. 2) in D major of Brahms will be performed, and in the evening Sir Charles Stanford's 'Stabat Mater,' Dr. G. J. Bennett's Easter Hymn, and the 'Hymn of Praise' will be given. The principal vocalists will be Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Francis Harford. The London Symphony Orchestra will assist, and the choir will consist of the Lincoln Cathedral Choir, with contingents from Lincoln, Grimsby, Hull and Nottingham.

Mr. Landon Ronald has been engaged to conduct an orchestral concert, to be given at Rome on January 6, under the auspices of the Royal Saint Cecilia Academy. The programme is to include Elgar's Symphony in A flat and Edward German's 'Welsh Rhapsody.'

We would again remind our readers of the interesting concert to be given at Queen's Hall, on the 24th inst., in memory of the late Mr. A. J. Jaeger, the programme of which will include Parry's Overture to an Unwritten Tragedy, Elgar's Variations, Coleridge-Taylor's Ballade in A minor, the overture and Hans Sachs's Monologue from the 'Meistersinger,' Brahms's Rhapsody for alto solo and male-voice choir, and songs from 'The Long Journey' Cycle of Walford Davies. Further particulars will be found in the advertisement on page 1.

Mr. Thomas Beecham's season of opera at Covent Garden is announced to commence on February 19 and to continue till March 15. The repertoire promised includes a revival of Sullivan's 'Ivanhoe,' Strauss's 'Elektra' (with the composer as conductor), 'A village Romeo and Juliet,' by Delius, 'The Wreckers' by Ethel Smyth, 'Tristan and Isolde,' 'Hänsel and Gretel,' 'L'Enfant prodigue,' by Debussy, and 'Carmen.' The conductors will be Mr. Thomas Beecham, Mr. Percy Pitt, Herr Bruno Walter and Dr. Richard Strauss. There will be a chorus of eighty, and the Beecham Orchestra will assist.

AN AMERICAN CRITIC ON THE ELGAR SYMPHONY.

An interesting and important communication from 'An American Correspondent,' appeared in a recent issue of *The Times*. It included the following appreciation of the Elgar Symphony in A flat:

Of the many interesting features of this opening, the one worthiest of comment has been Mr. Damrosch's repetition of Sir Edward Elgar's Symphony, which he introduced here last year and has played in many cities both East and West. This remarkable work, at first obscure and even repellant in some of its features, deepens its impression here with every hearing. It can hardly ever become popular; it makes no attempt at the sensuously pleasing; its themes, with the notable exception of the opening one, are not striking nor easily remembered; the instrumental colouring, rich and varied as it is, remains for the most part sombre, and the expression is mystical rather than passionate or sentimental. But it has something new and something worth while to say; and it says it with such technical skill, such elevation and unity of style, and, above all, with such sincerity, that it cannot but take a high place in symphonic music. The noble, calmly-moving melody with which the first movement opens, establishes at once the mood of the symphony—a mood mystically impassioned, profoundly sad and yet ecstatic—the mood, in short, of religious devotion. It is the expression of a soul brave to meet the struggles of life, and confident of ultimate victory. The *Allegro*, with its tortuous melodic movement and groping harmonies, seems, as several writers have already suggested, to depict this struggle; not, however, with objective realism, but subjectively, 'sublimating whatever lies within it,' to borrow Wagner's memorable phrase, 'to its quiescence of emotional content, to which alone music can give a voice, and music only.'

Herein Elgar has shown a truly creative independence of current fashions which is likely to breed misunderstanding. So strong is the contemporary bias to realism that the critics are reduced to surprising subtleties of logic in order to explain his work—the writer in the New York Symphony programme book goes so far as to call it 'nothing more nor less than spiritual programme music.' What gives a certain measure of justification to such verbal somersaults is the fact that the work as a whole, and especially the first movement, is full of sudden transitions from theme to theme, which in their lack of purely musical continuity suggest the operation of a poetic scheme in the composer's mind. If, however, we survey the movement in its broad masses these apparent defects of structure largely disappear, and increasing familiarity will no doubt further reduce them.

The *Scherzo* and the *Finale* are judged not quite up to the level of the other two sections, the *Scherzo* because of a lack of melodic salience, the rhythm being the chief source of effect, and the *Finale* because none of its themes are particularly interesting, and because they are developed with an almost *kapellmeisterisch* insistence and monotony. They are also, as has been noted, rather unpleasantly reminiscent—the first of the Priests' Chorus in *Aida*, and the second of the subsidiary subject in the *Finale* of Brahms's third Symphony. I do not, of course, mean to impute plagiarism, but the resemblance of Elgar's theme to Brahms's, both in the peculiar rhythm of 'three against two,' and in the scoring, suggests one of those unfortunate obsessions, during composition, of a tune not consciously remembered, which sometimes betray the most original composers. Neither these chance resemblances, however, nor the strongly Wagnerian cast of harmony which pervades the Symphony, as it does most modern music to some extent, need blind us to the deep originality of this work. It is original in the precise sense of the word, in that it is not an echo of other men or even of other national styles, but is the personal expression of an Anglo-Saxon of genius. The rarity of such expression in music—in which our race has always for one reason or another been backward—justifies us in hailing it with enthusiasm.

DEATH OF MR. WHEWALL.

CONDUCTOR OF THE NORTH STAFFORDSHIRE
CHORAL SOCIETY.

IN our last issue we recorded a noteworthy performance given on November 15 by the North Staffordshire Choral Society, under Mr. James Whewall, at Windsor Castle, before the King and Queen and an illustrious party. On November 18,



MR. JAMES WHEWALL.

three days after this interesting event, Mr. Whewall developed appendicitis. A concert, given on November 25 at Hanley for his benefit, was conducted by Dr. McNaught, and it was then believed that Mr. Whewall was recovering. But, after an operation found to be necessary, to the great grief of his family and numerous friends he succumbed. The deceased was fifty-eight years of age.

Mr. Whewall had remarkable gifts as a choir-trainer. He led the Talke Choir, and the North Staffordshire Choir, which grew out of the former organization, to many notable victories at Eisteddfodau and other competitions. But these successes, creditable as they were, did not establish the reputation of the choir and its conductor so firmly as the fine performances they gave in 1903 of 'The dream of Gerontius' (under the direction of Sir Edward Elgar) at Hanley, and later in the same year in London at the Catholic Cathedral at Westminster. The choir also distinguished itself in 1905 by giving a fine performance of 'The Apostles,' again under the direction of the composer. 'Job' (Sir Hubert Parry), 'Elijah,' 'Omar Khayyam,' Parts I. and II. (Granville Bantock), 'By the waters of Babylon' (Havergal Brian), 'The Kingdom' (Elgar), 'Appalachia,' 'Sea-drift' and 'Mass of Life' (Delius), and Berlioz's 'Te Deum,' are amongst other works recently performed by this energetic and enterprising Society.

Mr. Whewall's funeral was made the occasion of a great public demonstration.

In the interests of music in the Potteries, it is greatly to be hoped that the Society will secure a successor as capable and devoted as Mr. Whewall.

Church and Organ Music.

THE ORGANISTS' BENEVOLENT LEAGUE.

AN interesting and important meeting took place in the Music Room of Westminster Abbey on December 4, at the invitation of Sir Frederick Bridge, to consider the possibility of organizing an Association for the relief of organists whom misfortune may have overtaken. This admirable idea was originated by Sir Frederick, whose practical outlook on musical life has benefited organists before now. Among those present were Dr. A. P. Alderson, Dr. J. C. Bridge, Dr. Percy Buck, Dr. Alan Gray, Dr. H. A. Harding, Dr. E. F. Horner, Dr. G. F. Huntley, Dr. Percy Rideout, Dr. T. Lea Southgate, Dr. Davan Wetton, Messrs. T. J. Crawford, A. E. Davies, G. E. Dunn, J. T. Field, W. H. Graham, H. Hodge, T. J. C. Keynes, E. Burritt Lane, W. Lemare, H. E. Madle, C. H. Merrill, F. G. M. Ogbourne, R. M. Roberts, S. Scott, Thomas Shindler, R. R. Terry, H. Weatherly, and Wharton Wells. Letters regretting inability to be present were received from Dr. Walford Davies, Dr. W. G. Alcock, Dr. A. J. Greenish, Dr. C. H. Lloyd, Dr. C. W. Pearce, Dr. F. J. Read, Dr. H. W. Richards, Dr. Hamilton Robinson, and many others.

Sir Frederick Bridge presided, and explained his ideas regarding the scheme. He particularly wished to point out that it was not a mutual benefit league, and that it was not to be limited to members of the Royal College of Organists. Also, there would be no subscription. His suggestion was for a number of active organists to undertake to give at least one recital, lecture, or concert each year, and hand the proceeds, after payment of expenses, to the committee. He thought that out of the 20,000 organists in the kingdom, 200 (to take an absurdly small proportion) might be found who would be able, by their efforts in the aforementioned direction, to realise, say, a couple of pounds each on their annual performance, and that the amount, some £400, would be sufficiently large to engage the attention of the committee. Over 100 promises had already been received, and Dr. Alan Gray had already given a recital and forwarded the proceeds. Messrs. Norman & Beard had also promised three guineas.

Resolutions were then submitted to the meeting by the chairman. The first was:—'That an association be formed, entitled the Organists' Benevolent League, having for its object the relief of deserving organists who are in distress, or of those dependent on them.' This was seconded by Dr. Huntley and carried unanimously. The second resolution was:—'That the League be a voluntary association, there being no regular subscription, and no pecuniary responsibility incurred by those who support its objects.'

This was also carried unanimously, having been proposed by Dr. Alan Gray and seconded by Dr. Davan Wetton. The third resolution, 'That it be understood that the basis on which the League rests is an appeal to organists in the United Kingdom to contribute once a year, if possible, to its funds, by giving an organ recital, concert, lecture, or appropriate entertainment, the proceeds of which, after expenses have been deducted, shall be transmitted to the committee of the League,' was proposed by Dr. Buck, seconded by Dr. Harding, and carried unanimously. The fourth resolution dealt with the composition of the Governing Committee. It was proposed by Dr. J. C. Bridge and seconded by Mr. Wharton Wells that it should consist of the organists of St. Paul's Cathedral and of Westminster Abbey; of the Chapel Royal, St. James's; of St. George's, Windsor; of St. Saviour's, Southwark; of the Westminster Roman Catholic Cathedral; of Canterbury Cathedral and York Minster; of a representative organist of a notable London church; of one municipal organist; of three or more organists of Nonconformist bodies; of the President, Hon. Secretary, and Registrar of the Royal College of Organists; of the President and Hon. Secretary of the Union of Graduates in Music; of the Master of the Musicians' Company; and of the Treasurer of the Royal Society of Musicians, with power to add to their number. Having been discussed, this also was carried unanimously.

It was then proposed by Mr. J. T. Field, seconded by Dr. Alderson, and carried *nem. con.*, that Sir Frederick Bridge be requested to accept the office of president, and that Mr. Thomas Shindler, Registrar of the R.C.O., continue to act as secretary.

Lastly, it was proposed by Mr. E. Burritt Lane, seconded by Dr. Horner, and carried unanimously, that, besides the contributions sent by organists and others, as the result of special performances, the League should gladly accept personal donations from all willing to assist in the scheme.

The chairman then mentioned a few suggestions which he wished to place before the Governing Committee, such as the application to the R.C.O. for the use of their premises for the offices of the League, and the issue of a circular, embodying the details of the scheme, to organists generally.

The question was raised as to the desirability of including as eligible for relief amateur organists in other employments, and those connected with undesirable institutions, but Sir Frederick Bridge pointed out that the League should be without class or cliquism; that the word 'deserving' in the first resolution protected them if necessary, and that each case would be considered on its merits by the Governing Committee.

After some further discussion, to which Dr. Harding, Dr. Southgate and others contributed, the meeting closed with a hearty vote of thanks to Sir Frederick Bridge, proposed by Dr. Alderson and seconded by Dr. Harding.

We need hardly add that this excellent scheme has our most cordial wishes for its success, and that these will undoubtedly be shared by all who appreciate the organist and his work.

ADVENT SERVICES.

SPÖHR'S 'LAST JUDGMENT.'

The solemnity of Advent was again impressed upon a large congregation at St. Paul's Cathedral on December 7, when a deeply convincing rendering of the above work was secured by Sir George Martin, who conducted. The service was preceded by his setting of the 'De profundis.' Mr. Charles Macpherson was at the organ, and there was a full orchestra.

A performance was also given at St. Mary Abbots, Kensington, on Sunday, December 12, and the solemn traditions of the work were worthily upheld by the fine choir of the church. The solos were undertaken by Master Edwards and Messrs. Ginger, Pearce, Toy, Burgess and Lewis. Messrs. Pardon, Jeffreys and Frame assisted in the quartets. Mr. Henry R. Bird was at the organ, which was supplemented by drums played by Mr. Goodwin. Mr. W. G. Ross proved an efficient conductor. It is much to be regretted that the lack of financial support by the congregation should lead to the discontinuance of the orchestral services which have been such a feature of the church.

Other performances of Spöhr's 'Last Judgment' were as follows:

St. Stephen's Church, St. Albans, on December 12, conductor, Mr. George F. Wood.
St. Saviour's Church, Denmark Park, on December 15, conductor, Mr. James W. Smith.
Cirencester Parish Church, on December 13.
Holy Trinity Church, Stroud Green, on December 12, conductor, Mr. H. J. Timothy.
St. Mary's Cathedral, Glasgow, on December 17, conductor, Mr. G. T. Pattman.
Boston Parish Church, on December 10, conductor, Mr. G. H. Gregory.
St. John's Church, Upper St. Leonard's, conductor, Mr. Leonard O'Connor.

BRAHMS'S 'REQUIEM.'

The above work was given at Leeds Parish Church on December 3, under Dr. Bairstow's direction; on December 8 at Ripon Cathedral, under the conductorship of Mr. C. H. Moody, and at St. John's Church, Upper St. Leonard's, on December 8, under Mr. Leonard O'Connor's direction.

At Brixton Church, on Sunday, December 5, an excellent performance of Elgar's 'Light of Life' was given under the conductorship of Mr. Douglas Redman. There was a full orchestra, and the choral portions were sustained by the Brixton Oratorio Choir, numbering 120 voices. The soloists were Misses Ida Kahn and Alice Stroud, and Messrs. John Bardsley and T. Howell. Mr. F. Weist-Hill was principal first violin, and Mr. Welton Hickin rendered excellent service as organist. An address was given by the vicar, the Rev. A. J. Waldron.

On Thursday, December 16, at St. John's Church, Ryde, Isle of Wight, Haydn's 'Creation' was sung by the Oratorio Choir. The soloists were Mrs. G. W. Fellows and Messrs. William Burt and Wallace Wheeler. Mr. W. Brennan Smith presided at the organ.

THE NEW ORGAN AT QUEEN ALEXANDRA MILITARY HOSPITAL, MILLBANK.

In memory of the late Major-General Sir Henry Trotter, G.C.V.O., Grenadier Guards, who died in 1905, his widow, the Hon. Lady Trotter, has presented an organ for the chapel, which, on December 15, was formally dedicated with a short service, conducted by the Rev. Dr. Hackett and the Rev. R. L. White, Chaplains to the Forces. An organ recital was afterwards given by Dr. W. G. Alcock, who succeeded in interesting a crowded congregation, although the resources of the instrument were necessarily limited. The organ, built by the Positive Organ Company, consists of one manual and four speaking stops, an octave-coupler, and the very ingenious melodic arrangement by which, at will, the top note of any chord acts upon a stop of more pronounced tone. This principle is also applied to the lowest note, when the 16-ft. bass is supplied. There are no pedals. The following was the programme, which effectively demonstrated the capabilities of the organ:

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|-------------------------------|-------------------|
| 1. March on a theme by Handel | Guilmant. |
| 2. Andantino | Chauvet. |
| 3. Berceuse | Saint-Saëns. |
| 4. Barcarole | Sternale Bennett. |
| 5. (a. Canzone) | Guilmant. |
| 6. Improvisation | — |
| 7. Requiem Æternam | Harwood. |
| 8. Fanfare | Lemmens. |

ORGAN RECITALS.

Mr. Frank Wrigley, Knox Presbyterian Church, Lethbridge, Alta, U.S.A.—March of the Magi Kings, Dubois.
Mr. Westlake Morgan, St. Margaret Patters, E.C.—Variations on an Original Theme, Hesse.
Mr. J. T. Field, Christ Church, Lee Park, S.E.—Prelude in C sharp minor, *Vodorsinski*.
Mr. R. J. Cawse, St. Mary's Church, Plympton—Sonata No. 1, *Guilmant*.

ORGAN RECITALS.—Continued.

- Mr. Arthur Dorey, St. Matthew's Church, Ottawa—*Offertoire* in D, *Batiste*.
 Mr. W. H. Simon, Eastwood Wesleyan Church, Rotherham—*Offertoire* on Christmas Themes, *Guilmant*.
 Mr. James Tomlinson, Public Hall, Preston—First Sonata, *Basil Harwood*.
 Mr. H. Douglas, Congregational Church, Matlock—Fugue in D major, *J. S. Bach*.
 Dr. Arthur W. Pollitt, St. Mary's Church for the Blind, Liverpool—Sonata No. 5, *Mendelssohn*.
 Mr. Lynnwood Farnam, Christ Church Cathedral, Montreal—Symphony No. 4, *Ch. M. Widor*.
 Mr. Harry Beck, Holy Trinity Church, Notting Hill—Berceuse in A flat, *B. Jackson*.
 Mr. W. Silkstone Dobson, Christ Church, Southport—Allegro Mazziale, *Best*.
 Mr. R. A. Grier, St. Stephen's, Walbrook—Allegretto from Sonata, *Elgar*.
 Mr. Montague Phillips, The People's Palace, E.—Overture, *Euryanthe*, *Weber*.
 Miss Winifred Gardner, The Grove Congregational Church, Stratford, E.—Fantasia and Fugue in G minor, *J. S. Bach*.
 Dr. W. G. Alcock, Christian Science Church, Sloane Terrace, S.W.—Introduction and Fugue from Sonata, *Reubke*.
 Mr. R. W. Soresby, Wesleyan Church, Mansfield—Sonata in D minor, *J. F. Bridge*.
 Mr. R. Sharpe, St. Mary's Church, Southampton—Prelude and Fugue in B minor, *J. S. Bach*.
 Mr. C. H. Rowcliffe, St. Clement's Church, Ilford—Voluntary in D, *Dr. W. Croft*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey Church, E.C.—Fantasia on Christmas Carols, *Guilmant*.
 Mr. F. de G. English, Halifax Parish Church—Solemn march, *Smart*.
 Mr. J. H. Baxter, St. Matthew's United Free Church, Bath Street—Concert-Fantasia in D, *Stewart*.
 Mr. Fred Gostelow, New Barnet Congregational Church—Overture No. 1, in C, *Hollins*.
 Mr. H. J. Timothy, Holy Trinity, Stroud Green—Grand Chorus, *Hollins*.
 Mr. Charles Stott, All Saints', Bradford—Sonata in the style of Handel, *Wolstenholme*.
 Professor Packman, Norwegian Lutheran Church, La Crosse, Wisconsin—Prelude in D flat, *Goodhart*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. W. Deane, Organist and Choirmaster, St. Mary's Church, Johannesburg.
 Mr. Frank Jenkins, Organist of the Baptist Church, West Green, N.
 Mr. Jesse Lamb, Organist and Choirmaster, the Parish Church of St. Paul, Deptford.
 Mr. Alfred R. Stock, Organist and Choirmaster of Chelsea Congregational Church, Markham Square, S.W.
 Mr. Montague Borwell, principal baritone, Lincoln's Inn Chapel.

Reviews.

Sonata in F major for violoncello and pianoforte. Four characteristic pieces for viola and pianoforte. By W. Y. Hurlstone.

[Avison Edition: Novello.]

To procure the publication of works by Hurlstone is to do justice, not only to the composer's genius, but to British music. It would be hard to name a finer collection of chamber music by a British composer than the series of works given to the world by Hurlstone during his short life. They are gaining, in this country, a steadily increasing reputation and popularity to which a vogue upon the Continent would be a natural corollary. The Sonata in F for violoncello and pianoforte is a typical example of his style. The thematic material is elusive, but has a strong character of its own and is full of suggestion. The beauty of the work lies, however, in treatment and form. The first movement, for instance, is a model of artistic development and compactness. With the exception of the second

movement, which is entitled 'Ballade,' the preponderating mood of the whole is one of geniality. Moreover, the music for both instruments is laid out with a view to avoiding the sombre hue so often associated with violoncello works.

The four pieces for viola and pianoforte are entitled 'Ballade,' 'Croon song,' 'Intermezzo,' and 'Scherzo.' Here again the genial atmosphere predominates, but, as in the Sonata, there is neither triviality nor irresponsibility. Form is never lost to view, and the methods of expanding the themes are those of 'symphonic development' in its most artistic sense. In both of the works under review the outcome of these methods is perfect naturalness. There is none of the parading of device, at which detractors of the academic style fling their scorn. There is no diffuseness and no 'padding.' The violoncello work is also issued arranged for the bassoon, and the viola pieces arranged for clarinet.

The organ and its masters. By Henry C. Lahee.

[Sir Isaac Pitman & Sons, Ltd.]

Mr. Lahee is well known by his works on 'Famous singers,' 'Grand opera in America,' &c., and the book now before us should prove valuable to any who desire a detailed knowledge of the lives of those who have devoted themselves to the development of organ-playing. The pages teem with information regarding the attitude shown towards the instrument by musicians of many countries, and though more interesting historically than technically, the development of the organ and its progress to its present capabilities through many and various schools of thought and treatment are well described. Much space is necessarily devoted to the ecclesiastical influence under which the instrument for so many centuries has fostered.

We may venture to hope that the list of foreign 'masters of the organ' is more complete than that relating to this country. There are some misprints which it would be well to rectify in the next edition, e.g., Morley's Christian name was Thomas, not John. Wigan is in Lancashire, not Yorkshire. On p. 231, Sir John Stainer is stated to have been appointed to St. Paul's in 1873. It should be 1872, and is so given elsewhere in the book. One hardly requires warning against confusing Fox's theoretical 'Gradus ad Parnassum' with that of Clementi, which consists of pianoforte studies, produced nearly one hundred years later. A quotation from an article on organ-building, by Dr. C. Maclean, forms an invaluable addition to the work, which will no doubt be widely read with interest and advantage.

The Office of the Holy Communion. Set to music in the keys of C and E. By Alfred J. Eyre.

[Novello & Co., Ltd.]

This contribution to the collection of 'Short settings of the Office for the Holy Communion,' edited by Sir George Martin, seems to us most successfully to fulfil the requirements rightly held to be necessary, which are: 'they should be modern, interesting and devotional, and at the same time easy of execution.'

The *Kyrie* avoids monotony by its three settings, besides that after the tenth commandment. The *Credo* has a bold and effective opening, and unisonal passages are not too numerous, while the organ part is often independent and always interesting. We could have wished the composer had not fallen into the too frequent error of accenting the words 'God,' 'Light' and 'Very' in place of the word 'of.' The phrase 'The Lord, and Giver of Life' is, however, rightly constructed. In the *Sanctus* the alternating organ and vocal phrases should be effective, and the passage leading to A major logically introduces that key.

The *Benedictus* is set out on familiar lines, while the *Agnus Dei* is treated with greater originality. We expect the second line of the *Gloria in Excelsis* will mean extra rehearsal, if it is really to be unaccompanied. The music sustains its interest and straightforward character to the end, and the setting is certain to be widely used.

Memorandum on the pitch of Army Bands. By D. J. Blaikley.

[Boosey & Co.]

This exceedingly interesting and valuable little pamphlet has been circulated by order of the Army Council to Army Bands. The object of the author is to give concise information as to some of the conditions which affect the pitch of wind instruments, causing them to vary from an accepted or authorized standard. The influence of temperature is clearly and fully traced, and methods of obviating the difficulties that thus arise are described. The latest regulation standard pitch (which is known as 'Kneller Hall pitch') is 479.3 vibrations at 60° Fahrenheit for B flat, corresponding with 452.4 for A and 538 for C at the same temperature. The pamphlet concludes with some useful general hints on the care of brass and wood instruments.

MUSIC FOR VIOLIN AND PIANOFORTE.

Arioso. Gavotte and Musette. Composed by J. D. Davis.
Chanson de Mai. Chanson d'Octobre. Composed by Alfred Pratt.

[Novello & Co., Ltd.]

In his 'Arioso' Mr. J. D. Davis adopts the phraseology of an early period, and slightly extends its scope in order to express ideas of a more modern type. The piece has much of the continuity and flowing part-writing of a slow movement written in the early 18th century. To show, however, that he is not slavish imitator, Mr. Davis introduces a sudden modulation which would astound the worthies of that period. The 'Gavotte' bears out its title in vigorous manner, to which the dainty 'Musette,' employed as a *Trio* to the 'Gavotte,' affords a complete and charming contrast. Like the 'Arioso,' it is an attractive piece, of no great difficulty, and containing not a single bar of commonplace music.

In his two 'Chansons' Mr. Pratt shows the ability to think along original lines without recourse to any out-of-the-way devices. His melodies belong to an intelligible idiom, and his harmonies are interesting without being Debussian or Straussian. Both compositions are written, without elaboration, in the best form of the 'drawing-room piece.'

BOOKS RECEIVED.

Music: its laws and evolution. By Jules Combarieu. (Authorized translation.) Pp. viii. + 334; 5s. (Kegan, Paul & Co.)
César Franck: a study by Vincent d'Indy. Translated from the French by Rosa Newmarch. Introduction by translator. Pp. 21 + 286; 7s. 6d. (John Lane.)
Studies in Fugue. By C. H. Kitson. Mus. Doc. Pp. 104. (Oxford, the Clarendon Press.)
The Dublin Book of Verse (1728-1909). Edited by John Cooke. Pp. 4 + 804. (Dublin: Hodges, Figgis & Co.; London: Henry Frowde.)
The technique of speech. Dora Duty Jones. Pp. xx. + 331. (Harper Brothers, New York and London.)
The rhythm of modern music. By C. F. Abby Williams. Pp. xvii. + 321; 5s. (Macmillan & Co.)
Who's Who Year-Book (1910). Pp. vii. + 162; 1s. (Adam and Charles Black.)

The following awards at the Royal College of Music were made on December 18, at the conclusion of the Christmas Term: Council Exhibitions—Singing, Dorothy A. Broad, £5; Organ, Una M. Snowdon, £5; Composition, Rebecca T. Clarke, £12; Pianoforte, Emmie Gregory, £8; Violin, Nora Ford, £8; Sidney C. Bostock, £12. The annual amount (£13) bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves was awarded to Harold E. Darke (scholar); the Leo Stern Memorial Gift for a violoncellist (£5 5s.) to Maurice Soester; the Lesley Alexander Gift (£15 15s.) to Ellen M. Bartlett (violinello scholar). A competition for the Norfolk and Norwich Scholarship took place, and it was awarded to James Pond, of Lakenham (violinello), Miss Irene Page (organ) being highly commended and named as *proxime*.

Obituary.

The death of MRS. HENRY J. WOOD has caused widespread grief and sympathy for her stricken husband. Mrs. Wood went into a nursing home, about a week before her decease, in order to undergo an operation that was not deemed serious. But she sank day by day, and died on December 20. She was the only daughter of the late Russian Princess Sofie Ourousuff of Padolia, and was born at Odessa. She became a pupil of Mr. Henry J. Wood in 1895, and in 1898 she was married to the distinguished conductor. As a singer, her style was characterized by purity of vocalisation and breadth of interpretation. Her repertory was an extensive one, and included music in several languages. Her English was perfectly pure both in speech and song, and indistinguishable from that of a native. She brought a keen artistic conscience to bear on all her musical work, and her accomplishments as a musician were great. To all these musical qualities, the late artist added the charm of a winsome manner, simplicity and sincerity. The solace for the loss sustained is the fragrance of this memory.

We regret to record the following Deaths:

On December 8, at Leipsic, Frau ELSE BECKER, wife of Professor Hans Becker, the well-known violin master of the Conservatoire. Frau Becker will be greatly missed by the large colony of English and American music students, to whom she always extended the most charming hospitality.

Mr. GEORGE EDWARD CASE, on November 29, at Polesworth Vicarage, the residence of his brother-in-law, Canon J. G. Trotter, at the age of fifty-five. Mr. Case was for many years a Professor at the Royal College of Music, his speciality being the trombone, on which he was an expert player. At the time of his death he was engaged in writing a history of the instrument, which he had almost completed after many years of research.

'FALLEN FAIRIES.'

NEW GILBERT-GERMAN OPERA.

This eagerly expected opera was produced at the Savoy Theatre on December 17. The idea of the libretto is based upon an earlier drama, 'The wicked world.' It is in two acts, but there is one scene throughout. The fairies live in a cloud, and are at first very happy and incredibly innocent. It appears that every one of them has a human counterpart on earth, which at the fairies' command can be summoned to cloudland. When some of the male sex are thus transported, the fairies learn what love and its frequent attendant, jealousy, mean. Although much is said in praise of mortal love, in the end the counterparts are all dismissed to earth and the fairies resume the jejune monotony of their former existence. Notwithstanding the piquancy, wit, and occasional sincere emotionalism of many of the lyrics, the play as such drags rather wearisomely. Mr. Edward German's dainty, melodious, and lucid music provides the main interest, and this result is achieved in spite of the restriction of the choruses to female voices, and Sir William Gilbert's barring of tenor solos. The few male singing characters are therefore all bass or baritone. The cast of the chief characters is as follows:

Ethias	-	-	-	-	-	Mr. Claude Flemming.
Phyllon	-	-	-	-	-	Mr. Leo Sheffield.
Lutin	-	-	-	-	-	Mr. C. Herbert Workman.
Selene (The Fairy Queen)	-	-	-	-	-	Miss Nancy McIntosh.
Darine	-	-	-	-	-	Miss Madie Hope.
Zayda	-	-	-	-	-	Miss Jessie Rose.
Lochrine	-	-	-	-	-	Miss Ethel Morrison.

Miss McIntosh displays great vocal and dramatic power, and all the other artists named are successful. Mr. Workman, as may be expected, makes the most of the humour in his part. The dances, and the music with which they are associated, are very welcome. The mounting of the piece is on the usual Savoy scale, and the orchestra is efficient and never overpowering. Mr. German conducted the premier performance, and is now succeeded by Mr. Hamish McCunn.

ROYAL CHORAL SOCIETY.

At the second concert of the season, which took place at the Albert Hall on December 2, Mr. Coleridge-Taylor's 'Hiawatha' was performed to the satisfaction of a large audience. The singers understood the nature of their task and gave a bright and straightforward interpretation of the melodious and gratefully-written choruses. In the more dramatic sections impressive effects were secured by virtue of the numerical strength of the choir. The solo portions were capably executed by Madame Mary Conly, Mr. Alfred Heather and Mr. Dalton Baker. Sir Frederick Bridge and Mr. H. L. Balfour ably carried out the duties of conductor and organist.

LONDON CHORAL SOCIETY.

At their last concert before the New Year, on December 1, the London Choral Society departed somewhat from their guiding principle of producing only new works, by performing Handel's 'Messiah.' Distinction was, however, lent to the occasion by the employment of the admirable edition of the work made with so much care and minuteness by the late Professor Ebenezer Prout, and by omitting several of the well-known numbers in order to make room for those less frequently heard. The experiment proved successful, inasmuch as it attracted a large audience who listened with interest to the unfamiliar numbers. The occasion was made memorable by the appearance of the veteran Sir Charles Santley to sing the bass music, and the other soloists were Madame Mary Conly, Miss Gwladys Roberts, and Mr. Ben Davies. Mr. Arthur Fagge conducted, and the London Symphony Orchestra assisted, with Mr. C. H. Kempling at the organ.

PHILHARMONIC SOCIETY.

The two concerts given by the Philharmonic Society on November 25 and December 8 were directed by Herr Bruno Walter, the Viennese conductor, who made his first appearance in England last summer under the auspices of the Society. The programmes enabled him to express the breadth of his sympathies. At his first concert he gave sound readings of Beethoven's 'Eroica' Symphony, and of Dr. Richard Strauss's 'Till Eulenspiegel,' and at the second he presented a thoughtful and appreciative interpretation of the 'Pathetic' Symphony of Tchaikovsky. Madame Alice Verlet (vocalist) and Mr. Harold Bauer (pianist) were the soloists at the November concert, and Miss Kathleen Parlow (violinist) at the December concert. Works by Miss Ethel Smyth were heard at both concerts. At the former, her Overture to 'The Wreckers' made a deep impression. At the latter, her songs 'Chrysis' and 'Anacreontic Ode,' written with orchestral accompaniment, were sung by Mr. Frederic Austin, and were conducted by herself with all success.

QUEEN'S HALL SYMPHONY CONCERTS.

Two of the popular Queen's Hall Symphony Concerts have taken place. The programme of November 27 contained the Symphony in C by M. Paul Dukas, which had not before been heard in England, in spite of the fact that it was composed thirteen years ago. The delay in bringing the work to England told against it. Through the various orchestral enterprises, the public has been well posted in all the latest works of Continental origin, and as a result much of the work of M. Dukas sounded out of date. The material as represented by the principal themes is excellent; the workmanship is, however, not in the style of the present. The Symphony flows along smoothly enough, but the phraseology is that of yesterday, and lacks the authority that would invest it with vitality in spite of its being obsolete. M. Dukas's talents are very much better indicated in his Scherzo 'L'Apprenti Sorcier,' heard in the same programme. Madame Clara Butt was the vocalist.

At the second concert, on December 11, Herr Moriz Rosenthal made his reappearance, and brought with him the G minor Pianoforte concerto of Saint-Saëns, playing with

all the delicacy of touch and facility of execution which constitute strong features in his work. The Symphony was that of Borodine, No. 2 in B minor, which has not been performed of late. It has the great recommendation of possessing strong national characteristics in its themes, but beyond this the grasp is not sufficiently firm to invest the work with enduring qualities. Both concerts were conducted by Mr. Henry J. Wood in his customary illustrative manner.

LONDON SYMPHONY ORCHESTRA.

Nothing but what is familiar was played at the concert given under Dr. Richter's direction on December 6. The work of most recent composition was Mr. Granville Bantock's 'The Pierrot of the minute,' which, in addition to receiving frequent performance in England, is making the tour of the concert halls of Europe. The work of chief dimensions was Brahms's third Symphony, to which Schubert's 'Unfinished' Symphony offered a contrast. Two overtures, 'Die Meistersinger' and Elgar's 'In the South,' completed the programme.

At the concert given under Dr. Richter's guidance on December 13, M. Paderewski's Symphony was repeated. Although public interest in the work was evidently not exhausted at its first hearing, there was some reserve noticeable in its reception on the second occasion. Much more enthusiasm was roused by M. Paderewski's pianoforte playing. He interpreted, in a manner that need not be described, Saint-Saëns's C minor Concerto, and afterwards added three short pieces as encores. The remainder of the programme consisted of Weber's 'Ruler of the Spirits' overture, and a Hungarian Rhapsody by Liszt.

The concerts given by this orchestra at the Covent Garden Opera House on Sunday evenings continue their popularity. On December 12, when Dr. Richter conducted, Mr. Ernest Schelling repeated the performance of his 'Suite fantastique' for pianoforte and orchestra that was recorded last month. The Symphony was Beethoven's seventh. Miss Edith Clegg and Mr. Cynlais Gibbs were the vocalists.

For December 26 a performance of 'The dream of Gerontius' is announced to be given, under the direction of Mr. Fagge, whose London Choral Society is to supply the choruses.

NEW SYMPHONY ORCHESTRA.

A new work and a new singer were brought forward at the concert given by the New Symphony Orchestra at Queen's Hall on December 2. The new work was provided by Mr. J. D. Davis, who, in a symphonic poem under the title 'The Maid of Astolat,' has portrayed with considerable skill the main features of Tennyson's 'Idylls of the King.' The orchestra is well handled, and the subject-matter is refreshingly melodious, while the composition is generally attractive. The new vocalist was Miss Viola Tree, daughter of Sir Herbert Beerbohm Tree, who made her first appearance on the concert platform. She has a promising soprano voice and considerable temperament; both will improve with experience. Sir Charles Stanford's 'G. F. Watts' Symphony, produced in 1906, was revived, and proved to be well worthy of the attention bestowed upon it by Mr. Landon Ronald, who, as usual, conducted ably.

A NEW ENGLISH OPERA.

A new opera by Mr. Nicholas Gatty, entitled 'Duke or Devil,' was produced by the Moody-Manners Company at Manchester, on December 16. Mr. Gatty is not unknown as an operatic composer; his 'Greysteel,' heard some three years ago, created a very favourable impression of his abilities. The present work fully confirms that impression, and more. It is only a short piece in one act, but it indicates an unquestionable gift for writing for the stage. The book, devised by Mr. Ivor Gatty, tells the story of a Duke who returns to his native village after long absence. His reception is distinctly inhospitable, for, the rumour having been circulated among the superstitious people that the devil is on earth, the strange Duke is promptly taken for him.

On the instigation of the village blacksmith he is bound and gagged. The blacksmith's daughter is the only one who has a good word to say for the supposed devil, and, for her trouble, she is threatened with punishment as a witch. The arrival of a member of the Duke's household puts matters straight and brings about a change in the attitude of the misguided villagers. The Duke loses no time in departing from the place, and quits it after having made acknowledgment of the perceptiveness of the blacksmith's daughter.

Mr. Gatty's musical treatment of this slight story shows great power. The amount of resource he has at his command is exceptional. His point of view is fresh, his ideas original, and his orchestral expression of them masterly. Though it is but a short work and much, too much, in fact, is crowded into a small space, the mind behind it all is of no common kind. It reveals an unusual gift of description. The touch is always sure, and the human element is not wanting. Gatty is the Elgar of the British serious music-drama, and with increased opportunities, carrying with them increased experience of the point to which emphasis should go to be effective, he will be able to produce works that will make a reputation. The opera is not easy of performance, but everyone concerned did their best. There can be nothing but praise for the efforts of Miss Raymonde Amy, Mr. Seth Hughes, Mr. Magrath and Mr. Charles Moorhouse, who took the chief parts, and for Mr. Richard Eckhold, who conducted; while Mr. Manners may congratulate himself on having introduced to the world one of the most gifted of native operatic composers.

THE PATRON'S FUND CONCERT.

Six works were submitted to public approval at the chamber concert of the Royal College of Music Patron's Fund, given at Bechstein Hall on December 13. The general level was not high in point of originality, and served to bring into greater prominence the two works which alone seemed to justify their production. These were composed by Mr. Ernest Austin and Mr. E. Douglas Tayler respectively. Mr. Austin's work, written in 1902, is a sextet for pianoforte, two violins, violoncello, clarinet and horn, entitled a 'Music Poem.' Considerable originality of thought is shown, and a decided sense of colour appropriate to the instruments employed. Mr. Douglas Tayler's work is a 'Phantasie' trio for pianoforte, violin and violoncello, which derives its interest from the directness of its style and the legitimacy of its expression. Songs were provided by Mr. Felix White, whose work is ingenious but unvocal; Mr. G. Molyneux Palmer, whose 'Sutherland' song-cycle reveals individuality and a command of vocal expression, although the length of the verses put something of a strain upon his resources but could not disguise his ability; and Mr. York Bowen, whose vocal writings have many pleasing passages, but leave no doubt that his favourite composer at the moment is M. Claude Debussy. A String quartet by Mr. Percy E. Fletcher has the great recommendation of being tuneful, but it is somewhat lacking in individuality. Mr. Ioan Lloyd-Powell appeared as a performer, and played some pianoforte pieces with distinction. The executants included the English String Quartet, and Miss Marie Wadia, Messrs. Spencer Thomas and Jamieson Dodds as vocalists. The first and last put forward efforts of much promise. The performance of Mr. Ernest Austin's Sextet left a good deal to be desired.

WORSHIPFUL COMPANY OF MUSICIANS.

MILITARY MUSIC COMPETITIONS.

The invitation extended by the Worshipful Company of Musicians to those who wished to hear the compositions for military bands, to which the Company has awarded prizes, was readily accepted on December 6, when a numerous audience listened to the excellent performance given by the band of the Grenadier Guards at Stationers' Hall. All the five pieces to which prizes have been awarded were heard in the course of the evening. The first prize of fifty guineas was given to Mr. Percy E. Fletcher for a Suite entitled 'Rustic Scenes.' It has a characteristic old-world flavour,

and is scored effectively. The same gentleman was awarded the third prize of fifteen guineas for a March entitled 'The Spirit of Pageantry,' in which there is plenty of tune and vigour, if not striking originality. Singularly apt handling of the material was shown by Mr. F. Cunningham Woods in his Suite, awarded the fourth prize of ten guineas, and its worth is all the greater since it is Mr. Woods' first essay in writing for military band. Mr. Walter Wesché, who also worked in the medium for the first time, showed an unusual command of the material at disposal, and in his Overture 'A Lost Cause,' which was given second prize of twenty guineas, gave every sign of possessing considerable ability in dealing with this comparatively new colour scheme. The fifth prize went to Mr. A. von Ahn Carse for a Triumphal March that fulfilled all rhythmic requirements. The pieces were performed under the direction of Lieutenant Dr. Albert Williams, whose excellent overture 'Heinrich von Meissen' opened the programme. Vocal numbers were given by Miss Ethel Wylie and Mr. J. Horncastle.

The prizes were handed to the winners by the Worshipful Master (Dr. T. L. Southgate) in the course of the evening, and a humorous but sympathetic speech by Sir Frederick Bridge came at the end of the proceedings. The competition has undoubtedly achieved a useful end in encouraging native composers to take up the unduly neglected subject of military band music.

INCORPORATED SOCIETY OF MUSICIANS.

The members of the London Section of the Incorporated Society of Musicians devoted the evening of December 11 to a special programme of music by native composers, given at Queen's (Small) Hall. Two entirely new works were heard. One was a String Quartet in C minor, composed by Mr. J. B. McEwen, with the customary wealth of device that has always distinguished his work, and with a full grasp of his material only lessened by a tendency to relapse into the least desirable characteristic of Continental music of the new school. The other novelty was a Suite for pianoforte written and played by Mr. York Bowen. The third movement proved the most individual; the remainder flatters M. Debussy somewhat indiscreetly. Songs by Lewis Carey and Mr. J. F. Barnett were sung by Miss Lucie Johnstone. Mrs. Tobias Matthey gave recitations to Mr. Stanley Hawley's music, and Miss Grainger Kerr sang a group of songs by members of the younger British school.

ROYAL ACADEMY OF MUSIC.

REVIVAL OF 'COLOMBA.'

Sir Alexander Mackenzie's opera 'Colomba' was performed by the students on December 11 in the concert hall, under the direction of Mr. Edgardo Lèvi. This opera was successfully brought out by the Carl Rosa Company at Drury Lane on April 9, 1883, and the fifth and last performance of that season attracted an overwhelming audience. It was afterwards taken on tour by the company and performed in the North of England, Scotland and Ireland, always with success. On the present occasion the work suffered by its being presented on a concert-hall platform and without an orchestra. Miss L. James, in the title-rôle, was excellent, and Mr. Sydney Russell (Orso) did well in the later acts. Miss Ismay (Lydia) also exhibited ability, and Miss M. Horton (Chilina), although she has not much voice, showed dramatic power. The chorus had been admirably trained and their clear enunciation was a special point. The amount of success that attended the performance, notwithstanding the disadvantages under which it laboured, suggests that a slightly compressed version, especially of the first act, would renew the popularity of the work.

On December 13 the Dramatic Class, directed by Mr. Richard Temple, performed Sir W. S. Gilbert's 'The Palace of Truth' and Jerome K. Jerome's 'Barbara.'

The orchestral concert was given at Queen's Hall on December 14, under the direction of Sir Alexander Mackenzie. The works by students performed on this occasion were an Elegy and Waltz Intermezzo from a

Miniature suite by Mr. Gilleece Dutton; 'Dance of the hunger of Kna,' from 'Jungle' suite, by Mr. Morton Stephenson, and a nautical overture 'Nelson,' by Mr. S. Hartley Braithwaite. The principal feature of the programme was, however, Purcell's scena 'The Witch of Endor,' with the composer's figured bass transformed by Mr. Frederick Corder into a modern orchestral accompaniment. The process was justified by the character of Purcell's harmonies and the extraordinarily dramatic nature of the vocal writing. Three solo voices, soprano, tenor and bass, were employed, representing the Witch, Saul and Samuel respectively. Another interesting number was the fine scena 'Where sets the sun,' from Sir Alexander Mackenzie's 'Story of Sayid,' sung by Mr. Wilson Thornton. The other soloists were Miss Campbell, Miss Turner, Miss Ismay, Mr. Maiden, Mr. Albert Brown (vocalists), Miss Romang (violinist), Miss Savage and Master Langrish (pianists).

The following awards have been made:—Ross scholarship (female vocalists) to Olive M. Turner (London); Phyllis Neilson-Terry being highly commended, and Lillian G. Richard commended. Hine prize (composition) to Greville V. T. Cooke (Ealing). Sainton-Dolby prize (sopranos) to Margaret Ismay (London); Phoebe Cooke being very highly commended, and Catherine M. Walker highly commended. R.A.M. Club prizes: Sight-singing prize to Bridget E. Shannon (London), Nina Rose being highly commended, and Frank St. Leger commended; sight-playing prize (pianoforte) to Arthur Alexander (Dunedin, N.Z.); Phyllis N. Parker being highly commended and Evelyn Dawkin commended. Rutson Memorial prizes: Tenor prize to Cynlais Gibbs ('Stradgynlais'); bass prize to Cecil Pearson (London); contralto prize to Molly Smyly (Bath); Dorothy Webb and Janie Blake being highly commended. Potter Exhibition (pianoforte) to Frank St. Leger (Madras). Westmorland scholarship (female vocalists) to Lillian G. Richard (Swansea); Mildred Avis, Masie Evans, Hilda Henson, and Beatrice Scott being commended. Broughton Packer (Bath) scholarships: Violin scholarship to Ivan E. S. Hawke (Bristol); Kathleen G. Petts being highly commended, and Elsie E. Spencer commended; violoncello scholarship to Francis A. D. Gauntlett (London); Lorraine Bustard being highly commended.

MR. BANTOCK'S 'THE FIRE-WORSHIPERS.'

The Streatham Hill Choral Society and their able conductor, Mr. E. J. Quance, are different from many suburban choirs, for they are no slaves to fashion. Their policy is to perform new and unfamiliar compositions, and, with justification, they rely upon the quality of their singing to attract audiences among a public usually disposed to favour only established works. For the first concert of their present season their choice fell upon Mr. Granville Bantock's 'The Fire-worshippers,' a dramatic cantata, written in 1892 but published much later, that had never previously been performed. Apart from its interest as a study of the composer's early methods, it has qualities that command attention. Its picturesqueness, both in conception and orchestration, provides a constant attraction to the ear, even if the style has not the strength and individuality of Mr. Bantock's later productions. Here and there the idiom of the music seems to reflect the composer's impressions of 'Tristan and Isolde,' but more often it indicates a creative mind of no common order and an unusual facility. The libretto is adapted from Moore's 'Lalla Rookh,' and deals with the secret attachment of Hinda, daughter of a Moslem Emir, for Hafed, chief of her father's enemies, the fire-worshippers. It is full of dramatic point and ends in tragedy. The chorus occasionally stand for a band of warriors, but more often play the part of narrator. In Mr. Bantock's setting, the character of the music is governed by the situation. Sparing use is made of the *leitmotif* and 'Eastern colour.' Many pleasing effects are obtained in the solo portions, which are expressive and vocal. The choral work is not difficult according to modern standards.

The Streatham chorists made good use of their opportunities, and proved themselves a well-trained body. The soloists were Miss Laura Evans-Williams, Mr. Frank Mullings and Mr. T. Bryniog Jones.

THE 'WASPS' OF ARISTOPHANES.

DR. VAUGHAN WILLIAMS'S MUSIC.

For the triennial Greek play at Cambridge this year the 'Wasps' of Aristophanes was chosen, and performed with great spirit by members of the University. A feature of the production of this quaint skit on human weakness, with its undercurrent of political satire, was found in the incidental music specially composed by Dr. Vaughan Williams. He has provided a large amount of musical illustration—more, in fact, than is general—but has judiciously adopted the plan of accompanying a play dealing with the people by means of music that belongs to the people. In other words, Dr. Vaughan Williams has made liberal use of folk-music, and with excellent results. He also shows humour and a grasp of the spirit that is expected in the music of the Greek play, and completely won the hearts of a section of his audience by introducing quotations from 'The Merry Widow' and from Debussy. His sound scholarship and ability to weave ornamental device round a simple theme are shown at many points. The music, in spite of certain subtleties not always comprehensible to the uninitiated, was well received, and formed a large factor in the success of the production. The principal actors were Mr. D. H. Robertson (Philocleon), Mr. J. R. M. Butler (Bdelycleon) and Mr. E. J. Eskildsson (Nanthis). Dr. Charles Wood conducted.

BEETHOVEN ON THE STAGE.

The latest representation of Beethoven on the stage was made by Sir Herbert Beerbohm Tree, who on November 25, at His Majesty's Theatre, produced a translation by Mr. Louis N. Parker of M. René Fauchois's play. The piece has had a successful run in Paris. The most justice to the character of the composer was done in this play by the music that accompanies it. A large selection was made, which included extracts from all the nine Symphonies to accompany their embodiment on the stage as witnesses to Beethoven's immortality. The author of the piece did not altogether succeed in avoiding a coarsening of Beethoven's nature or in preserving one's ideals of the personality of the greatest composer the world has yet seen. The musical scheme that illustrated the play had the double value of being both representative and well performed. Mr. Landon Ronald was called in as musical adviser for the occasion, and directed the first performance. The arranging of the music for orchestra, where necessary, was done by the musical director of the theatre, Mr. Adolph Schmidt. The plan pursued made use of the 'Moonlight' sonata, which provided an effective accompaniment to part of the action, although there may be some who saw vandalism in the arrangement of a pianoforte work for orchestra. The songs 'An die ferne Geliebte' and 'Adelaide' were utilised. The 'Leonora' overture No. 3, was played at the beginning, and after the first act a movement of the C minor Symphony, whose lightning conception was shown on the stage, was performed. An increased orchestra was employed, and all possible care was taken in the performance. The interest in the composer was extended beyond the stage and orchestra by an exhibition, in the vestibule, of some of the Philharmonic Society's relics.

The exhibitions offered annually by the Associated Board of the Royal Academy of Music and the Royal College of Music, which entitle their holders to free tuition at either of these institutions for two or three years, have been awarded to the following candidates:—Constance K. Newell, Watford (violin), Lillian M. Gaskell, Twickenham (pianoforte), and Mary Morgan, Eastbourne (violin), at the Royal Academy; and Margaret A. M. Stoddart, Jersey (violin), Joyce E. Gale, Hammersmith (pianoforte), and Dorothy E. Bostock, Norton, Malton (violin), at the Royal College. The exhibitions previously held by the Misses Phyllis G. Boulton (London), Golda L. Ginsburg (London), and Zona Trader (Queensland, Australia), at the Royal Academy; and by the Misses Elsie M. Avril (London), Olive Glasfield (Gravesend), Mary B. Graham (St. Andrews), M. Anita Murray (Queensland, Australia), and Alice I. Wigmore (Perth, Western Australia), at the Royal College, have been renewed for a further period of one year.

London Concerts.

AMATEUR ORCHESTRAS.

The bold experiment essayed by the members of the Stock Exchange Orchestral and Choral Society of including the second Symphony of Brahms in the programme of their concert of December 10, was fully justified. The performance, given under the direction of Mr. Allen Gill, was well-sustained and tuneful, and served to testify to the high state of efficiency to which these amateur players have been brought by their new conductor. Paganini's Violin concerto in D was played by Miss Kathleen Parlow, and the male-vocal choir which forms part of the Society sang effectively under the guidance of Mr. Munro Davison.

The Royal Amateur Orchestral Society, whose playing, under the direction of Mr. Arthur W. Payne, continues to approach the highest standards, gave a smoking concert at Queen's Hall on December 15. The orchestral numbers consisted of small works of light character. Miss Clara Butterworth secured a notable success with Elisabeth's Prayer from 'Tannhäuser,' and songs by Mr. Montague Phillips. Vocal solos were contributed by Mr. Harry Dearth and violoncello solos by Miss May Mukle.

The Strolling Players' Orchestral Society gave a concert on December 9, under the direction of Mr. Joseph Ivimey. The programme included a feature of interest in the 'Suite Venitienne' by Mr. W. H. Reed. The soloists were Miss Mary Grey and Miss Clara Evelyn (vocalists) and M. Léon Sametini, who played Wieniawski's D minor Violin concerto.

MR. ERNEST AUSTIN'S COMPOSITIONS.

The very sensible step of giving a concert of his own compositions was taken by Mr. Ernest Austin on November 26, when, at St. James's Hall, he brought forward some thirty of his own works for voice and pianoforte. The majority of them have been published, so that the occasion was frankly a display of marketable wares. There was some of the monotony inevitable to a programme made up of the efforts of one mind, but the variety of thought represented was remarkable. Mr. Austin's compositions both for voice and pianoforte have qualities that should recommend them to the musical public. They are modern in style, but they possess those features, so essential to all music, which establish a common interest between composer and audience. The greater variety was found in the songs. These represent many phases of thought, for they are all expressed in poetic fashion even when, as was the case with several, they are settings of prose. There is a strong appeal in the ballad 'Love's uncertainty,' and a good example of short song is provided by 'Sweet night.' There is something of the character of folk-song in 'At Eventide' and 'The Log-seller's song,' 'The Shepherd's song,' and particularly 'A song to Myra,' possess the tunefulness and the imagination which should cause them to win widespread approval. The exponents of Mr. Austin's efforts were Miss Gleeson-White, Miss Grainger-Kerr, Mr. William Higley and Mr. Frederic Austin for the songs; Mr. Ernest Lees for the attractive tone-sonnets for pianoforte; and Mr. Harold Brooke as an accompanist of uncommon insight and sympathy.

CHAMBER MUSIC.

The excellent series of chamber concerts given by Madame Beatrice Langley and Miss May Mukle in various private houses in London, continue to provide musical fare of unusual interest. The programmes occasionally revive old music of merit, but more often their tone is modern. At the fourth concert of the present series, given on November 30, a Pianoforte trio by Mr. Ernest Austin and a Pianoforte quartet by Chausson received their second performances in London. Mr. Percy Grainger's setting for String quartet of

the Irish reels 'Molly on the shore' and 'Temple Hill,' both from the Petri collection, was the feature of the fifth concert, which took place on December 9. On the same occasion M. Gabriel Fauré's beautiful, and happily not unfamiliar, Pianoforte quartet in G minor was performed. The sixth concert took place on December 16, when Mr. T. F. Dunhill's Variations on an original theme for violoncello and pianoforte were performed.

A series of concerts was given on November 23, 26, and 30, by the Flonzaley Quartet, who displayed high proficiency in the performance of familiar works.—On November 29 the Solly String Quartet, whose members are of the gentler sex, brought forward a programme composed of works by Albert Roussel, Maurice Ravel, and Max Reger.

Concerts of chamber music were given by Madame Lily Henkel in conjunction with various performers, at Steinway Hall, on November 23 and December 4, when attention was given in turn to French and Russian music. The French works included an attractive Pianoforte quartet in A minor by Ernest Chausson, and the C minor Quartet by M. Gabriel Fauré, played with complete understanding by the concert-giver and Madame Beatrice Langley (violin), Miss Cecilia Gates (viola), and Miss May Mukle (violoncello). French songs and duets were sung with admirable unanimity and expression by Miss Hilda de Angelis and Miss Groszholz. The Russian programme was headed by a Trio for pianoforte and strings by Gretchaninow, new to England, which possessed features of good workmanship.

The London Chamber Concert Association continue to provide programmes of unfamiliar but deserving works, both new and old, and to perform them admirably. The concerts given on November 24 and December 8 took place in the galleries of the Society of British Artists. At the first, which was devoted entirely to old music, the most interesting feature was a Sonata in A minor for two violins, violoncello and harpsichord, by J. Christian Bach. At the second, three highly interesting compositions were given their first hearing in London. These were a Divertimento by Paul Juon, scored for the unusual combination of two violas and clarinet and written in captivating and unconventional style; a 'Suite im alten Style' for string quartet, by J. Brandts-Buys; and a Quintet (Op. 42) for violin, clarinet, horn, violoncello and pianoforte, by Zdenko Fibich. It is much to be regretted that more support is not given to the work of this Association, as their meetings never fail to uphold a high artistic standard and to maintain a thoroughly interesting character.

At the concert given by the capable Nora Clench Quartet on December 14, Miss Ethel Smyth's clever suite of songs 'Odelette,' 'The Dance,' 'Chryssila' and 'Anacreontic Ode' were sung by Miss Edith Clegg. The accompaniment for string trio, flute, harp and percussion was supplied under the direction of the composer.

PIANOFORTE RECITALS.

For his recital in the Æolian Hall on November 30, Mr. Percy Grainger chose an interesting programme which contained, besides well-known works by Bach, Brahms and Chopin, some rarely-heard modern compositions by Albeniz (El Puerto and Triana from 'Iberia'), Fauré and Cyril Scott (Handelian Rhapsody). The pianist's vivid style of interpretation and his technical sureness were in evidence throughout. His playing reached the highest level in Brahms's Variations on a Theme by Handel.

Mr. Ernest Schelling, in giving a recital at Queen's Hall on December 2, displayed a beautiful touch and an almost perfect finger technique, by means of which he produced, particularly in his own pianistic and interesting variations, some delightful effects. His style, however, is

not quite big enough for Beethoven's last Sonata (Op. 111), his interpretation of which, though technically perfect, was not convincing. The programme also included an extravagant but spirited piece 'Alborada del grazioso,' by Ravel, which showed Mr. Schelling's artistic powers in their most favourable light.

On December 7, M. Sapellnikoff's last recital took place with a programme that consisted chiefly of familiar works. His powers of execution and interpretation were never heard to greater effect, and it was regrettable that they were not exhibited in a wider arena than that provided by the Steinway Hall.—Mr. John Powell, at his recital at St. James's Hall on December 8, played well-known works by Beethoven, Schumann, Chopin and others. He is a very promising young pianist, who combines with a beautiful tone an unusual sense of the poetry of the compositions he interprets. He played several of Schumann's 'Forest Scenes' with just the right intimacy of feeling, and revealed considerable temperament in his interpretation of Liszt's 'Mephisto' walse.

Miss Evelyn Stuart's bright and engaging methods were set forth at Bechstein Hall on December 11, in a programme that presented the feature, unusual at a pianoforte recital, of two novelties by British composers. These were a Prelude from the 'Forest of Ariadne,' by Mr. H. Farjeon, and 'Ocean Sorcery' by H. V. Jervis-Read, both of which illustrated individual methods of profiting by modern examples. The most striking feature of the occasion was, however, the violin playing of Señor Joan de Mañen, who had not previously been heard in England. His performance of Mozart's D major Concerto was in every respect a memorable one.

VIOLIN RECITALS.

M. Mischa Elman, whose appearances this season have been brief, gave a farewell recital at Queen's Hall on December 1, before embarking on another American tour. His programme was notable for the contrasts it provided, and these were represented by the 'Symphonie Espagnole' of Lalo, and sonatas by Bach and Handel, as well as numerous short pieces. The broadening of his style, noted at his previous concert, was maintained, and the versatility of his genius was well indicated.—On December 6, at Steinway Hall, Miss Kristina Frey gave another recital of old violin music. She has clearly devoted herself to the subject as the outcome of a sympathy with it, and although her technical powers are not always equal to all the demands she makes upon them, the spirit of her interpretations of sonatas by Handel, Leclair, and Bach was most appreciative. Songs of the same period were sung by Mr. Robert Chignell, and Miss Rosel Stratton accompanied.—At Bechstein Hall, on December 7, M. Zacharewitsch brought to a hearing a vigorous Sonata for violin and pianoforte, by Miss M. E. Marshall, as well as a composition of his own, of considerable ingenuity, designated 'Moods.' Mr. Vernon Warner and Mr. York Bowen gave their assistance at the pianoforte.

MR. WERTHEIM'S VIOLA RECITAL.

A recital of unusual character was given by Mr. Siegfried L. Wertheim at the Salle Erard on December 14. Mr. Wertheim, who is very well known as the principal viola player of the Queen's Hall Orchestra, carried out a programme of solo and concerted music for his instrument. It included a new Sonata by the Dutch composer Heer Von Bruckten Fock. It proved to be a thoughtful and well-devised work that carried conviction. Miss Marie Novello supplied the pianoforte part and also gave solos. Mr. Wertheim played a number of short pieces, including a new Serenade by Mr. W. K. Hamilton, and Miss Marjorie Tempest sang. The recital was of great value in illustrating the possibilities of the viola as a solo instrument in capable hands.

VOCAL RECITALS.

In making her first appearance in England, at Bechstein Hall on November 25, Madame Ida Reman succeeded in justifying her reputation as a lieder singer of the front rank. Her list of songs covered a wide range, and she showed equal sympathy with the many different types included. The quality of her voice is admirable and her use of it masterly. She gave a second recital on December 16 before a large and enthusiastic audience. On both occasions the programme included examples of the most modern schools of writing.

A promising début was made by Miss May Horton on December 6. Recitals were given by Miss Vere Cochran and Mr. Byndon-Ayres on December 7, and Miss Maggie Teyte on December 9. At the recital given by Mr. Hugo Heinz on December 13, he was assisted by a pupil, Mr. Morgan Kingston, who has only recently abandoned his occupation as a miner. He promises to achieve success as a vocalist, for he is endowed with a tenor voice of remarkable power, and possesses considerable musical ability.

Madame Le Mar, at her recital at Æolian Hall on December 10, departed somewhat from her usual practice of singing modern songs by including several examples of Brahms in her programme. In conjunction with its other features, provided by a selection of the lieder of Max Reger and Hugo Wolf, the recital was perfectly successful in establishing the fact that Madame Le Mar has few equals among the vocalists of the day.

On December 8, Mr. Clifford Higgin's Blackpool Orpheus Glee Society (which is a different organization from the Glee and Madrigal Society) journeyed to the Queen's Hall to take part in the presentation of their conductor's new short oratorio, 'Calvary.' This work was first performed at Blackpool in 1908. Its subject-matter deals with the solemn closing scenes in the life of Christ, His Death and Resurrection. The music displays a melodious gift, but it cannot be said that it rises to the grave importance of its theme. Unless Mr. Higgin can greatly elevate his style, he will do better to turn his gifts to the setting of lighter subjects. The performance, under the composer's direction, was a fair one, the choir exhibiting good tone and attack. The Queen's Hall Orchestra supplied the accompaniments, and the soloists were: Mrs. Henry J. Wood, Miss Sarah Crook, Miss Ettie Rawlinson and Mr. Hamilton Harris. The last-named singer is a baritone new to us; he made a highly favourable impression. The remainder of the programme was made up of part-songs and vocal solos. The audience was a small one.

The Choral and Orchestral Society connected with the People's Palace, Mile-End (recently re-organized and now under the conductorship of Mr. Frank Idle), gave their first performance on Saturday, December 18, when Mendelssohn's 'Elijah' was performed. The choral singing was of a high order, many of the numbers being given with real dramatic power, while the orchestra rendered efficient service. The principal soloists were Miss Mabel Manson, Miss May Peters, Mr. Samuel Masters, and Mr. Dan Price.

Cowen's 'St. John's Eve' was performed by the choir and orchestra of the City of London College on November 25. The soloists were the Misses Ethel and Mary Williams, Mr. Alexander Tucker, and Mr. Herbert Tracey. The choruses were sung with much spontaneity and attention to expression. The band was led by Miss Maud Swepstone, and the accompanists were Miss Gertrude Smith and Mr. Russell Bonner. Mr. W. G. Rothery conducted.

An interesting lecture on 'Morris and country dancing' was given by Mr. Cecil Sharp at a meeting of the Folk-song Society, held in Queen's (Small) Hall, on December 16. Illustrations of several little-known but picturesque and graceful types of dance were provided by Mr. William Kimber and students of the Chelsea School of Morris Dancing.

Suburban Concerts.

On December 11 the Alexandra Palace Choral and Orchestral Society performed 'Israel in Egypt,' under the direction of Mr. Allen Gill. The choralsists, inspired by their usual enthusiasm for the music and for their conductor, maintained their own high standard of excellence. The 'Hailstone chorus' and 'The Lord is a Man of war,' the latter sung by the tenors and basses, were encored. The soloists were Miss Jenny Taggart, Miss Marion Perrott, Miss Maria Yelland and Mr. Samuel Masters. It was gratifying to find that a large audience was present and that the performance received the appreciation that it deserved.

On November 27 the Crystal Palace Orchestral Society and Crystal Palace Choir gave a thoroughly enjoyable evening's entertainment in the form of a 'Bohemian' concert. The well-selected miscellaneous programme included a feature of interest in Félicien David's Symphonic ode 'The desert,' for soli, male chorus and orchestra. The work is characterized by 'Eastern colour' effects, whose quality must be mercifully judged, as they were practically the first of their kind. The music was attractive and picturesque, both in conception and scoring, and such as to appeal to both singers and players. The soloists were Mr. Harold Wilde (tenor) and Mr. Richard Temple (reciter). Elgar's choral suite 'From the Bavarian Highlands' was performed by the complete mixed-voice choir, whose singing was expressive and good in tone and unity. The orchestra was heard alone in the 'Meistersinger' overture and Tchaikovsky's 'Casse Noisette' suite.

Sir Edward Elgar's 'Dream of Gerontius' was performed by the Dulwich Philharmonic Society at the Crystal Palace on December 4, under the able conductorship of Mr. James Brown. The solo vocalists were Miss Maria Yelland, Mr. Alfred Heather and Mr. John Prout. The work was preceded by the same composer's 'Sursum corda' for strings, brass and organ. The latter instrument was in the hands of Mr. Martin Klickmann. Both choir and orchestra fully maintained their high reputation, and the oratorio again created a profound impression.

The South London Musical Society opened their season in the Surrey Masonic Hall on November 29 with a performance of Hubert Bath's cantata 'The wedding of Shon Maclean' and a selection from Gounod's 'Faust.' These works were efficiently rendered by the well-trained choir, assisted by an excellent orchestra (led by Mr. T. E. Gatehouse), reflecting much credit on the conductor, Mr. L. C. Venables. The solo vocalists were Miss Mary Lund, Miss Lilian Tooley, Mr. Frank Webster and Mr. Herbert Tracey.

The Harringay Glee and Choral Society and Orchestra gave a concert in the Northern Polytechnic on December 1, when the principal feature of the programme was Cowen's 'St. John's Eve.' Mr. Harry E. King, the conductor, is to be congratulated on the excellent results he obtained, both choir and orchestra giving evidence of very careful training. The solo vocalists were Miss Sarah Dawson, Miss Maggie Law, Mr. Stanley Ridout and Mr. Adolf Fowler. Miss Annie Camm was an able accompanist.

A performance of Elgar's 'King Olaf' was given at the Public Hall, Manor Place, under the auspices of the Southwark Borough Council, on December 2. The choir—largely recruited from the L.C.C. Evening Continuation Schools—gave a thoroughly intelligent rendering of the choral numbers, and were ably supported by an efficient orchestra. The soloists were Miss Ethel Wood, Mr. Gwilym Richards, and Mr. Frederick Banks. Mr. J. Nettleton Taylor conducted. The work was enthusiastically received by a large audience, and inquiries were at once made for a

repetition of the cantata. The prices of admission were 1s., 6d., and 3d. The Southwark Borough Council are to be congratulated upon their successful effort to popularise good music.

At the Hither Green Choral and Orchestral Society's concert on December 4, under the direction of Mr. E. Stanley Roper, the principal works performed were Sir Frederick Bridge's 'Cradle of Christ' and Hiller's 'Song of victory,' which were excellently interpreted. The solos were undertaken by Master Leslie Battensby and Mr. Bertram Mills. The other soloists were Mr. Philip Lewis (violin) and Miss Grace Maxted (harp).

The East Finchley and Muswell Hill Musical Society gave a concert on December 9 at East Finchley, when Sullivan's 'Golden legend' was excellently performed under the conductorship of Mr. George R. Ceiley. The choir sang with much intelligence and spirit, and were ably supported by an efficient orchestra, led by Mr. Frank Greenfield, and augmented for the occasion. The solo vocalists were Miss Euneta Truscott, Miss Grace Ivell, Mr. James Davis and Mr. William Burt.

The programme of the Orpheus Choral Society's concert, given at Portman Rooms on December 9, included MacCunn's cantata 'Lord Ullin's daughter,' S. Liddle's cantata for ladies' voices 'The Mermaid,' madrigals by Morley, Byrd and others, and part-songs by Parry and Stanford. Mr. Claud Powell conducted.

The Chiswick and Gunnersbury Philharmonic Society gave the first concert of its third season on December 9, at the Chiswick Town Hall, when Haydn's 'Creation' was performed. The choir and orchestra (led by Mr. H. S. MacDermott), numbering 150 members, were trained by the Society's able conductor, Mr. David M. Davis, who succeeded in obtaining an excellent performance. The solo vocalists were Miss Alice Hare, Mr. Coates Lockhart and Mr. Edward Halland.

The Lewisham Choral Society, conducted by Mr. Frank Idle, opened their season with Elgar's 'Caractacus,' at the Blackheath Concert Hall, on December 9. The chorus sang with intelligence and dramatic insight, and the orchestra (led by Mr. G. H. Wilby) was efficient. The soloists were Madame Anna Shergold, Mr. Gwilym Richards, Mr. Thorpe Bates and Mr. Arthur Rose.

The Bromley Choral Society, conducted by Mr. F. Fertel, gave an excellent performance of the concert version of Gounod's 'Faust' and Hubert Bath's 'Wedding of Shon Maclean' at the Drill Hall on December 11. Both choir and orchestra (led by Mr. H. Lewis) did excellent work, and the solo parts were sung by Madame Effie Thomas, Mr. Gwilym Richards and Mr. Montague Borwell.

The Stroud Green Choral Association gave their first concert this season in St. Luke's Hall, on December 13, when MacCunn's 'Wreck of the Hesperus' was the main feature of the programme. Miss Edith Turner and Mr. Wilfred Lawrence were the solo vocalists, and Mr. H. J. Timothy conducted.

The Teddington Philharmonic Society opened their season on December 14, when a very excellent performance was secured of the new concert-selection from Gounod's 'Faust' and Bridge's 'Flag of England,' under the direction of Mr. William Ratcliffe. The solos were admirably sung by Madame Anna Shergold, Mr. Alfred C. Steed and Mr. Stewart Gardner.

The Fulham and District Choral Society gave a concert at the Town Hall on December 15. Coleridge-Taylor's 'Hiawatha' was successfully performed under the conductorship of Mr. George Wilby. The solos were artistically rendered by Miss Pitt-Soper, Mr. Kingwell and Mr. Montague Borwell.

The St. George's Choral Society, Tufnell Park, gave a performance of Haydn's 'Creation,' under the conductorship of Mr. W. Henry Thomas, on December 16. The solo vocalists were Miss Florence Holderness, Mr. Braxton Smith and Mr. Montague Borwell.

The West Norwood Choral and Orchestral Society gave a successful performance of 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha' on December 16, under the conductorship of Mr. Percy T. Bright. The soloists were Miss Marsden Owen, Mr. Herbert Thompson and Mr. George Baker. The honorary conductor, Mr. Percy T. Bright, was presented at the final rehearsal with a Sheraton bureau bookcase, by a number of past and present members, in appreciation of his services to the Society.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, December 15, 1909.

Two famous stars in the realms of operatic art recently claimed the attention of the public. Madame Lili Lehmann sang at the Imperial Opera and Madame Gemma Bellincioni made several appearances at the Volksoper. Madame Lehmann seems to possess the secret of eternal youth. Her personal appearance is still brilliant, her acting is full of youthful grace, and even her voice and technical powers show scarcely any signs of decline. She had the greatest triumphs in the parts of Fidelio and Isolda. Her rendering of the latter constituted a brilliant object-lesson, showing conclusively that Wagner's music should not only be declaimed but also sung. Madame Bellincioni is still able, owing to her artistic intellect and warm temperament, to create dramatic effects in parts like Tosca and Carmen. With her appeared also at the Volksoper, Messrs. Bonci and de Luca.

The director of the Imperial Opera, Herr von Weingartner, has now so far recovered from his accident that he was able to conduct a performance at the Opera, as well as some of his own compositions at a concert of the Singakademie, on both of which occasions he received the heartiest welcome from the public. Herr von Weingartner was announced to direct the performance of the re-staged 'Meistersinger,' on December 17, and will resume his position as conductor of the Philharmonic concerts, which, during his enforced absence, have been excellently directed by Herr Schalk. The programme of the third of these concerts, which took place on December 5, contained, besides Richard Strauss's symphonic caricature 'Don Quixote' and Beethoven's fourth Symphony, the Pianoforte concerto in E minor by Chopin, in the solo part of which Herr Moriz Rosenthal caused the greatest enthusiasm.

The Gesellschaft der Musikfreunde has performed a highly praiseworthy task in giving for the first time a performance of Bach's Christmas oratorio, without cuts, on two consecutive evenings. Herr Schalk conducted; the choral and orchestral parts were taken by the Singverein and the orchestra of the Konzertverein, and a fine solo quartet was furnished by Mesdames Senius-Erler and Cahier, and Messrs. Senius and Messchaert.

RICHARD VON PERGER.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Festival Choral Society's second concert of the current series was given in the Town Hall on December 9, and consisted of a concert performance of Saint-Saëns's Biblical opera 'Samson and Delilah,' which was first introduced to local notice by the City Choral Society, under Mr. Fred W. Beard's conductorship, in October, 1901. The work had been well prepared by Dr. Sinclair, and under his watchful beat an altogether admirable rendering was given, choir and orchestra most ably discharging their onerous duties. Madame Kirkby Lunn, who, in this country, has made the part of Delilah her own, sang with all the charm and

fascination that always characterize her efforts. Mr. Walter Hyde gave Samson with dramatic fervour, and Mr. Frederic Austin sang effectively the part of the High Priest of Dagon.

A concert was given in the Town Hall on December 16, in aid of the Queen's Hospital, specially organized by Messrs. Scotcher & Sons. The executive were the Birmingham Symphony Orchestra, conducted for the first time by our clever pianist, Mr. Arthur Cooke. The programme comprised the Overture to 'Oberon,' Debussy's 'L'après-midi d'un Faune,' Liszt's second 'Hungarian' Rhapsody, &c. Mr. William Henley was the solo violinist, and gave a brilliant rendering of Tchaikovsky's Concerto, and the vocalist was Miss Ethel Hook.

The Royal Society of Artists' musical matinees in connection with the autumn exhibition of pictures terminated on December 11, the occasion being the 360th concert given under Mr. Oscar Pollack's direction, covering a period of eighteen consecutive years. The programme included Bach's Triple concerto for three pianofortes and strings, and a Suite by Arensky for two pianofortes. These concerts have proved a valuable educational factor in the musical doings of this city.

Among the miscellaneous concerts mention should be made of the following excellent musical functions: Mr. Max Mossel at his second drawing-room concert of the season at the Grosvenor Room, Grand Hotel, December 2, gave a typical chamber concert with his string quartet, the programme comprising Beethoven's second 'Rasumowski' quartet (Op. 58), composed in 1806, and Ernst von Dohnányi's Pianoforte quintet in C minor (Op. 1), heard here for the first time, Madame Marie Fromm playing the pianoforte part. The Clifton Quintet also held their second chamber concert of the season in the Queen's College on December 7, when they gave a good rendering of Mozart's String quartet in B flat and Schumann's Pianoforte quintet, with Mr. Herbert Parsons at the pianoforte, the vocalist being Mr. Frederic Erle (baritone). Several concerts in connection with the Midland Institute School of Music were given in the large Lecture Theatre, namely, a Beethoven Sonata recital by Mr. Arthur Cooke (December 11); a song and pianoforte recital, at which a number of songs composed by Miss Winifred Kingsford were introduced (December 4); and an orchestral concert, conducted by the Principal, Professor Granville Bantock, the chief feature being the first performance in Birmingham of Kalinnikoff's Symphony, No. 1, in G minor (December 13). Mr. Wymark Stratton gave an interesting concert at the Masonic Hall (December 10), a welcome revival being Beethoven's Septet for strings, clarinet, horn and bassoon, which has not been heard here for some years.

MUSIC IN BRISTOL, BATH, AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol New Philharmonic Society, on November 24, held its winter concert at the Victoria Rooms, and gratified a large audience by excellent performances of the Pianoforte concerto in B flat (Op. 83, No. 2) by Brahms, with Miss Jenny Meid at the solo instrument, and J. F. Barnett's 'Paradise and the Peri.' The soloists in the cantata were the Misses Eveline and Katharine Gerrish and Gertrude Winchester, and Messrs. R. Hoare Byers and Arthur Trowbridge. Mr. Harold Bernard was leader, and Mr. Arnold Barter directed the concert.

On November 26, the Bristol Symphony Orchestra gave the first concert of its third season at the Victoria Rooms, Mr. Hubert W. Hunt conducting. The most important work presented was the Symphony in D (Op. 73, No. 2) by Brahms, which was carefully interpreted. Admirable renderings were given of the symphonic poem 'La jeunesse d'Hercules' (Op. 50), by Saint-Saëns, and the overtures to 'Don Giovanni' and 'Tannhäuser.'

The Bristol Musical Society, on December 4, gave its first concert of the eighth season at the Victoria Rooms in the presence of a large audience. Choir and band numbered 250, Mr. F. S. Gardner being leader and Mr. C. W. Stear conductor. Concert selections from German's 'A Princess of Kensington' and Gounod's 'Faust' were performed, with Miss Emily Breare, Miss Amy Richards, Mr. Gwilym Richards and Mr. Dan Price as the principal vocalists.

On December 11 a concert was given in the large hall of Bristol University by the Musical Society, under the direction of Mr. Cedric Bucknall. The University orchestra had before appeared, but this was the first occasion upon which the choir (numbering forty members) took part. A well-arranged scheme of compositions was done justice to by both singers and players.

The Society of Bristol Gleemen gave their annual Ladies' Night on December 15 at the Victoria Rooms. Miss Edith Evans was engaged as the special vocalist, and in addition to her songs she took the solo in Hiller's 'O world, thou art wondrous fair,' with the choir. Several pieces which the Society had not before given were heard, one a new glee, 'Night thoughts,' words by the Rev. A. N. Blatchford, composed by Mr. W. J. Kidner (conductor). The contribution, which deserves favourable mention, was well received.

The Sine Nomine Choral Society gave a concert in the hall of the Young Men's Christian Society, St. James's Square, on December 15. Gade's 'Crusaders' and a miscellaneous selection were performed. Mr. Robert Simmons conducted.

The Bath Choral and Orchestral Society, on December 7, gave a performance of 'Elijah' at the Assembly Rooms. Miss Mabel Manson, Miss Maud Wright, Mr. Joseph Reed, and Mr. Robert Charlesworth were the principal vocalists, and Mr. H. T. Sims directed the performance, which was very creditable.

The Weston-super-Mare Philharmonic Society, on December 9, presented a Mendelssohn programme at the Knightstone Pavilion. Mr. Edward Cooke, of Bristol, conducting an admirable rendering of the 'Hymn of Praise,' 'The First Walpurgis Night,' and four part-songs; the soloists being Miss Gladys Moger (Bath), Miss Clara Aldersley (Bristol), Mr. John Prout, and Mr. D. Byndon-Ayres. As usual the band was made up largely of Bristol musicians, with Mr. F. S. Gardner as leader.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The outstanding musical event of the term has been the production of Dr. Vaughan Williams's music to the 'Wasps,' which is noticed on page 26.

Mr. Beecham and his orchestra visited Cambridge on October 30. His programme included the Elgar Symphony and Dr. Charles Wood's fine variations on 'Patrick Sarsfield.'

There have been three 'Wednesday' concerts of the University Musical Society. On October 27 the Folk-Song Quartet sang the 'Neue Liebeslieder' of Brahms, and their other contributions included the very striking setting by Dr. Walford Davies of 'A kid, a kid.' Miss Kathleen Chabot was the pianist. The Bohemian Quartet on November 10 played quartets by Haydn, Verdi, and Beethoven. On December 6, Herr von Warlich gave a delightful recital of a series of Goethe poems set by Schubert, and later on a series of German ballads. Herr Erich Hammacher accompanied, and also contributed a performance of the 'Sonata Appassionata.'

MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

THE THREE TOWNS.

Choral music in Plymouth has during this season undergone considerable change. The large and fine combination conducted by the borough organist, Mr. H. Moreton, at the Guildhall Choir has, to the great loss of the musical public, been disbanded, owing to the refusal of the Municipal Council to allow such prices to be charged for admission to the performances as would ensure a clear balance, the rendering of such works as 'The Dream of Gerontius,' 'The Redemption,' 'The Spectre's Bride,' and others of like importance, entailing an expenditure which could not be recovered by the standard prices of the Corporation concerts. Therefore a regrettable gap is felt in the music of the district. The swing of the pendulum has, however, brought about a tentative revival of Dr. Weekes's Choral Society, which has not attempted a big work for some seasons. Profiting by a new concession in the price of hire of the Guildhall offered

by the Corporation to local musicians, and by the reaction consequent on the disbanding of the Guildhall Choir, Dr. Weekes, on December 1, gave a performance of 'Elijah' by his choir, assisted by his orchestral society. The event was successful from every point of view, and the singing of the choir, in spite of numerical lack of basses, was effective, refined in tone and expression, and efficient. The principals were Miss Esta d'Argo, Miss Mabel Braine, Mr. Albert Collings, Mr. Dalton Baker, Miss May Groser, Miss Ethel Randell, Messrs. Edward Cooper, J. J. Kent, and W. P. Toby. The only other choral society that has given a performance is the Emmanuel Choral Society, which devotes its attention to sacred music only. On December 15, Mr. Reginald Waddy conducted selections from 'The Messiah,' and Mendelssohn's 95th Psalm and some ancient carols. The band was led by Mr. A. E. Serle, with Mr. David Parkes at the organ.

In orchestral music Mr. Frank Winterbottom opened the season with a symphony concert at Stonehouse on November 5, when the symphony was 'From the New World' (Dvorák). Schubert's Octet for strings and wind soli was played, and a first performance here was given of a number—'A song of thanksgiving'—from Mackenzie's Orchestral suite 'London day by day.' At the second concert, on December 3, the symphony was Mendelssohn's 'Italian.' Dr. Weekes's private Orchestral Society gave the first of its two annual concerts on November 17, Dr. Weekes and Mr. Walter Weekes dividing the duties of conducting. The D minor Violin concerto of Max Bruch was played, with Miss Florence Wooland as soloist. Mendelssohn's 'Scotch' symphony was also included.

Chamber music virtually depends on the efforts of the Misses Smith, whose enterprise and interest deserve all encouragement. On October 25, at their twelfth concert, they produced for the first time in Plymouth the second Pianoforte trio of Arensky, in F minor, Miss Florence Smith being at the pianoforte, with Miss Lily Smith, violin, and Mrs. H. R. Freeman (*née* Miss Emma Smith), violoncello. Madame Aurlia Dawkins was the vocalist. A violin and pianoforte recital by Mr. Percy Lowman (recently returned from the Brussels Conservatoire) and Mr. Harold Lake, on October 27, deserves mention.

Lovers of amateur opera are well catered for in Plymouth, though the first half of the season has been, as usual, principally occupied by preparation. A highly successful six days' performance of 'The Gondoliers,' by the Plymouth Amateur Operatic Society, occupied the stage of the Theatre Royal from November 29. The singing of the chorus was the most notably fine feature, the balance, tone, attack and expression being quite exceptionally good. Mr. R. H. V. Ball was musical director, and Miss Lilian Blight accompanist.

The Devon and Cornwall Amateur Operatic Society gave a miscellaneous performance on November 24, directed by Mr. R. Pengelly. Mention must also be made of a series of performances on and after October 12 of the opera 'Ib and little Christina,' in aid of a local charity, conducted by Mr. John Pardew.

OTHER DEVONSHIRE TOWNS.

The interesting Choral Society in the moorland village of Brent, on November 25, performed Heinrich Hofmann's cantata 'Melusina,' conducted by Mr. David Parkes. The chorus singing was bright in tone, and prompt. The Choral Society at Plympton, which has been in the hands of Mr. Walter Weekes for several years has, owing to his resignation, been re-organized under the conductorship of Mr. David Parkes, and a concert will shortly take place. The old-established Musical Association at Torquay, whose performances are invariably of a high order, gave 'Hiawatha's Departure' on November 24. Mr. T. H. Webb conducted. The singing of the chorus was marked by fine intelligence of expression and musical tone. Eaton Fanning's part-song 'The moonlight,' and overtures by Cherubini and Schumann were included. The Barnstaple Festival Musical Society, on November 29, gave a miscellaneous concert, introducing pieces by Mr. Hubert Bath, a native of Barnstaple, who conducted his own works. Part-songs, &c., by the choir, were conducted by Mr. Sidney Harper, in the regretted absence, owing to indisposition, of the honorary conductor, Mr. H. J. Edwards. On December 15, Mr. Bennett, conductor of the Holsworthy Choral Society, obtained a very good

performance of Barnett's 'The building of the ship.' The bracing country air of North Devon was reflected in the energetic and bright tone of the choir. On December 17, the Yelverton Choral Society rendered the 'Hymn of Praise,' under the direction of Mr. Walter Weekes.

An orchestral concert, conducted by Mr. F. W. Benson and led by Miss Ham, given at Paignton on December 1, included Schubert's B flat Symphony, a four-movement Overture by Bach, and movements by Beethoven and Gurliitt. Mr. Frederick Norcup was the vocalist. As outstanding events we may mention the visits to Exeter of the Beecham Orchestra (October 23) and the Queen's Hall Orchestra (November 11), on both of which occasions the Elgar Symphony was played.

CORNWALL.

Few performances have as yet been given in Cornwall, where most of the Societies make themselves heard, as a rule, during the second part of the season. The Torpoint Choral Association, however, which has obtained a new lease of life under the guidance of Mr. F. W. Moreton, gave on December 8 a good performance of Goring Thomas's 'The sun worshippers' and Gounod's 'Gallia,' both works being new to the district. The choir, not as strong numerically as on former occasions, was well-balanced and conscientious.

A new choral Society has been formed at Callington, and already numbers eighty voices. Under the conductorship of Mr. J. H. Lucas, of Plymouth, Smart's 'The bride of Dunkerron' is in rehearsal.

The Redruth Amateur Operatic and Dramatic Society gave three performances of 'The Mikado,' beginning on December 7.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On November 25, the Dublin Orchestral Society gave their fourth concert for the season. The programme included Mozart's 'Magic Flute' overture; Beethoven's fifth Symphony; Wagner's 'Parsifal' Vorspiel, 'Klingsor's Magic garden,' and the 'Walkürenritt.' The 'Parsifal' selections were played for the first time by the Society. The orchestra was conducted, as usual, by Dr. Esposito, to whom great credit is due for a very successful performance.

On December 1, the Royal Irish Academy of Music gave the annual concert. The orchestra, under Dr. T. R. G. Józé, opened the concert with Chopin's 'Marche Funèbre' in memory of the late Sir Francis Brady, one of the founders of the Academy. Miss Kathleen Rooke, Miss Ella Scott and Miss Mary Delany were the vocalists, Miss Sophie Vance and Miss Kathleen Hinds the pianists, Miss Bertha Dowse and Miss Nora Byrne the violinists, and Miss Lilian Dowse the violoncellist.

On the same evening the North City Choral Society (conductor, Mr. George Harrison) gave a performance of Elgar's 'Banner of St. George,' with orchestral accompaniment. Miss Lena Munro, Miss Alicia Keogh, Mr. Robert Harrison and Mr. Robert Cobbe were the solo vocalists.

On December 7 the Misses Marie, Bertha, Hilda and Lilian Dowse gave a string quartet recital, assisted by Mr. Montague Borwell (vocalist), Miss Annie Lord (pianist), and Mr. C. W. Wilson (accompanist). The quartets were Haydn (Op. 77) in F and Schumann in A minor; and Miss Marie Dowse and Miss Annie Lord played Saint-Saëns's Sonata in E flat for violin and pianoforte.

At the Royal Dublin Society the Monday Chamber Music Recitals have been given by Bruno Muggellini, pianoforte recital (November 22), and the Esposito-Beel Quintet (November 29 and December 6), who played the Brahms Pianoforte quartet in A major, the Schumann Pianoforte quartet in E flat, the Arensky Pianoforte quintet (Op. 51), and the Dvorák quintet. Mr. Clyde Twelvetrees and Dr. Esposito gave a beautiful rendering of Beethoven's Sonata in A major for violoncello and pianoforte, and Mr. Sigmund Beel played, very finely, Vitali's 'Chaconne' for violin solo with pianoforte accompaniment.

The Sunday Orchestral Concerts continue to attract large audiences. The programmes during last month included Beethoven's fourth and fifth Symphonies, Mendelssohn's 'Italian' Symphony, and the 'Waldstein' Sonata, played by Dr. Esposito.

On Friday, December 10, the College Choral Society gave a second performance of Bach's Mass in B minor, on the same lines as that of last year. The work, as on the previous occasion, created a deep impression. Mr. Charles Marchant conducted, and Mr. Arthur Darley led the orchestra, which, like the chorus, is largely composed of amateurs. The solos were sung by members of the Society.

On December 15, the Leinster School of Music concert and distribution of prizes was held in the Antient Concert Rooms. Choral items were conducted by Madame Quinton Rosse and the orchestra by Mr. Joshua F. Watson.

On the same evening, in the Aberdeen Hall, Miss Edith Vance, a former pupil of Herr Bast, recently returned from studying in Leipzig, and Miss Goldney Chitty gave a recital of solo and duet violoncello music, assisted by Madame Borel and Miss Madeleine Moore (accompanist).

On December 16 the Dublin Orchestral Society gave its last concert for the season. Dr. Esposito conducted a very good performance of Brahms's Symphony No. 3, in F. The programme also included an Aria by Alessandro Scarlatti, arranged for strings by Dr. Esposito; a Gigue by Martucci; Dvorák's 'In der Natur'; Wagner's 'Trauermarsch,' from 'Götterdämmerung'; and 'Entrance of the gods into Walhalla,' from 'Rheingold.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the second of Messrs. Paterson's orchestral concerts, given in the McEwan Hall on November 22, M. Wassili Safonoff, the *batonless* conductor, directed the orchestra. The works performed were Mendelssohn's 'Italian' Symphony; Tchaikovsky's Symphony in F minor (No. 4); Schumann's 'Manfred' overture; and the Good Friday music from Wagner's 'Parsifal.' M. Safonoff possesses a magnetic personality, is a believer in strong contrasts, and secured some beautiful effects.

On November 29, Dr. Cowen conducted the third concert, of which the special feature of interest was the first performance in Edinburgh of Elgar's Symphony in A flat. The Symphony was splendidly performed and had a most enthusiastic reception, Dr. Cowen having to respond to numerous recalls and eventually signalling to the orchestra to rise and share the honours with him. The other purely orchestral numbers were Schubert's 'Des Teufels Lustschloss' overture; Charpentier's 'Serenade' from 'Impressions d'Italie'; and Dvorák's 'Carnival' overture. The vocalist was Miss Eve Simony.

The fourth concert, on December 6, was conducted by Mr. Landon Ronald. The programme included Weber's 'Oberon' overture, Tchaikovsky's Symphony in E minor (No. 5), the Prelude and Liebestod from Wagner's 'Tristan und Isolde,' and a 'Birthday' overture by Landon Ronald. The soloist was M. Jóska Szizeti, who gave a most artistic performance of Saint-Saëns's Violin concerto in B minor.

At the fifth concert, on December 13, Dr. Cowen conducting, the programme contained Beethoven's 'Fidelio' overture (No. 4), the Allegro and Variations from Serenade No. 12 for wind instruments, by Mozart, the Prelude to Act 2 of 'The Wreckers' by Ethel Smyth, Vincent d'Indy's trilogy 'Wallenstein,' and Mendelssohn's 'Ray Blas' overture. The vocalist was Madame Kirkby Lunn, who sang with rare expression the aria 'Mon cœur s'ouvre à ta voix,' from Saint-Saëns's 'Samson et Dalila,' and was heard later in songs by Mallinson and MacDowell. Mr. Scott Jupp accompanied.

At the third of Mr. Simpson's classical concerts, given in the Music Hall on November 20, the St. Petersburg Quartet made a welcome re-appearance in Edinburgh. The quartets performed were Beethoven's in D major (Op. 18, No. 3) and Tchaikovsky's in D (Op. 11). The vocalist was Mrs. George Swinton, who sang to an orchestral accompaniment four songs by Miss Ethel Smyth, conducted by the composer. At the fourth concert, on December 18, the Queen's Hall String Sextet gave splendid performances of Brahms's Sextet in B flat major (Op. 18) and Tchaikovsky's 'Souvenir de Florence' (Op. 70). Miss Ada Forrest, who took the place of Mrs. Henry J. Wood, sang with much acceptance.

(Continued on page 39.)

FOUR-PART SONG (UNACCOMPANIED).

Words by THOMAS MOORE.

Irish Melody arranged for Chorus
(or Quartet) of Mixed Voices by
GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento misterioso rubato. *p con dolore.*

SOPRANO. *Si - lent, O Moyle, be the*

ALTO. *sotto voce.* *pp* *naturale.* *p* *Si - lent, O Moyle, be the*

TENOR. *p sotto voce.* *pp* *naturale.* *p* *Si - lent, O Moyle, be the*

BASS. *pp sotto voce.* *naturale.* *p* *Si - lent, O Moyle, be the*

Lento misterioso rubato. ♩ = about 50. *con dolore.*

(For practice only.) *p* *pp* *p* *espress.*

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

roar of thy wa - ter, Break not, ye breez - es, your chain of re - pose, . . While,

poco cres. *dim.* *pp*

N.B.—Fionnuala, the daughter of Lir, was transformed by enchantment into a swan, and condemned to wander over the lakes and rivers of Ireland till the advent of Christianity. The signal of her release was to be the first sound of the Mass-bell.

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mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh-ter Tells to the night-star her

mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh-ter Tells to the night-star her

mur - mur-ing mourn - ful - ly, Lir's lone - ly daughter Tells to the night-star her

mur - mur-ing mourn - ful - ly, Lir's lone-ly daugh - ter Tells to the night-star her

tale of woes. When shall the swan, her death - note sing-ing,

tale . . . of woes. When shall the swan, her death - note sing - ing,

tale of . . woes. When shall the swan, . . her death - note sing - ing,

tale of woes. When shall the swan, . . her death - note sing - ing,

dim. *mp* *cres.*

Sleep, with wings in dark - ness furl'd? When will heav'n, .. its

dim. *mp* *cres.*


Sleep, with wings in .. dark - ness furl'd, in darkness? When .. will heav'n, its

espress. *dim.* *mp* *cres.*

Sleep, .. with wings in dark - ness furl'd, in darkness? When .. will heav'n, ..

dim. *mp* *cres.*

Sleep, with wings in dark - ness furl'd? .. When .. will heav'n, its



Ritard. *più f* *dim.* *p*

sweet bell.. ring - ing, Call my spi - rit from this storm - y world?

più f *dim.*

sweet bell ring - ing, Call my spi - rit from this storm - y .. world?

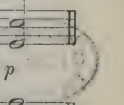
più f *dim.* *p*

.. its sweet .. bell ring - ing, Call my spi - rit .. from this stormy world?

più f *dim.* *p*

sweet bell ring - ing, Call .. my .. spi - rit from this storm-y .. world

Ritard. *più f* *dim.* *p*



a tempo. *p* *dim.* *più p*

Sad - ly to thy win - ter wave, . . . Fate bids me

O Moyle, sad - ly to thy win - ter wave weeping, Fate bids me

mp espress. *poco cres.*

Sad - ly, O Moyle, to thy win - ter wave weep - ing, Fate bids me lan - guish long

p *poco cres.*

Sad - ly, O Moyle, to thy win - ter wave weep - ing, Fate bids me lan - guish long

a tempo. *p* *dim.* *più p*

mp espress. *poco cres.*

dim. *p*

lan - guish long a - ges a - way; . . . doth E - rin lie sleep - ing,

mp espress.

lan - guish, Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

più p

a - ges a - way; . . Yet still in her dark - ness doth E - rin lie . . sleep - ing,

dim. *p*

più p

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that

cres. *mf*

Still doth the pure light its dawn - ing . . de - lay! When will that day - star,

cres. *mf*

Still doth the pure light its dawn - ing de - lay! When will that day - star,

cres.

Still doth the pure light its dawn - ing de - lay!

dim.

day - star, mild - ly . . spring - ing, Warm our isle . .

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

dim. *mp*

mild - ly . . spring - ing, Warm our isle with

mp

Warm our isle . . with peace and love, with peace and love, with

dim. *mp*

with peace and love? When will

peace and love? When will heav'n, its sweet bell ring-ing,

peace and love? When will heav'n, . . . its

peace and love? When will heav'n, . . . its

heav'n, its sweet bell ring-ing, Call my spi-rit to the fields a-bove?

its sweet bell ring-ing, Call my spi-rit a-bove?

sweet bell ring-ing, Call my spi-rit to the fields a-bove?

sweet bell ring-ing, Call my spi-rit to the fields a-bove?

MUSIC IN EDINBURGH.—Continued from page 32.

Herr Ernst Denhof, assisted by the Sévick Quartet and Mr. E. C. Hedmond, gave the second of his chamber concerts in the Freemasons' Hall on December 11. The concerted music, which throughout was finely performed, comprised Dvorák's Quartet, Op. 105, in A flat major; Beethoven's Quartet, Op. 95, in F minor, and the Brahms Pianoforte quartet, Op. 26, in A major. Mr. Hedmond's cultured method of vocalisation was heard to great advantage in the aria 'Dein Bildnis ist bezaubernd schön' from Mozart's 'Magic Flute,' and in songs by Schubert, Schumann and Adolf Jensen. Mr. Scott Jupp accompanied.

In the Freemasons' Hall, on November 23, Miss Shephard-Walwyn, assisted by Miss Marion Richardson (vocalist), with Mr. Arthur Dace at the pianoforte, gave a highly successful violin recital. The programme was on ambitious lines, embracing as it did compositions by Mozart, Beethoven, Max Bruch, Sarasate and others; but in each number Miss Walwyn displayed fine tone and certainty of intonation, and her performance gave promise of still greater achievements. Miss Richardson, a soprano with a full, rich voice, sang a number of songs in excellent style, and the musicianly playing of Mr. Dace—who took the place of Mr. Francis Gibson—added much to the interest of the recital.

The programme of the second of the University Historical Concerts, given in the Music Class Room on December 2, consisted of four String quartets by Mozart, viz., in B flat (1773), G major (1782), C major (1785), and F major (1790). These examples of Mozart's genius in this species of composition were delightfully interpreted by the Verbruggen Quartet.

Among other concerts given during the month have been a vocal and pianoforte recital by Miss Grainger-Kerr and Mr. Hubert Bath; a vocal recital by the Misses Salter, assisted by Mr. A. M. Henderson, pianist; a pianoforte recital by Mr. T. P. Fielding, and a vocal recital by Miss Belle Thynne, assisted by Herr Ernst Kosting, violinist.

In the November issue reference was made to Herr Ernst Denhof's proposed scheme of giving, in conjunction with the Carl Rosa Opera Company, performances of two complete cycles of Wagner's 'Nibelungen Ring.' For some time the production of even one cycle was a matter of uncertainty, but now the scheme has been taken up so heartily that the performance of both cycles is assured. The performances will be given in the King's Theatre, the first cycle beginning on February 28, the second on March 7.

Mrs. Alexander Maitland's choir and orchestra—the latter composed chiefly of ladies—with Mr. George Henschel as solo vocalist, gave a concert in the Music Hall on December 17. The works performed included a selection from Gluck's 'Orfeo,' Brahms's 'Funeral Anthem,' a group of madrigals, and Handel's 'Coronation Anthem.' The choir sings with a commendable degree of tunefulness, smoothness and precision, but a little more animation and variety of tone-colour would raise the standard of excellence to a much higher level. Mr. Henschel, who accompanied himself, sang with consummate art a group of his own 'Trumpeter Lieder' and songs by Beethoven, Schumann, Loewe and others.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Two notable events took place just too late to be included in last month's letter, viz., Mr. A. M. Henderson's second chamber concert, at which the famous St. Petersburg Quartet appeared, and a remarkable performance of Mendelssohn's 'Italian' symphony and Tchaikovsky's fourth Symphony in F minor by the Scottish Orchestra, under M. Wassili Safonoff, at the second Classical Concert.

On December 2 the Amateur Orchestral Society (Mr. W. T. Hoek, conductor) and the Bach Choir (Mr. J. M. Diack, conductor) combined their forces in a most successful concert. The choral numbers were 'God so loved the world' and 'A stronghold sure,' and in these the Bach Choir sang with a precision and vim worthy of all commendation. In the accompaniments the Amateur Orchestral Society did capital work, ably supported by Mr. Herbert Walton at the organ, and the solo music was effectively given by Miss Eva Rich and Mr. Herbert Brown. The purely orchestral numbers

on the programme included the overture to Mozart's 'La Clemenza di Tito,' a very effective suite from Gluck's 'Iphigenia in Aulis,' and Beethoven's 'Egmont' overture. At the third Classical Concert, on November 30, Elgar's Symphony in A flat was given for the first time in Glasgow, and in this remarkable work the playing of the Scottish Orchestra under Dr. Cowen reached the highest level. The Symphony was again performed at the Saturday Popular Concert on December 4. The Choral Union made their first appearance this season at the fourth Classical Concert on December 7, in a Mendelssohn programme which included Part I. of 'St. Paul,' and the 13th and 114th Psalms. Under Dr. Coward's energetic direction the choruses were sung with great brilliance to the accompaniments of the Scottish Orchestra, with Mr. J. E. Hodgson as organist. The soloists were Misses Mary Conly and Maria Yelland, and Messrs. Henry Brearley and Thorpe Bates. Three novelties were given at the fifth Classical Concert on December 14: the Prelude to Act II. of Miss Ethel Smyth's 'The Wreckers,' Vincent D'Indy's Trilogy for orchestra after Schiller's 'Wallenstein,' and Mozart's fifth Violin concerto in A major, the solo part in the last-named being beautifully played by Mr. Maurice Sons, a former leader of the Scottish Orchestra, who, on making his re-appearance in Glasgow, received a very cordial welcome from his many friends and admirers.

On December 15 the choir of Claremont Chapel, assisted by Mr. Hutton Malcolm's male-voice choir, gave some unfamiliar pieces by César Franck, Gelbke, Brahms and Hummel with fine effect. The performance was directed by Mr. Hutton Malcolm, the organist and choirmaster of the church, who also contributed some organ solos. The annual concert by the Choral and Orchestral Societies of that flourishing institution, the Athenæum School of Music, took place on December 16. Mr. Henri Verbruggen, the conductor of the Societies, is to be congratulated on bringing forward such numbers as a Concerto grosso, by Handel; Sonata in A, by Corelli; Haydn's familiar Serenade for strings, and the Prelude to Saint-Saëns's 'The Deluge,' as well as some carefully chosen madrigals and part-songs. Of the songs performed, Bach's 'Schlage doch' was particularly acceptable.

MUSIC IN GLOUCESTER AND CHELTENHAM.

(FROM OUR OWN CORRESPONDENT.)

The Gloucester Choral Society held their first concert of the season on December 14. The principal work performed was Sir Edward Elgar's 'King Olaf,' under Dr. A. Herbert Brewer, and a splendid rendering was given by the choir, orchestra and soloists. Madame Le Mar is a Gloucester favourite, and she had never been heard to greater advantage; Mr. Cynlais Gibbs created a very favourable impression, whilst Mr. Frederic Austin's sonorous voice admirably suited his part. Besides 'King Olaf' Dr. Brewer's 'In Springtime' Suite of songs for tenor voice with male-voice choir was given, Mr. Cynlais Gibbs being quite at home in the solo part. The large band, which included many members of the Gloucestershire Orchestral Society, and was led by Mr. W. H. Reed, played well throughout.

For the first time, Miss Marie Hall played in Gloucester on November 30 and was enthusiastically received. Her contributions were the Concerto in G minor (Max Bruch); 'Ave Maria' (Schubert-Wilhelm); 'Moment musicale' (Schubert); 'Scherzo-Tarantelle' (Wieniawski); 'Vota Aragonesa' (Sarasate); and the 'Moise' fantasia for the G string, by Paganini. Miss Hall was assisted by Miss Louie Basche (solo pianist), and Mr. C. Stewart Edwards (baritone), both of whom gained golden opinions. The band of the Gloucestershire Hussars also played the '1812' Symphony of Tchaikovsky and other pieces.

The meeting of the three choirs of Gloucester, Worcester and Hereford will be held this year at Gloucester, and it is interesting to note that the Mayor (Mr. F. Hannam-Clark) and the City High Sheriff (Dr. E. Dykes Bowers) are well-known musical men. With their wives they will appear in a 'Civic quartet' before the inmates of the Gloucester Royal Infirmary on December 28, and later at two public dinners given to the poor of the City.

The Bristol Royal Orpheus Society visited Cheltenham Town Hall on December 9, and gave a concert in aid of the Cheltenham General Hospital. Mr. George Riseley conducted, and the programme was as follows: 'Strike the lyre,' (T. Cooke), 'Love's slumber song' (S. E. Lovatt), 'The old soldier's dream' (Peter Cornelius), 'Go, speed thy flight' (F. Otto), 'Dance of gnomes' (E. MacDowell), 'Peace' (C. Lee Williams), 'The pedlar's song' (C. Lee Williams), two cavalier songs, 'Marching along' and 'Give a rouse' (Granville Bantock), 'What ho!' (W. Beale), 'Stars of the summer night' (Cruikshank), 'The phantom host' (Hegar), 'Dick Turpin' (Sir F. Bridge), 'The long day closes' (Sullivan), and 'The gongs are beating' (Julius Otto). Miss Gertrude Winchester and Mr. Charles Knowles also assisted.

On November 21 a pleasant concert took place at Cheltenham, when Mlle. Alice Vreut, Miss Edna Thornton, Mr. Mark Hambourg and Mons. Brinkmann (solo violinist), contributed to the programme, and Mr. Cyril Towsey accompanied.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

At the fourth Philharmonic concert, on November 23, Vincent D'Indy's Trilogy 'Wallenstein,' comprising: (1) Wallenstein's Camp, (2) Max and Thekla, (3) Death of Wallenstein, was played for the first time here in its entirety, when the vividly descriptive music received a brilliant performance under Dr. Cowen's direction. In Schumann's Pianoforte Concerto, Mr. Harold Bauer played the solo part with musicianly skill and intuition, and the vocalist, Mr. Paul Schmides, made a favourable impression in Beethoven's 'Adelaida.' The fifth concert, on December 7, was remarkable for the Society's first performance of Elgar's Symphony, which, under Dr. Cowen's direction, served to quicken and deepen appreciation of this great work. The vocalist, Madame Edvina, was especially well heard in Charpentier's 'Air de Louise.'

Hugo Kaun's Symphony in D minor (Op. 22) received a second performance in Liverpool on November 30, when it was played by the Symphony Orchestra, conducted by Mr. Vasco Akeroyd. The composer, born in Berlin, 1863, is now resident in America, where he composed this symphony 'An mein Vaterland,' written on classical lines with considerable invention and resource. Considerable interest attached to the first appearance of the youthful violin prodigy, Master Eddy Brown, who displayed extraordinary facility in Mendelssohn's E minor Concerto.

Handel's 'Acis and Galatea' was performed by the Post Office Choral Society, conducted by Mr. P. Ingram, on December 8, the vocal principals being Madame de Vere Sapio, Mr. Cynlais Gibbs and Mr. Robert Radford. The result was a highly commendable performance.

On December 16, Mr. Egon Petri completed his series of four Beethoven recitals, which have been interesting and instructive.

The second Schiever concert on December 11 was devoted to Beethoven's Quartet in D (Op. 18), the C major (Op. 59), and the B flat (Op. 130), in which the players associated with Mr. Ernst Schiever fully maintained the high standard of these notable chamber concerts.

At the Rawdon Briggs Chamber Concert on November 29, Dr. Ernest Walker's Pianoforte quintet in A major made a favourable impression as an interesting and scholarly work. The strings were also agreeably heard in Volkmann's Quartet No. 4, in E minor, and Beethoven's (Op. 132) A minor Quartet. A similar noteworthy concert was given on December 13 by an accomplished quartet of ladies, Miss Edith Robinson, Miss Isabel McCullagh, Miss Lily Simms and Miss May McCullagh, whose ensemble playing was well displayed in Beethoven's F minor (Op. 95), Mr. Balfour Gardiner's Quartet in one movement, and in Schumann's Quintet (pianoforte, Mr. George Rathbone). The vocalist was Mrs. Norman Melland.

An event of exceptional importance was M. Paderewski's recital on November 27, when the great pianist attracted and impressed a large audience.

At the concert of the Liscard Orchestral Society on November 27, Mr. Tobias Matthay's Concert Piece in A minor for pianoforte and orchestra was cleverly played by

his pupil, Miss Dorothy Wahlers. The composition is written in the form of a symphonic series of variations. Mr. Horace Cropper was heard to advantage as a violinist in Saint-Saëns's Introduction and Rondo Capriccioso (Op. 28), and the large orchestra, conducted by Mr. P. R. Smart, played with animation. The vocalist was Miss Winifred Thomas.

Mr. Donald Tovey lectured at the University, on November 19, on 'Dramatic Music' in connection with purely instrumental modern works, whether 'descriptive' or not, with illustrations from Beethoven's sonata 'Les adieux' and 'Coriolanus' overture, D'Indy's 'Wallenstein,' and Elgar's Symphony in A flat. His subject on December 3 was Beethoven's Quartet in B flat (Op. 130), and on December 17 'Architectural Music,' illustrated by Bach's 'Christmas Oratorio.' In connection with the Corporation free lectures, Mr. Alfred Perceval Graves gave an interesting address on 'Manx Music,' on November 24.

Mr. F. Brandon Cheshire gave a lecture-recital on Chopin before the local section of the I.S.M. on December 10.

The Welsh Choral Union's performance of the 'Messiah,' on December 18, drew a crowded and appreciative assembly to the Philharmonic Hall. The occasion again added to the Welsh choir's laurels. Nothing could be finer than their forceful singing. The vocal principals were Miss Edith Evans, Miss Maria Yelland, Mr. Ben Davies, and Mr. Herbert Brown. Mr. Harry Evans's conducting had its usual inspiring effect on his forces.

The Ormskirk Musical Association gave a highly creditable performance, on December 15, of Coleridge-Taylor's 'Death of Minnehaha,' and of Dr. James Lyon's choral ballad, 'The Warden of the Cinque Ports.' Mr. John Ball conducted, and the soloists were Miss Emily Breare, Mr. R. Charlesworth, and Mr. Robert Duckworth (violinist).

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A feature of Manchester musical life calculated to impress the stranger within our gates is the number of concerts, given publicly, or by semi-private subscription societies, devoted to string chamber-music. The Brodsky Quartet was the first in the field fourteen years ago; now one finds in addition local quartets led by Mr. Rawdon Briggs, Mr. Arthur Catterall and Miss Edith Robinson, besides the visits from celebrated Continental players—all of which argues a gratifying growth of interest in this, the severest and purest form of music, and the past month has witnessed performances of notable interest in this branch of musical art. Miss Edith Robinson is engaged at the Royal Manchester College of Music, and in quartet work is associated with Miss Lily Simms and the Misses Isabel and Mary McCullagh. Their first concert brought the performance of two works quite new to Manchester audiences: Balfour Gardiner's quartet Allegro movement played at the recent Musical League concerts in Liverpool, and Hugo Wolf's 'Italienische Serenade' in the quartet arrangement—the orchestral version happily being well known here. Mr. Francis Harford, now professor at the College of Music, was the vocalist. At the next concert by these musicians, Donald Tovey's Quintet for pianoforte and strings will be heard for the first time in Manchester. Some months ago the Brodsky Quartet performed two movements of an unfinished work by Grieg, and after the composer's death sketches were discovered of a slow movement, and material for the concluding section of the work, which have enabled Mr. Julius Röntgen, of Amsterdam, to complete the quartet, which has recently been given for the first time in its entirety by Dr. Brodsky and his well-known colleagues. When Grieg was last a visitor in Manchester he was much impressed by the playing of this distinguished quartet, and not improbably this posthumous composition was written in fulfilment of a promise then made to compose a work for them.

The Hallé Concerts continue to pursue the well-trodden path of classical masterpieces, Dr. Richter's predilections being clearly revealed in the programmes played weekly. The warm welcome extended to the few novelties so far heard this season should encourage the responsible authorities to be less timorous in their excursions into the unknown territory of orchestral music. In this connection

Mr. E. J. Broadfield's statement at the annual meeting of the Royal Manchester College of Music is not without interest: 'I am not sure that some of us are not beginning to wish the programmes (for concerts generally) were not so scientific and learned as they sometimes are, and that we might hear some of the old things that delighted us thirty years ago.'

The ultra-conservative and unadventurous policy of the Hallé executive is certainly in keeping with such views. The month's concerts have embraced Berlioz's 'Faust,' a Wagner evening, the annual performance of the 'Messiah,' and two orchestral concerts, at one of which Mr. Frederick Dawson played brilliantly in the César Franck Variations. That his powers are not exclusively of the 'Oktavenbändiger' order was proved by his highly imaginative playing of Debussy pieces. Lady Hallé's reading of Mendelssohn's well-worn Concerto was conspicuous for its rhythmic freedom and undoubted grace. Schubert's 'Unfinished' Symphony and the Schumann No. 2 have also been heard, the former played without much inspiration, and the latter pronounced dull and heavy. Elgar's Allegro for string quartet and orchestra was superbly played, Richter's heavy bass giving a grand foundation. The orchestral playing in 'Faust' was supremely good: not so the chorus work. Mrs. Henry J. Wood, Messrs. Walter Hyde, Frederic Austin and Fowler Burton were the best all-round quartet we have had here in this work of recent years. On December 16, after a lapse of a few years, came another performance of the most colossal closing scene from 'Götterdämmerung,' sung this time by Miss Perceval Allen. We had Richter in his majesty and might amidst scenes of the greatest animation.

Manchester, for years past, has been opera-starved. As showing how hard times have been, the performance of Verdi's 'La Forza del Destino' by the Carl Rosa Company, under Mr. Walter van Noorden, at the beginning of December, has been hailed as quite a notable incident, and later in the month the Moody-Manners Company, under Mr. Richard Eckhold's conductorship, gave 'Aida,' 'Die Meistersinger,' 'Eugene Onegin,' 'La Tosca,' and 'Madama Butterfly,' and Gatty's new 'Duke or Devil' (noticed separately on p. 24), making the most interesting and varied musical week ever given in a Manchester theatre. Manchester inhabitants are good theatre-goers, and, proportionately to population, probably no English area contains so many music-lovers; yet, with Richter and his orchestra in our midst, Edinburgh has the honour of giving the first cycle of the Wagnerian Ring dramas outside London. We want a theatre to do for opera what Miss Horniman's now famed Gaiety company has done for drama. Somewhat allied to opera has been the performance at the Victoria University of Milton's 'Comus,' with Harry Lawes's musical accompaniments. Mr. F. Bonavia directed the Royal College of Music orchestra, and had arranged for this occasion a most appropriate suite of old Italian pieces for strings. Dr. Henry Watson played his harpsichord; Miss Edith McCullagh as the Lady, Miss Una Lynde as Sabrina, Mr. Siegfried Herford and Mr. Eric Baker as the Brothers, Mr. Arthur Cooper as Comus, and Mr. W. J. Douglas as the Attendant Spirit did effective work.

The Saturday evening organ recitals at the Town Hall, by Dr. Kendrick Pyne, always a noteworthy feature in Manchester's aesthetic life, have been discontinued for the present, owing to structural alterations, so that organ solos by Mr. David Clegg on the Free Trade Hall instrument at the fifth Promenade concert acquired somewhat unusual interest: his 'Poem Misterioso for a modern concert organ' only proved a vehicle for a showy technical display. For the last Promenade concert of the year Mr. Speelman had drafted quite an ideal programme—English music of the worthiest order by Stanford, Elgar, Mackenzie and Bantock, in company with lesser-known works by Rubinstein, Liszt, Svendsen, Weber and Sibelius ('King Christian II.' suite). Miss Phyllis Lett sang Bantock's 'Sappho' songs, and Mr. Needham played flute solos.

Madame Kirkby Lunn, Manchester's greatest singer, gave a lengthy recital at the Gentlemen's Concerts, exhibiting a glorious vocal equipment and a great range of expression. Miss Elena Gerhardt made deep and lasting impressions at the Harrison concert in Brahms, Schubert, Strauss and Wolf lieder, and very few of these concerts have given such unalloyed enjoyment to Manchester musicians. Passing mention must be made of Dr. Watson's Vocal Society's

introduction to Manchester of Elgar's 'Go, song of mine,' and Gade's 'Christmas eve'; at Mr. Albert J. Cross's orchestral concert, Cyril Scott's 'Christmas' overture, Landon Ronald's 'Suite de ballet,' and MacDowell's second Piano-forte concerto were all brought to a first hearing in Manchester; and Paderewski was the only pianist who gave a recital during the month.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

On November 24 the Postal Choral Society gave an excellent performance of Elgar's 'King Olaf,' and showed much advance upon previous efforts. The orchestral score is a difficult one for a local orchestra, but under the skilful direction of Mr. E. L. Bainton a creditable reading was obtained. Miss Katherine Vincent and Messrs. Harold Wilde and Llewellyn Roberts were the solo vocalists.

At the second Harrison concert, on November 30, everything else was overshadowed by the incomparable lieder singing of Miss Elena Gerhardt: voice, intellect, and emotion were united to the one end, the interpretation of the composer's meaning.

On December 3, Berlioz's 'Faust' was revived by the Choral Union. Although only six rehearsals had been possible, on account of the Festival, a capital performance resulted. The mocking 'Amen' and 'Demon' choruses gave Dr. Coward opportunities for exhibiting startling tonal effects, and many of the dramatic portions were sung with great intensity. The Scottish Orchestra was engaged, and the soloists were Miss Emily Breare and Messrs. Alfred Heather, Charles Tree, and Llewellyn Roberts.

Two string quartet concerts have been given by the Chamber Music Society, the first by the St. Petersburg Quartet on November 26, and the second by the Sévick combination on December 14.

At the Newcastle Musical Society's concert on December 8, the most important features were César Franck's Violin sonata, finely played by Mr. A. Wall (violin) and Mr. E. L. Bainton (piano-forte), and Brahms's Horn trio, in which these artists were joined by M. Hervé (viola).

On November 30, the Darlington Choral and Orchestral Society gave a concert at which Coleridge-Taylor's 'Hiawatha's wedding-feast' was performed. Schumann's Piano-forte concerto was played by Miss Ethel Page, of Newcastle, at two or three days' notice. Mr. T. Henderson conducted.

On December 7, Parry's 'Pied piper' and Brahms's 'Song of Destiny' received an excellent performance by the Durham Musical Society, under the direction of Mr. W. Ellis, sub-organist of the cathedral.

The Elswick Road Wesleyan Choir repeated Brahms's 'German' Requiem on December 5 (Mr. George Dodds), and on December 9 the Whitley Bay Choral Society sang Elgar's 'Light of life,' Bach's 'Praise the Lord,' and Franck's 150th Psalm, with an accompaniment of two pianofortes.

The Ladies' Glee and Madrigal Society gave a successful concert at Hexham on December 14. The choir showed skilful training by the conductor, Mr. John Walton, and sang part-songs and madrigals by Schubert, Rheinberger, Coleridge-Taylor, Brahms (with accompaniment for harp and horns), and Este.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Sullivan's 'Golden Legend' was given by the Norwich Philharmonic Society with the aid of the Norwich Choral Society, under the conductorship of Dr. Bates, at St. Andrew's Hall, Norwich, on December 16. The solo vocalists were Madame Le Mar, Miss Phyllis Lett, Mr. Webster Millar and Mr. Albert Garcia. The band and chorus gave evidence of the careful training they had received under their esteemed conductor.

Some changes have been made in the executive of the Norfolk and Norwich Musical Festival in consequence of the resignation by Sir Charles Gilman of the chairmanship of the committee of management, Mr. F. Oddin Taylor (honorary secretary for the last eighteen years) having been elected to the office of chairman, and Mr. Edmund Reeve to the office of honorary secretary in the place of Mr. Taylor.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Orchestral Concerts gave their first performance on December 2. Berlioz's 'Hungarian' march from 'Faust,' Schubert's Symphony in C, and the 'Tannhäuser' overture are exacting works; and yet, with allowances for the inexperience of many of the performers, they were all well performed. The audience were evidently charmed by Elgar's suite (No. 2), 'Wand of Youth.' Mr. Robert Radford sang 'Qui s'degno' (Mozart) and 'Vulcan's song' (Gounod) very finely, and in response to an encore gave Gounod's 'Nazareth.'

The Mansfield Choral Union gave a remarkably fine performance of Handel's 'Samson' on December 7, under the direction of Mr. John Cullen. Choir and orchestra alike did excellent work, and the artists were Miss Gertrude Crisp, Miss E. Meggitt, Mr. John Booth, and Mr. W. Downing.

An attractive programme was provided by the Misses Baxter at their concert on December 9. Local talent of exceptional promise was exhibited alike in the singing of Miss Alice Baxter and the violin solos of Miss Hilda Baxter, and they were assisted by Mr. Francis Harford, and by Mr. Walter Wiltshire, who ably accompanied.

The Nottingham Glee and Madrigal Society, under Mr. C. E. Riley, gave an admirable concert performance of Gounod's 'Faust' on December 11, when the solos were very ably rendered by Miss Mary Lund, Miss Minnie Wall, Mr. Henry Turnpenney, Mr. James Coleman, Mr. Albert Farnsworth, and Mr. Albert Barras.

An interesting lecture on Mozart was given at the University College, on December 16, by Mr. T. Henderson, the illustrations being ably supplied by Miss Cantelo (pianoforte), Miss Hilda Baxter (violin) and Miss Bentley (vocalist).

The Beeston (Notts) Choral Society gave selections from the 'Hymn of Praise' and 'Elijah' and included 'Hear my prayer' in their programme of December 16. The solos were rendered by Miss Crisp, Mrs. West, Mrs. Wheatley, Mr. Lloyd Jones, and Mr. F. C. Taylor. Mr. Thums conducted.

'Hiawatha' (Coleridge-Taylor) was ably rendered on December 16 by the Gainsborough Choral Society, under the direction of Mr. W. H. Montgomery. The solos were well rendered by Miss Lunn, Mr. Habbershaw, and Mr. Charles Knowles.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of this term took place in the Town Hall on October 16, when Mark Hambourg and his colleagues gave a very enjoyable concert, the pianist's chief items being Beethoven's Sonata, Op. 2, No. 3, not often heard, but beautifully played, and Chopin's Andante Spinto and Polonaise.

On October 21 in the same hall, under the auspices of the Musical Club, Mr. Leonard Borwick, Madame Marie Soldat and Mr. Percy Such gave a capital concert, Mr. Borwick's chief contribution being Schumann's delightful 'Etudes Symphoniques' (Op. 13).

On October 25, in the same building, Mr. Plunket Greene, with Sir Charles Stanford at the pianoforte, gave an enjoyable concert, consisting, however, exclusively of songs, though of various nationalities, of which 'The Fairy Lough' and 'Quick! We have but a second,' were very enthusiastically received.

On October 30, Mr. Arthur Newstead and party gave a concert in the Assembly Room of the Town Hall, this being the pianist's first visit to Oxford. He played admirably, amongst other pieces Beethoven's Sonata 'Appassionata' and Liszt's Rhapsody No. 15.

On November 12 in the Music Room, Holywell, and under the auspices of the Musical Union, Mr. Raymond Duncan lectured on 'Hellenic Music.' Mr. Duncan was most enthusiastic in his admiration of the old Greek music, but it was a little startling to be assured that if only we had kept to their simple style and not suffered ourselves to be led away by modern innovations and chromaticisms, we should have been as a nation so much more advanced all round

that we should have had 'wireless telegraphy' a century ago! The illustrations were admirably rendered by Mrs. Duncan, who is, we understand, a Greek lady, and she is the fortunate possessor of a very charming voice.

On November 18 the Town Hall was packed to hear Paderewski, who played delightfully Beethoven's Sonata (Op. 27, No. 1) in E flat, Schumann's 'Fantasietücke' and Chopin's ever-welcome Scherzo in B flat minor.

On November 23, in the same hall, the Oxford Vocal Society, under the baton of Mr. H. B. Wilsdon, gave a very good rendering of Mendelssohn's 'St. Paul,' the soloists being Miss Truscott, Miss Williams, Mr. Child and Mr. Greeves Johnson.

On November 25, in the Town Hall and under the auspices of the Musical Club, an orchestral concert was given, amongst the pieces performed being Debussy's beautiful Symphonic Prelude 'L'après-midi d'un faune,' and Elgar's famous Enigma Variations on an Original Theme, which it had been a labour of love to practise for some time under Dr. Allen's able direction, were admirably rendered and delighted everyone. We should mention that a short orchestral 'Fantasy' by a young musician, Mr. H. B. Gardiner, was also included, and about his work we may perhaps say more in course of time.

On November 30 Sir Walter Parratt, the Professor of Music, gave his terminal lecture in the Sheldonian Theatre to an appreciative audience, the subject being 'Programme Music,' the illustrations to which were played on the pianoforte by Dr. Allen. The Professor lamented that second-rate composers much abused their art by introducing effects which were strained and unwarranted, under the idea of 'programme,' but said that Brahms was totally exonerated from this fault. Still, the Professor admitted that in the hands of a great composer, like Haydn for instance, the idea of 'programme music' had been often turned to great advantage.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Musical activity among the Wesleyan churches of the city has been greatly stimulated by the building in Sheffield of the handsome new Victoria Hall, a modern building capable of seating 2,000 persons. An affiliated choral body—the Victoria Hall Choral Society—has been formed in connection with the place, and under the leadership of Mr. H. C. Jackson is doing excellent work. During the winter well-studied performances of 'St. Paul' and the 'Hymn of Praise' have been given, in which spirited choral-singing has been a feature. In the same connection the musical discourses of the Rev. H. Giffard Oyston and some excellent Saturday popular concerts are all tending to a general advancement of music among the Wesleyans.

An orchestral pioneer effort has been launched during the past few weeks. A scheme of promenade concerts, organized by three well-known supporters of music in the city—Messrs. E. Willoughby Firth, T. Walter Hall and C. D. Leng, together with Mr. J. A. Rodgers as conductor and manager—came to fruition on November 18 and December 2, when the Albert Hall was filled with large audiences at popular prices. A capable local orchestra of sixty performers played Beethoven's Symphonies Nos. 5 and 8 and Liszt's Pianoforte concerto in E flat, with Mr. Frederick Dawson as soloist; Handel's Organ concerto No. 4, with Mr. J. W. Phillips at the console; Smetana's 'Bartered Bride' overture; Elgar's Serenade for strings; Tchaikovsky's 'Capriccio Italien' and '1812' Overture, and pieces by Mackenzie, Wagner, Handel, &c. The reception of the venture was quite enthusiastic, and the concerts may come to be permanently established. Excellent assistance was given by Mr. Herbert Heyner and Miss Bessie Bowness (vocalists), and Mrs. Mountain (accompanist). Two more concerts are to be given in March.

The Hillsborough Wesleyan Choral Society earned high honour for a thoroughly competent performance of Bach's 'My spirit was in heaviness,' under Mr. F. Shimeld. At the second and third concerts of the Chamber Music Society the Klingler Quartet and the New Trio appeared, and an interesting pianoforte and vocal recital served to introduce to Sheffield the Misses Ivy and Valerie Parkin.

The Sheffield Musical Union's winter concert was designed on popular lines. Sullivan's 'The Golden Legend' and Cliffe's 'Ode to the North-east wind' caught the fancy of both performers and audience. Choir and orchestra were in brilliant form, and Dr. Coward has rarely found his forces in better mood. The soloists were Miss Edith Evans, Miss Maria Yelland, Mr. Harold Wilde and Mr. Charles Tree. Mr. W. S. Jessop was at the organ and Mr. J. H. Parkes led the orchestra.

A picturesque performance of Mr. Coleridge-Taylor's 'Hiawatha' was given on December 14 by the Amateur Musical Society. Mr. Henry J. Wood, who conducted, infused vitality into all the contrasted sections of the work. The singing of the choir was well balanced, alert, expressive and full of varied shades of tone. The orchestra was mainly local, carefully prepared by Mr. Wood, with principals from the Queen's Hall and Hallé Orchestras, and their finished playing was a feature of the concert. The soloists were Miss Amy Evans, Mr. Joseph Reed and Mr. Thorpe Bates. There was considerable enthusiasm at the close of the concert.

There were some interesting choral features at the December concert of the Amateur Instrumental Society. The choir of the Grand Opera Society assisted in a number of Wagner opera selections, among the excerpts admirably sung and played being the Apotheosis and final chorus of 'The Mastersingers,' and the Bridal processional music and Nuptial march from 'Lohengrin.' The orchestra gave a well-studied performance of Beethoven's 'Pastoral' symphony. All the works were directed by Mr. J. Duffell.

Another enjoyable amateur orchestral concert was given early in December by the Philharmonic Orchestra, the members of which played enthusiastically and well in Dvorák's 'New World' symphony, Mozart's 'Magic Flute' overture, and other works. The probationary branch of the same orchestra also gave a highly creditable concert, at which Haydn's 'London symphony' and Weber's 'Japanese war pictures' were the chief works played. Both concerts were conducted by Mr. J. H. Parkes.

A number of suburban and district societies have given anti-Christmas concerts, among the most notable being those of the Rotherham Choral Society (Stanford's 'The Revenge' and Mendelssohn's 42nd Psalm—conductor, Mr. Thomas Brameld); the Heeley Musical Union (Coleridge-Taylor's 'Meg Blane'—Mr. Maurice Tomlinson); the Hillsborough Choral Society ('The Creation'—Mr. F. Shimeld); the Barnsley St. Cecilia Society ('Elijah'—Dr. Bairstow); and the Norton Lees Choral Society (Leon's 'The gate of life'—Mr. Arnold Bagshaw). Mention must also be made of a chorally successful performance of Handel's 'Samson' by the Sheffield Choral Union, conducted by Mr. H. Reynolds.

Some amateur operatic performances of Gounod's 'Faust,' by the Grand Opera Society (conductor, Mr. J. Duffell), and of 'Iolanthe,' by the Croft Hill Society, under Mr. Revell Slater, may also be noted among recent successful musical doings.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

On November 30, the Leeds Philharmonic Society gave Stanford's oratorio 'Eden,' and the compliment implied was made all the more significant since they revived the work six years ago, with sufficient success to induce them to repeat it. In spite of all the changes in fashion which have occurred since 'Eden' was produced in Birmingham in 1891, it holds its own well, and the excellence of its libretto—which, it will be remembered, Mr. Robert Bridges based on a scenario left by Milton—combined with the thoughtful scholarship of the music, is still capable of producing a strong and distinguished impression. Madame Gleeson-White, Miss Blanche Tomlinson (a most promising young local soprano), Miss Dilys Jones, Messrs. Hyde, Jamieson Dodds and Plunket Greene formed a most able cast of soloists, and the choir sang with great refinement and beauty of tone. Sir Charles Stanford conducted. The Leeds Choral Union's performance of 'Elijah,' on December 15, with

Miss D'Argo, Miss Miller, Messrs. Albert Watson and Thorpe Bates as soloists, under the conductorship of Dr. Coward, calls for no more than brief mention, as does the Philharmonic Society's 'Messiah,' under Mr. Fricker's direction, on December 22—one of a series of Christmas celebrations in the West Riding which are certainly 'too numerous to mention.' Two of the so-called 'Municipal' concerts call for notice. On December 4 a worthy performance of the 'Eroica' was given under Mr. Fricker, and it was satisfactory to observe the close and sustained attention which was paid to so long and serious a work by a 'popular' Saturday night audience. Mr. Ernest Farrar's orchestral rhapsody, 'The Open Road,' was an interesting feature of the concert; it showed a nice feeling for melody and a moving rhythm, and the orchestra is handled with ability. Mr. Alexander Cohen, a local violinist, attacked with much pluck the Canzonetta and Finale from Tchaikovsky's Violin concerto, and Miss Laura Binns was the vocalist. The concert on December 18 was made the occasion of a little Haydn celebration, the programme including two of his symphonies, 'The Clock' and 'Farewell' (the latter with all the traditional 'effects'), and an overture in D. Miss Mabel Corbishley was the soloist in Chopin's 'Polonaise' (Op. 22) for pianoforte and orchestra, and a couple of Wagner pieces restored the equilibrium for those who might deem Haydn's music too old-fashioned to interest them. The Leeds Symphony Society, on December 13, gave a concert at which, under Mr. Grimshaw's direction, Gade's Symphony in F was the most important work in the programme, a graceful Suite by Delibes, 'La Source,' being a pleasing feature. Three Chamber Concerts, which have to be recorded, introduced some exceptionally interesting compositions. The Leeds Bohemian Quartet, on December 3, included in their programme a Haydn quartet, together with a novelty to Leeds in Maurice Ravel's Quartet in D. On December 6 Mr. Alexander Cohen gave a concert at which César Franck's early but highly-interesting Pianoforte trio in F sharp minor, and Arensky's better known Trio in D minor were artistically played, while on the 8th the Rasch Quartet introduced, along with Tchaikovsky's fine Quartet in E flat minor, Mr. Frank Bridge's 'Three Idylls,' rather sombre having regard to their title, but exceedingly well written, and rich in colour. Powerful performances were given of both works. Miss Elena Gerhardt made her first appearance at Leeds at a Harrison concert on December 1 (and at Bradford the following evening), and created a most favourable impression by her superb singing. Vocal recitals by Mr. J. Burley on November 24, Mr. Brearley on November 25, and a violin recital by Pecsai at one of the Leeds musical evenings, on December 14, call for mention.

OTHER TOWNS.

The Bradford Old Choral Society set a good precedent in making a departure from the traditional celebration of Christmas, by giving, on December 14, a portion of Bach's 'Christmas Oratorio,' a work which deserves at least a share of the too exclusive attention paid to the 'Messiah' at this season. Miss Perceval Allen, Miss Phyllis Lett, Mr. Harold Wilde and Mr. John Browning formed a cast of unusual ability, and the whole performance, which Mr. E. J. Pickles conducted, was of exceptional merit. The Permanent Orchestra's concert on December 11 was conducted by Mr. Landon Ronald, who took the place of Mr. Allen Gill, and secured a really brilliant performance of Tchaikovsky's fifth Symphony, a work which suits his powers perfectly. Nor was the orchestra heard to less advantage in the 'Ruy Blas' and Dvorák's 'Carneval' overtures, and indeed they have rarely appeared to more advantage. Miss E. Friedman was the violinist; and Mr. Brearley the vocalist. At the Subscription Concert on December 10, Madame Clara Butt, Mr. Kennerley Rumford, Mr. Catterall (a most artistic and finished violinist), and the pianist, Mr. Egon Petri, appeared in a miscellaneous programme which requires no detailed criticism.

The Hull Philharmonic Society, of which Mr. J. W. Hudson is the conductor, introduced into their programme on December 3, Schubert's fourth or 'Tragic' Symphony, of which a very creditable performance was given; and on

December 9 the Hull Symphony Orchestra, under Mr. Wallerstein, followed this by giving the same composer's fifth Symphony. Though it cannot be denied that these comparatively immature works are much outshone by the 'Unfinished' and the great C major, it is pleasant to be reminded of their existence, and to realise how Schubert built upon the precedent handed on to him by Haydn and Mozart. On the former occasion Miss Eldina Bligh played the solo part in Max Bruch's Violin concerto in G minor: on the latter, Bizet's second 'L'Arlésienne' suite was a pleasing feature in the programme. At the Symphony Orchestra's concert on November 24, it should be added, Dvorák's 'New world' symphony was played, but the performance hardly came up to the highest standard of the orchestra. On November 23 the Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave a miscellaneous programme, the choir being heard in unaccompanied part-music; and on December 8, Miss Guendolen Roe, a very young pianist, gave a recital which showed remarkable promise, her programme ranging from Bach to Reger, and including pieces which demand much more than mere digital dexterity.

The Huddersfield Subscription Concert on November 23 was supplied by Madame Clara Butt's party; that on December 14 was also of a miscellaneous character, a noteworthy feature being the performance of a lengthy scene from 'Samson and Delilah,' by Miss Lucy Nuttall and Mr. Walter Hyde. A very interesting programme of concerted vocal music was afforded at the Huddersfield Glee and Madrigal Society's concert on December 7, the singing of madrigals by Wilbye and T. A. Walmisley, as well as of later glees and part-songs, being of much excellence. Mr. J. W. Armitage conducted.

The Morley Choral Society gave a welcome revival of Handel's 'Jephtha' on November 24, when the choir, under Mr. Fricker's direction, sang with great freshness and vigour, and Miss Blanche Tomlinson, Miss E. Ferguson, Mr. Mullings and Mr. Woodward were the soloists, the first three being young vocalists of exceptional promise. The Pudsey Choral Union also chose 'Jephtha' for their concert on November 29, when Mr. H. H. Pickard conducted a good all-round performance, the soloists being Madame Goodall, Miss Bradley and Messrs. Hempsall and Hayle. The Batley Choral Society departed from their customary routine on December 7, by undertaking the first performance outside London of Mr. Hubert Bath's 'Wedding of Shon Maclean,' which went with capital vigour under Mr. Fearnley's conductorship, Miss Taggart and Mr. Herbert Parker being the soloists.

The Wakefield Chamber Concert on December 16 introduced Miss Gertrude Peppercorn as pianist, Mr. W. H. Squire as violoncellist, and Mr. Gordon Cleather as vocalist, in a programme of general interest. On December 6 the Scarborough Philharmonic Society, under Dr. Ely, gave a brilliant performance of Elgar's 'Black Knight,' and of some of his 'Bavarian Highlands' suite, the orchestra being heard in the 'Unfinished' symphony, and Mr. Albert Garcia contributing a number of songs. At York, Mr. John Groves gave one of his chamber concerts on November 26, when, with the assistance of Mr. W. H. Cass (violin) and Miss Groves (pianoforte), he introduced Arensky's Pianoforte trio in D minor, and Miss Grace Groves sang some poetical songs by Mr. Ernest Farrar, who accompanied them. The York Musical Society gave a miscellaneous concert on December 15, the choir singing some madrigals and an *alla cappella* anthem by their conductor, Mr. T. T. Noble, who also secured interesting performances of one of Elgar's 'Wand of youth' suites, and other orchestral pieces. On December 1 the Middlesbrough Musical Union, under Mr. Kilburn's conductorship, gave their first performance of the 'Faust' of Berlioz. Miss Ethel Lister, Mr. W. Mullins and Mr. Thorpe Bates were the principals in a generally satisfactory interpretation of the work.

The National Welsh Festival Choir will commence rehearsing at St. Benet's Welsh Church, Queen Victoria Street, E.C., on Thursday, January 13, at 8 p.m. The conductor will be Dr. A. Williams, and at the service on St. David's Eve, at St. Paul's Cathedral, the band of the Grenadiers will accompany the Choir.

Foreign Notes.

ANTWERP.

At the 138th Concert Populaire, M. Victor Vreuls conducted with considerable success several of his own highly interesting works, including the Symphony with solo violin, and the symphonic poem 'Jour de fête.'

BERLIN.

The Königliche Kapelle, conducted by Dr. Richard Strauss, played the 'Mirjam' Symphony, by Friedrich Gernsheim, at their third concert. The veteran composer (who is professor of composition at the Königliche Hochschule für Musik) was present and received a cordial ovation. A work of a more revolutionary character, Mahler's first Symphony, was heard at the fourth concert. This composition has many original touches and is, of course, wonderfully scored. On the same evening, the fiftieth anniversary of his death, Spohr's Notturmo (Op. 37) for solo wind instruments and orchestra was performed.—Bruckner's eighth Symphony was played by Josef Stransky at the head of the Blüthner Orchestra.—At the Philharmonic concerts, Professor Nikisch introduced Max Reger's 'Prologue to a Tragedy' and the new Symphony in E minor (Op. 27) by Rachmaninoff. The latter work was favourably received.—Another interesting Russian composition, 'Poème de l'Extase,' by Scriabine, was played at an orchestral concert given by the clever Russian conductor, Dr. Alexandre Chessin.—The Philharmonische Chor gave one of their now famous performances of Bach's great Mass in B minor, while the Singakademie devoted a concert to choral works by Brahms, including in the scheme the 'Song of Destiny' (Schicksalslied), 'Gesang der Parzen,' 'Nänie,' and the 'German Requiem.'—On December 3 the Komische Oper produced a new opera, 'Das Veilchenfest,' by the Dutch composer Jan Brandts-Buys.

BONN.

A new Symphony in D major by the young Hungarian composer, Erwin Lendvai, was produced with great success at the sixth concert of the municipal orchestra, under the conductorship of Herr Heinrich Sauer.

BRUSSELS.

Puccini's opera 'Madama Butterfly' was performed for the first time at the Théâtre Royal de la Monnaie. The work, of which an excellent performance was given, obtained the same great success here as everywhere.—At the first Ysaïe concert, two interesting novelties, Dubois's 'Symphonie Française' and 'Petite Suite' by Claude Debussy, were successfully produced. The programme also contained Brahms's second Pianoforte concerto in B flat, and César Franck's 'Les Djinns,' the pianoforte parts being played in a masterly manner by M. Raoul Pugno.—The second chamber-music concert given under the auspices of the Schola Musicae was devoted to compositions by M. Victor Vreuls. Among the works selected were a beautiful Sonata in B major for pianoforte and violin, and a pianoforte Trio.

CASSEL.

The fiftieth anniversary of the death of Spohr (who was for many years conductor at the Court Theatre) has been remembered in the programmes of the leading concerts. The Königliche Kapelle, conducted by Dr. Beier, gave his Symphony in C minor, while the Sextet for strings was performed at a chamber-music concert. At another concert of the Königliche Kapelle, Bruckner's fourth Symphony was heard for the first time. No other work by this composer has ever before been given in Cassel.

COLOGNE.

The programmes of the Gürzenich Concerts have been very interesting. At the second concert Granville Bantock's overture 'The Pierrot of the Minute' made a very favourable impression, while at the third concert Spohr was remembered by a performance of his beautiful Concerto in B minor for two violins. Friedrich E. Koch's oratorio 'Die Stundflut' was produced at the fourth concert. The work (for which the composer himself has arranged the text) had the advantage

of an almost perfect performance under the direction of Herr Steinbach, in whose hands it proved very impressive. —At the Musikalische Gesellschaft there was an interesting revival of Spohr's seventh Symphony, 'Irdisches und Göttliches im Menschenleben,' for double orchestra.

COBURG.

Eugen d'Albert's new opera 'Yzeyl' had a cordial reception on its first performance at the Court Theatre.

COPENHAGEN.

The Dansk Koncertforening, a Society which enjoys an annual grant from the Danish Government, and whose aim is to perform new or undeservedly neglected native music, gave its first concert of the season in the beginning of December. Roger Henriksen's 'Sanct Hans Hymne,' for solo voice, double vocal quartet, chorus and orchestra, and an orchestral piece 'Drapa,' by Rudolf Immanuel Langgaard, figured as novelties in the programme, which also contained Gade's Symphony in B minor (No. 8) and a choral composition, 'Bjergfrigen,' by the recently deceased composer Leopold Rosenfeld.

CRACOW.

At the first subscription concert of the Musikalische Gesellschaft, the C minor Symphony by Brahms was performed for the first time in Cracow. The work caused the greatest enthusiasm. Sibelius's symphonic poem 'En Säg' was also in the programme.

DRESDEN.

The Royal Opera has given interesting revivals of Rubinstein's fantastic opera 'Der Dämon,' and Verdi's 'Maskenball' (Un ballo in maschera). Two novelties for Dresden, Puccini's 'Madama Butterfly' and Enrico Bossi's lyrical opera 'Der Wanderer,' were also presented. —Under the auspices of the Internationale Musikgesellschaft, the 'Christmas oratorio,' by Heinrich Schütz, was performed by the Kreuzchor for the first time on December 9. The work, originally composed in 1664 for the Kgl. Kapelle, was considered lost until last year, when Dr. Arnold Schering, of Leipzig, found the composition in the library of the University of Upsala (Sweden). —The Mozart Verein paid homage to the name of Spohr by performing his Concerto for string quartet and orchestra, Op. 131, while his Symphony in C minor figured on the programme of a symphony concert given by the Königliche Kapelle. On the same occasion Fritz Volbach's Symphony in B minor, Op. 33, performed for the first time in Dresden, met with great success.

DUISBURG.

At a meeting of the Bach Society held in Leipzig, it has been decided that the fifth Bach festival is to be held here from June 7 to 10, 1910.

ELBERFELD.

Handel's rarely heard oratorio 'Samson' was excellently performed at the first concert of the Elberfelder Konzertgesellschaft. —At the municipal theatre, Max Schilling's opera 'Ingelwede' was revived. The composer, who conducted his own work, received a great ovation.

THE HAGUE.

The violoncellist van Isterdaël is giving four historical recitals to illustrate the development of the Violoncello sonata. The programme of the first consisted of sonatas by Bach, Brahms, and Sir Charles Stanford.

HAMBURG.

At the second Philharmonic concert, the conductor, Professor Karl Panzner, obtained an excellent rendering of Felix Woyrsch's Symphony in C minor. —The Bohemian Quartet introduced Max Reger's new Quartet in E flat, Op. 109. They also played Verdi's rarely heard but beautiful Quartet in E minor.

HANOVER.

Goldmark's effective opera 'Göz von Berlichingen' had its first performance at the Royal Theatre. —An orchestral serenade by Percy Sherwood was successfully produced at the third concert of the Royal Orchestra.

LEIPSIK.

Verdi's delightful comic opera 'Falstaff' has been revived after an interval of fifteen years. On December 5, Pfitzner's interesting though rather Wagnerian opera 'Der arme Heinrich' had its first Leipzig production. Choral works have been much in evidence lately. Bach's Grand Mass in B minor and Handel's 'Israel in Egypt' were heard at the Bachverein and Riedelverein respectively, while Haydn's 'Seasons' delighted the audience of the Gewandhaus concerts. The symphonic poem 'Hero and Leander,' by Paul Ertel, had a good reception at the second Philharmonic concert, while at the third, Berlioz's dramatic symphony 'Romeo and Juliet' was heard for the first time in its entirety. —Max Reger's music has also been much to the fore. His new motet 'Mein Odem ist schwach' was produced by the Thomanerchor, and on other occasions his 'Gesang der Verklärten,' the new String quartet and the Violin concerto, Op. 101, have been heard. —Several interesting chamber music works, including Fauré's Pianoforte quartet, Violin sonatas by Hugo Kaun (Op. 82, new) and Busoni (Op. 36a), and a Sonata *à tre* by the old English composer William Boyce (1717-1779) were also performed.

MUNICH.

A small one-act opera buffa 'Susannes Geheimnis' (Il segreto di Susanna), by Ermanno Wolf-Ferrari, had a great success on its production at the Court Theatre. The work is full of grace and natural melodic beauty, and the scoring combines the transparent clearness of the old opera buffa with the modern harmonic and orchestral effects. —Bruckner's gigantic ninth Symphony was in the programme of the first subscription concert of the Konzertverein (conductor Ferdinand Löwe). At the Volkssymphoniekonzerte, Spohr's symphony 'Die Weihe der Töne,' and two early compositions by Richard Strauss, Serenade for wind instruments, and the Violin concerto (excellently played by Herr Erhard Heyde), were given.

NEUSS.

Liszt's oratorio 'Die heilige Elisabeth' received an impressive rendering under the conductorship of Herr Helmich.

NIJMEGEN.

Elgar's 'The Apostles' was performed by the Maatschappij tot bevordering der Toonkunst, on December 17, under the direction of Heer W. Kerper.

PARIS.

On November 17, Wagner's 'Ringgold' was performed for the first time at the Opéra. Contrary to the master's directions, the work was given with an interval of half an hour between the third and fourth scenes. The performance under the baton of M. Messager was excellent, M. van Dyck in particular distinguishing himself in the part of Loge. —The young composer Jean Nougues was responsible for two operas, 'Quo Vadis' (the text of which is adapted from Sienkiewicz's novel) and 'Chiquito' (after Pierre Loti's 'Ramuntcho'), successfully performed at the Théâtre Lyrique de la Gaité, and the Opéra Comique. The latter institution also produced, on December 8, two novelties, 'Myrtil,' by Ernest Garnier, and 'Le Cœur du Moulin,' by Déodat de Séverac. —The interesting 'Symphonie sur un chant montagnard,' by Vincent d'Indy, was performed at the Colonne Concerts with M. Raoul Pugno as an admirable interpreter of the obligato pianoforte part.

ROME.

It is a sign of the growing appreciation of symphony music in Italy that a three days' Beethoven Festival has taken place, at which the composer Signor Sgambati appeared as pianist in the 'Emperor' concerto, and was enthusiastically applauded. —On November 26, the 'Società internazionale per la musica da camera' gave a concert devoted entirely to instrumental compositions by J. S. Bach.

STRASSBURG.

'Ariadne,' a mythical mystery play, by Ludwig Hess, was produced successfully under the conductorship of Herr Pfitzner. The work is said to show considerable talent.

The performances of the Festival week at Munich, in honour of Richard Strauss, have been arranged as follows: Three theatrical performances to be given by the royal General-intendant in the Munich Prinzregenten Theater—'Feuersnot' (June 23), 'Salome' (June 24), 'Elektra' (June 26), under the direction of Richard Strauss and Felix Mottl. Three symphony concerts, in the newly-built Music Hall of the Munich Exhibition (seating 3,000), on June 25, 27 and 28. The Philharmoniker of Vienna (from the Imperial Opera) will take part at these concerts, under the direction of Generalmusikdirektor Ernst von Schuch (Dresden) and Richard Strauss himself. Finally, two matinees of songs and chamber music will take place on June 24 and 26, in the Munich Künstler-Theater. Full information with respect to the festival may be obtained at the central office, Konzert-Bureau Emil Gutmann, Munich.

The Edinburgh Musical Education Society made the experiment on Friday evening, December 10, of giving a concert for girls and boys. The University music classroom, which holds about 500, was quite full, and the young people proved themselves a most attentive and appreciative audience. The performers were Miss Agnes Johnston, Mus. Bac., Miss Gordon McKenzie, and Mr. Dace (pianists), Miss Eugenie Bach (vocalist), and Mr. Colin McKenzie (violinist). A special feature of the concert was that Professor Niecks, President of the Society, prefaced each number by a few explanatory remarks.

The judges in the Music Competition announced by Dr. Charles Harriss last summer, in connection with the next Empire Day Concert, are to be Sir Frederick Bridge, Mr. Allen Gill and Mr. Hamilton Harty. The prizes offered are £50, £30, and £20 for the three best short works for voices and orchestra. The successful compositions are to be performed at the Empire Concert under Dr. Harriss's direction. The rules were advertised in our issue for August last.

During the last month the pupils of the Royal College of Music have come before the public at two concerts, given on December 8 (chamber) and December 14 (orchestral). A Sonata in G major for violin and pianoforte by Mr. Eric W. Gritton was the only composition by a student included in the programmes, which for the rest consisted of familiar music. The orchestra was conducted by Sir Charles Stanford.

The Novello Choir of eighty voices gave a miscellaneous concert to the inmates of St. George's Workhouse, Fulham Road, on December 7. The audience numbered about 1,000 men and women, and the entertainment afforded them obvious pleasure. Dr. McNaught conducted, Mr. Philip Cathie played violin solos, and several members of the choir sang songs. Mr. Harold L. Brooke accompanied.

Messrs. Challen & Son had the honour of a visit from the King of Portugal, at their show-rooms in Hanover Street, during his stay in London, when His Majesty was pleased to select one of Messrs. Challen & Son's new short grands, which he commanded to be sent to Lisbon. His Majesty afterwards accorded a special audience to Mr. C. H. Challen at Buckingham Palace.

Mr. W. J. Riley, the recently-appointed secretary of the Philharmonic Society, Liverpool, has been the recipient of a silver tea-service from the ladies of the choir. The gentlemen had already given him a clock to mark his twenty-fifth year of service.

A concert was given by the students' orchestra of the Guildhall School of Music at the City of London School, on December 15, when Schubert's Symphony No. 7, and Wieniawski's Concerto No. 2, were the chief works performed. Miss Audrey Richardson showed great promise as a violinist. The Principal, Dr. W. H. Cummings, conducted.

The London Sunday School Choir will hold their spring festival at the Royal Albert Hall, South Kensington, on Saturday, February 19, 1910, and their next great Crystal Palace festival on Wednesday, June 15, 1910.

At Sotheby's sale on December 17, twenty-four autograph letters by Beethoven were sold for £660 and an autograph score of Elgar's overture 'Cockaigne' for £24.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ACCRINGTON.—The Choral Society gave its first concert this season on December 1, when Prout's cantata 'Hereward' was performed, the choir displaying good attack and expression. The solo parts were sung by Miss Mabel Manson, Miss Edith Clegg and Mr. Frederick Ranaflow, who successfully replaced at short notice Mr. Robert Radford. Mr. W. S. Walker conducted.

BLACKBURN.—The first concert this season of the Ladies' Choir was given in the Town Hall on December 15, under the conductorship of Mr. Frank Duckworth. The choir again evinced most careful training and gave effective renderings of the chorus, 'The rose is fairest' (F. Davidson), part-songs, 'Where is the nymph?' (Christie Green)—first performance—'Over hill, over dale' (Beach), 'Love is a broken lily' (Harris), 'Sorrows of Werther' (Wolstenholme)—first performance—'Ye banks an' braes' (Bantock), and von Holst's eight-part motet 'Ave Maria.' The soloists were Miss Margaret Walker, Mr. Charles Critchley, Mr. Simon Speelman (viola), and Mr. R. J. Forbes (pianoforte).

BRIDGWATER.—Sullivan's 'Golden Legend' received adequate interpretation on November 25 by the members of the Amateur Choral Society, supported by an excellent orchestra (led by Mr. Edgar Wood), under the able direction of Mr. Frank Dockey. The solo parts were sung by Miss Alice Baxter, Miss Gertrude Winchester, Mr. Henry Turnpenney, and Mr. Arthur Trowbridge.

BRIGHTON.—The Sacred Harmonic Society's second subscription concert took place in the Dome on December 9, when Costa's 'Eli' was performed. The choir displayed good tone and excellent expression, and received efficient support from the orchestra. The solo vocalists were Miss Dorothy Kennard, Miss Clara Robson, Mr. Charles Saunders, Mr. Herbert Puttick, and Mr. Montague Borwell. Mr. Robert Taylor was as usual a skilful conductor.

BUCKHURST HILL.—The Choral Society gave a concert performance of Gounod's 'Faust' on December 15. The choruses were all sung well, especially the Kermesse Scene. The soloists were Miss Eleanor Felix, Miss Hope Jackson, Mr. Alexander Webster, and Mr. Humphrey Bishop. Miss Madge Taylor accompanied, and Mr. E. J. Woods presided at the organ. Mr. Otley Marshall conducted.

CARDIFF.—The Harmonic Society opened their season at the Park Hall, Cardiff, on December 1. The first part of the programme consisted of Mr. Harry Evans's new dramatic cantata 'Dafydd ap Gwilym.' The choir, orchestra and artists gave an excellent performance, conducted by the composer. The solo vocalists were Misses Leah Felissa and Lily Fearney, and Messrs. David Ellis and Wilfred Douthitt. In the second part Miss Marie Novello played Liszt's 'Rhapsodie Hongroise' very effectively, and the concert concluded with an efficient rendering of Coleridge-Taylor's 'Death of Minnehaha,' conducted by Mr. Roderick Williams.

CHELMSFORD.—The Musical Society gave the first concert of the season on December 14 at the Corn Exchange. The principal work was Sir Frederick Bridge's 'Callirhoe,' which was conducted by the composer. At the close of the performance Sir Frederick expressed his pleasure at the interpretation of his work, which reflected great credit upon the conductor of the Society, Mr. F. R. Frye. The soloists were Miss Mary Lund, Madame Amy Newton and Mr. Gwilym Richards.

CHICHESTER.—Mendelssohn's 'Elijah' was admirably performed by the Cathedral Oratorio Society on December 9, in the Cathedral, under the conductorship of Mr. F. J. W. Crowe. The choir and orchestra numbered 230 performers, and the principal parts were sung by Masters Leslie Battenby and Challen, Messrs. R. Heaps, Robert Marley, W. H. Whiteside and Reginald Stewart. Mr. E. Stephenson organist of Birmingham Cathedral, presided at the organ.

CINDERFORD.—The Choral Society gave a concert in the Town Hall on December 9, when the chief feature of the programme consisted of Sterndale Bennett's 'May Queen,' which was accompanied by an efficient orchestra. The solo vocalists were Madame Florence Thomas, Miss L. Cooke, Mr. Jesse Hackett, and Mr. Wallace Taylor. Mr. George Kear conducted.

CRANLEIGH.—The Christmas school concert took place on December 8, when the principal feature of the programme was Coleridge-Taylor's 'Hiawatha's departure,' which received a very fair rendering by the school choir, the solos being taken by P. H. Briscoe, Mr. W. F. Herbert and Mr. R. McD. Winder. Mozart's Symphony in G minor and Luigini's 'Ballet Egyptien' were also performed. Mr. W. A. Boxall was the leader of a small but efficient orchestra, mostly amateur. Mr. R. Harris conducted.

CROYDON.—A concert was given in the Public Hall on December 3 by the string orchestra of the Croydon Conservatoire of Music, under the able conductorship of Mr. William H. Reed. The programme comprised Bach's Suite in D, Elgar's Serenade for strings (Op. 20), Jensen's Serenade for string orchestra (Op. 37), and the conductor's recently published Suite for string orchestra. The last-named, an exceedingly melodious and attractive work, and well played under the composer's direction, met with warm approval. Two students—Miss Olive Hyslop and Mr. Edward J. Shakespeare—contributed vocal and pianoforte solos, and Mrs. Eleanor Davis accompanied. These concerts are given each term, and on the occasion under notice a high standard of performance was reached.

DOVERCOURT.—A concert-performance of a selection from Gounod's 'Faust' was given by the Harwich and Dovercourt Choral Society in the Alexandra Hall on December 8. The choir had evidently been trained with much care by the conductor, Mr. R. L. Gooch, and received efficient assistance from the orchestra, who also played Mendelssohn's 'Athalia' Overture.

EAST GRINSTEAD.—The Orchestral Society gave a concert in the Parish Hall on December 8, under the conductorship of Mr. Noel E. Hope. The programme included Schubert's Symphony No. 5 in B flat and Marche militaire, Suppé's overture 'Poet and Peasant,' and the Ballet-music from Gounod's 'Faust.' These works received a capable performance. The solo vocalists were Miss Florence Wilcox and Mr. William Waite, and Miss Avice Sealey was the solo violinist.

EASTBOURNE.—Mr. Henry Davey gave an interesting lecture in the Town Hall on December 2, on the subject of Wagner and the Bayreuth performances. The musical illustrations were supplied by Miss Mina Hudson's pupils and a choir of fifty voices, and included the Spinning Chorus ('Flying Dutchman'), Pilgrims' Chorus ('Tannhäuser'), Bridal Chorus ('Lohengrin'), and several solos.—The Eastbourne Choral and Orchestral Society opened their season on December 11 with a concert in the Town Hall, when Elgar's 'Banner of St. George' formed the main feature. Miss Mildred Guthrie was the soloist. In the second part of the programme Elgar's delightful 'Spanish Serenade' received an adequate rendering at the hands of choir and orchestra, and the latter were heard in Weber's 'Freischütz' overture, and the 'Peer Gynt' suite of Grieg. Dr. Hamand conducted.

ELTHAM.—The Choral and Orchestral Society opened its season on December 13, at Holy Trinity Parish Hall, with Romberg's 'Lay of the Bell' and Stanford's 'Revenge.' Credit is due to the conductor, Mr. B. J. Hancock, for the excellence of the performance. The solo vocalists were Miss Fanny Goldsborough, Mr. Alfred Pinnington, and Mr. Harry Evans.

HIGH WYCOMBE.—A very successful performance of Parts I. and II. of Coleridge-Taylor's 'Hiawatha' was given in the Town Hall on December 1, by the Choral Association. The soloists were Miss Cecile Whitefield, Mr. Alfred Heather and Mr. Robin Overleigh. Herr Ernst Groell led the orchestra, Mr. C. H. Collins presided at the organ, and Mr. George F. Andrews conducted.

HOUNSLOW.—The Heston-Isleworth Orchestral and Choral Society gave a concert in the Public Baths at Hounslow on November 29, when Cowen's 'St. John's Eve' was excellently performed. The solo vocalists were Miss Maud Hardy, Miss Flavell Law, Mr. Hugh Williams and Mr. Sidney Ashton. The orchestra was led by Miss Lesline Perks, and the work was conducted by Mr. E. Roland Barkley.

ILFORD.—The Orchestral and Choral Society gave a concert performance of Gounod's 'Faust' in the Town Hall on November 24. Both choir and orchestra did excellent work, reflecting much credit on the conductor, Mr. H. A. Donald, and the solo parts were sung by Miss Kate Foley, Madame Ethel Dyer, Messrs. Robert Curtis, Harold Pattison, Frank Dewhurst, and William Waite, who was specially successful as Mephistopheles.—A concert-lecture on Mendelssohn was given in the Congregational Church on November 22 by Mr. Walter J. Walls, when vocal illustrations were supplied by Miss Louie Watson, Master Henry Lewis, Mr. Bernard Gawthrop and Mr. Robert Fisher, and the choir sang a selection of anthems and choruses.

INVERCARGILL (N.Z.).—The Musical Union opened their season in the Municipal Theatre on October 29 with an interesting programme, which included Dudley Buck's 'Ode to music,' Mendelssohn's 'Hear my prayer,' part-songs by Roland Rogers, Brahms, and Hamish MacCunn, and 'Hiawatha's Wedding-feast.' These works were well performed under the conductorship of Mr. C. Gray. Mr. C. C. Cook was the soloist in Coleridge-Taylor's cantata.

LEAMINGTON SPA.—A good performance of 'Elijah' was given on November 30 by the Leamington Choral Society, under the conductorship of Mr. H. W. J. Gibbon. Mr. Herbert Parker gave a dramatic rendering of the Prophet's part, and the other principal parts were capably sustained by Miss Alice Hare, Miss Hannah Jones and Mr. Sam Hemsall.

LETCHEWORTH.—The Philharmonic Society gave a performance of Mendelssohn's 'St. Paul' in the Pinxmore Institute on December 1, under the direction of Mr. H. Gomersall. The choir and orchestra numbered eighty performers, and the solo vocalists were Miss Mary Lund, Mrs. Leslie King, Mr. Harry Collins and Mr. R. L. Morris.

LINCOLN.—The Musical Society are to be congratulated upon the first concert of their fourteenth season, given at the Corn Exchange on December 1, when Mendelssohn's 'Walpurgis Night' and the new concert selection from Gounod's 'Faust' were successfully performed. The choir, numbering nearly 200 voices, sang excellently, and the first word should be of congratulation to them and their able conductor, Dr. G. J. Bennett, upon the admirable tone and finish of their work. The soloists were Miss Laura Evans-Williams, Miss Maud Wright, Mr. Lloyd Chandos and Mr. Charles Tree. The orchestra (led by Mr. Edward O'Brien), which included thirty players from the London Symphony Orchestra, was highly efficient in both works, as well as in the 'Overture to a Drama,' by Dr. Adolf Sandberger. The last-named, which was performed for the first time in England, proved to be characterised by melodic charm and clever orchestration, and was finely interpreted by the orchestra, under Dr. Bennett's skilful direction.—The Lincoln College of Music gave a concert in the County Assembly Rooms on December 3, when the students had the valuable assistance of Madame Marie Duma, Herr Heinrich Dittmar (violin), Miss Gertrude Foster (pianoforte), and Mr. H. S. Trevitt (accompanist).

LONDON DERRY.—The Philharmonic Society gave a performance of Sullivan's 'Golden Legend' in St. Columb's Hall on December 10. Congratulations are due to the conductor, Mr. A. J. Cunningham, for his excellent training of the choir, and the orchestra also gave very efficient support. The solo vocalists were Miss Boyd Steven, Miss Ethel Strangways, Mr. James Hay and Mr. Alfred Kaufmann.

MALVERN.—The programme of the Choral Union's concert on December 16, included as its main feature Elgar's 'Banner of St. George.' The orchestra and choir gave an excellent performance of the work, the part of Sabra being well sung by Miss Muriel Godwin. Mozart's 'Jupiter' symphony and Elgar's 'Three characteristic pieces' for orchestra (Op. 10) were also played, whilst an additional

local interest was given to the occasion by the performance of 'Abendlied,' a setting for chorus and orchestra, by the conductor, Mr. F. W. Wadely, of verses by the Vicar of Malvern.

MONTON.—The first concert of the season by the Choral Society was given in Eccles, on November 24, when 'Acis and Galatea' and 'The Gate of Life' (Franco Leoni) were performed. The choruses were well sung under the direction of Mr. Herbert S. Rowley, and the principal vocalists were Madame Annie Walker, Mr. Joseph Cheetham and Mr. Bridge Peters. An efficient orchestra was led by Mr. Speelman.

NAYLAND.—The programme of the Choral Society's first concert of its present season on December 15, included part-songs, old English airs (harmonized) and carols, which were well sung by the choir. Mr. F. R. Frye conducted, and Miss Johnson was the accompanist.

NEWPORT.—The Choral Society gave its first concert of the fourteenth season at the Central Hall on December 2, when Part I. of Mendelssohn's 'St. Paul' was given by a choir and orchestra of over 200 performers, in a manner deserving of high commendation. The second part of the programme included Sibelius's tone-poem, 'Finlandia,' given for the first time in Newport. Miss Esta d'Argo, Mrs. W. G. Stokes, Mr. Webster Millar and Mr. Dan Price were the soloists, and Mr. Arthur Sims conducted with much skill and judgment.

NORTHFLEET.—The Northfleet and District Choral Society gave a very creditable performance of 'Hiawatha's Wedding-feast' and 'The flag of England' in the Factory Hall on December 15. The solo vocalists were Miss Euneta Truscott and Mr. Gwilym Richards respectively. Mr. Horace R. Shirley conducted.

PENRITH.—A concert was given by the Musical Society in the Drill Hall on December 9, when the programme included the first part of Mendelssohn's 'St. Paul.' In this the choir sang with notable success, and the work of the orchestra was also admirable. The principal solo vocalists were Miss Margaret Hadfield, Mr. Joseph Cheetham and Mr. Albert Archdeacon. The second part included Weber's overture 'Der Freischütz,' Wagner's 'Kaisermarsch,' Elgar's part-songs 'The snow' and 'Fly, singing bird,' and a setting of Southey's words 'To a bee,' by the Rev. T. W. Stephenson (conducted by the composer), which was well received. Mr. E. Godfrey Brown was the able conductor. A two-days' festival is arranged for next year.

PETWORTH.—The Choral Society performed Sterndale Bennett's 'May Queen' on December 8, under the direction of Mr. Selve Fowles, the solo vocalists being Miss J. A. P. Wyatt, Miss E. G. P. Wyatt, Mr. Henry Beaumont and the Rev. J. T. Penrose.

READING.—The Philharmonic Society performed Parry's oratorio 'Judith' in the Town Hall, on December 8. This fine work, which had not before been heard in Reading, received a very capable interpretation by the choir and orchestra (led by Mr. Alfred Burnett) under the skilful direction of Dr. F. J. Read, whose training of the choir deserves special recognition. The solo vocalists were Madame Anna Shergold, Miss Joan Ashley, Mr. James Ashley, Mr. James Davis, and Mr. Paul Edmonds.

RUGBY.—The Philharmonic Society gave a fine performance of Sullivan's 'Golden Legend' in the New Speech Room on November 25, under the conductorship of Mr. Basil Johnson. The singing of the choir throughout was admirable, and gave great promise of future good work. There was a professional orchestra, and the solo vocalists were Miss Euneta Truscott, Miss Grace Day Winter, Mr. Alfred Heath and Mr. Watkin Mills. It is intended to perform the 'Dream of Gerontius' in March.

SOUTHEND.—Sullivan's 'Golden Legend' was performed by the Choral Society at the Kursaal on November 30. The choir sang well, and received adequate assistance from the orchestra. Miss Alice Motterway, Miss Howard French, Mr. Philip Ritte, Mr. M. Macfarlane, and Mr. Thomas Rainger sang the solo parts, and Mr. Whiteman conducted.

SOUTHPORT.—The Choral Society gave their opening concert of the season on December 3. The programme included the overtures to 'Rienzi' and 'Die Meistersinger,'

the third act of the 'Flying Dutchman,' and Coleridge-Taylor's 'Nero' suite (last movement) and the 'Bon-Bon' choral suite, the last-named, conducted by the composer, meeting with the hearty appreciation of the audience. The solo part was finely sung by Mr. Lewys James. The other soloists were Madame Sadler Fogg, who was heard in Liszt's 'Loreley,' and Mr. Frank Mullings, who sang the 'Preislied.' Mr. J. C. Clark, the Society's conductor, is to be congratulated on the highly satisfactory results of his capable efforts in training his resources.

STRATFORD-UPON-AVON.—Sir Frederick Bridge's cantata 'The Cradle of Christ' was performed by the Choral Society on November 30, under the conductorship of the composer. The choir had been well trained by Mr. Guernsey Webb, the Society's conductor, and the orchestra gave efficient support. The solo parts were sung by Miss Francesca Hall and Mr. Graham Smart.

STIRLING.—Elgar's 'King Olaf' was successfully performed by the Choral Society on December 10, under the able conductorship of Dr. A. W. Marchant, to whom much credit is due. Mr. W. H. Cole's orchestra assisted, and the solo vocalists were Miss Emily Breare, Mr. Samuel Masters and Mr. Charles Knowles. Elgar's Imperial March preceded the cantata.

TAUNTON.—The first concert this season by the Choral Society took place in the London Assembly Rooms on November 30, when the concert-selection from Gounod's 'Faust,' and Coleridge-Taylor's 'Bon-Bon' choral suite were the main features of attraction. The choir was heard to great advantage in both works, and received efficient support from the orchestra, the latter also giving a very able rendering of Mendelssohn's 'Ruy Blas' Overture and the 'Casse Noisette' Suite. The solo parts were interpreted by Miss Edith Kirkwood, Mr. James Davis and Mr. Thorpe Bates. Mr. Reginald Ward was a skilful conductor.

TEIGNMOUTH.—At the Church House, East Teignmouth, on November 23, an interesting presentation was made to Miss Charlotte E. Linter, to commemorate the hundredth year of the connection of her family with the services in the Parish Church. Miss Linter's father, Mr. William Linter, became organist of the church in 1809: he was followed by his son, Dr. Edwin Linter, who was in turn succeeded by his sister, the present organist. The occasion was undoubtedly unique, and the presentation, which was made by the vicar, consisted of an illuminated address and a purse of 130 sovereigns.

TREALAW.—The Orpheus Glee Society gave a concert in the Judges' Hall on November 24, under the conductorship of Mr. Emrys Richards, when the chief feature of the evening was David's 'The Desert.' This was admirably rendered by the choir. There was a small select orchestra, and the solo vocalists were Miss Carrie Jones, Mr. Thomas Thomas, Mr. R. O. Jones, and Mr. Willie Richards, with Mr. J. H. Davies as reader.

WALTON-ON-THAMES.—Elgar's 'Banner of St. George' was the *pièce de résistance* at the Choral Society's concert on December 7. This work received a capable performance under the direction of Mr. H. T. Gilberthorpe, the solo being sung by Miss Flora Mann. The other soloists were Mr. Wallace Jones and Mr. Alexander Bristowe.

WEMBLEY.—The Choral Society performed the concert version of German's opera 'Merrie England,' on December 13, under the direction of Mr. Charles Gardiner. The singing of the choir was worthy of much praise and gave evidence of the care with which they had been trained. The principal vocalists were Miss Lily Gover and Mr. Edwin Evans, while Miss Phyllis Finch, Miss Florence Holderness and Mr. Joseph Boddy contributed to the success of the performance. The orchestra did not succeed in disguising its inexperience.

WOKING.—The Musical Society opened its season at the Public Hall on December 8 with a performance of MacCunn's 'The wreck of the Hesperus' and Stanford's 'Phaudrig Crohoore,' both of which received adequate rendering by the choir and orchestra (led by Mr. T. E. Gatehouse), which reflected credit on the conductor, Mr. Patrick White. Miss Ada Forrest and Mr. I. R. Abrahams were the solo vocalists, and Mr. Alfred Wright was solo pianist.

Answers to Correspondents.

TARIFF REFORMER.—The air known as 'Lilbullero' is an adaptation of the quick step of a march composed by Henry Purcell. The original was first printed in 1686. The words which were added are said to have contributed to the Revolution of 1688. They refer to King James's nomination of the Earl of Tyrconnel to the Lieutenancy of Ireland. But the whole story is too long to tell here. See Grove's Dictionary and Chappell's 'Popular music of the olden time.'

J. P. H.—Free translations of the directions you quote from Garcia's 'Hints on Singing' are as follows: 'Chi sa respirare sa cantare' (Who breathes well sings well); 'Chi dura vince' (Who endures will conquer); 'Le recitativo est la page que le chanteur signe' (The recitative is the sign-manual of the singer).

A READER.—You ask whether the date of Chopin's birth was 1909 or 1910. It was neither. He was born on March 1, 1809, although his tombstone says 1810. 'La ci darem la mano' is the title of a celebrated duet in Mozart's 'Don Giovanni,' and may be freely translated as 'Give me thy hand.'

M. D. C. wishes to trace a song called 'Guy Fawkes,' which he believes was sung by Albert Smith, and had some vogue at the tea-gardens in the middle of the last century. Do any readers know of the song?

J. A. C.—You do not say what else you know besides the pieces named. It is most probable that your best course will be to practise the technical studies in Stainer's 'Organ Music,' in Novello's Primer series.

R. I. A.—It is impossible for us to say whether your vocal cords are injured. They may be only temporarily impeded by your nasal catarrh. If this continues, you should consult a surgical specialist. We do not recommend names.

A. S. KENYON.—We are sorry we cannot trace the publisher of the Suite in four movements for organ or harpsichord by William Shield.

Other answers are unavoidably postponed.

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THE TIMES.

A charmingly expressive musical picture of Elaine, called "The Maid of Astolat," with much beauty, warmth of orchestral colour and organic interest of no slight order.

DAILY TELEGRAPH.

Mr. Davis's music is pleasant to hear; it is concisely expressed, flows easily and spontaneously, and gives no suggestion that Mr. Davis writes for writing's sake. It may be that his talent were better suited by a less dramatic or, rather, less tragic subject, but even so, the present work fell far more gratefully on the ear than many novelties of the season.

STANDARD.

The music is neatly and picturesquely wrought, the scoring is gracefully constructed, the themes illustrating the three main events of the story being deftly woven into the harmonic scheme. The music throughout, if it strikes no very definite note and is more remarkable for grace than strength, happily succeeds in making a pleasing and poetical commentary on the events it attempts to portray.

MORNING POST.

Mr. Davis has taken the great English classic of Tennyson's "Idylls of the King," and of its main incidents has provided a musical illustration warm in colour and sympathetic in outline.

DAILY NEWS.

This is one of the composer's latest achievements. It is quite an interesting composition, and has, as all symphonic poems should have, a musical form of its own. The music is fanciful and picturesque, and without being highly original, has clear individuality.

MORNING LEADER.

Mr. J. D. Davis's symphonic poem, "The Maid of Astolat," is conceived in a vein of delicate and refined imagination.

WESTMINSTER GAZETTE.

A new, or, at all events, unfamiliar, work by Mr. J. D. Davis, "The Maid of Astolat," which, for once in a way, could be most heartily praised for its many engaging qualities. It is rare, indeed, that a new work is received with such obvious marks of favour.

SUNDAY TIMES AND SUNDAY SPECIAL.

The music is characterised by a tender imagination and a rare felicity of expression. The structure is graceful in outline, but it is not without strength, the themes are distinctive and deftly treated, and the whole work shows a subtle feeling for atmosphere.

OBSERVER.

An effective, richly scored, and melodious piece of orchestral music that definitely places the composer among those of his colleagues who have really something interesting to say, and say it well.

ATHENÆUM.

The title would lead one to expect programme-music, and so it is, but only to a certain, or, we may say, legitimate extent: the story of Lancelot and Elaine accounts for the various moods of the music; while the only approach to realism is the delicate attempt to depict the floating to burial of Elaine. The work, clever, effective, and well scored, was ably given under the direction of Mr. Landon Ronald.

WORLD.

Mr. Davis has much of the same sort of sense of beauty and love of form that the poet had, and the same kind of restraint—which sometimes made people say that his poetry was not strong, and that he was too far aloof from the world to be able to move it. Something of this is to be found in Mr. Davis's music, which is scored with great skill in producing atmospheric effects of the gentle kind, while the work shows a fine sense of symmetry and proportion.

SCOTSMAN.

A gracefully-written work which, ably conducted by Mr. Landon Ronald, resulted in a double recall for the composer.

GLASGOW HERALD.

A work of picturesque imagination which has the merit of being appropriate as a mood-picture without being disconnected as music.

BIRMINGHAM POST.

Mr. Davis's symphonic poem "The Maid of Astolat" proved to be an eminently graceful and by no means ineffective piece of work. . . . Its themes are as a rule suggestive, and the workmanship is interesting, so that it may be taken as marking an advance in the development of the clever composer.

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OLD ENGLISH SUITE

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| 2. Lachrymæ Pavan | John Dowland. |
| 3. The King's Hunt | John Bull. |
| 4. Quodling's Delight | Giles Farnaby. |
| 5. Sellenger's Round | William Byrd. |

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THE TIMES.

It consists of five pieces by English composers of the sixteenth century, which Mr. Bantock has selected and scored in a delightful way for small orchestra. Four of them come from the Fitzwilliam Virginal Book, and only the first, one of Gibbons's Fantasias in four parts, was originally written for strings. It would have been no disadvantage to have this one in its original colouring; but the additional use of wood-wind and horns is so tastefully done that one cannot regret them; and since only antiquaries will ever have the chance of enjoying the Virginal pieces played as their composers wrote them, the gain of producing them in their new orchestral costumes is clear.

DAILY TELEGRAPH.

Mr. Bantock's Suite is a thing of pure delight from beginning to end. For a composer of tendencies which are called advanced, this Suite is a model of restraint. . . . Nos. 1, 3, and 5 are scored for a more or less complete small orchestra, though no use is made in the opening piece of trumpets or drums. The Pavan, a quietly dignified and graceful thing for strings only, is a notable example of string writing, and "Quodling's Delight," which was mightily and deservedly applauded, is to be played by an oboe, two clarinets, and a bassoon, in imitation of the ancient shawms.

MORNING POST.

The Suite is based on *circa* sixteenth century airs, originally extracted from the Fitzwilliam Virginal Book for the purposes of a revival of "The Knight of the Burning Pestle," at Manchester last year. Their reproduction in the present form is most valuable for the airs themselves are precious heirlooms, and with the setting provided by Mr. Granville Bantock, which is so thoroughly in keeping, the worth of these, some of the most precious gems among our heritage, is increased. . . . The Suite is a masterly reproduction of atmosphere, and many must have been surprised to find such wealth of melody in old music. The Suite was cordially received.

STANDARD.

Mr. Bantock has collected a quintet of tunes by composers of the seventeenth century, taken from the Elizabethan Virginal Book preserved in the Fitzwilliam Library, Cambridge, and has cleverly knit them together in a fascinating suite. While preserving their ancient character, he has embellished the old tunes with charming and effective orchestration.

DAILY NEWS.

Mr. Granville Bantock's suite of five Elizabethan pieces should be certain of popularity. The melodies are all charming, and Mr. Bantock has managed to score them in an attractive way, without once doing violence to their naive character.

MORNING LEADER.

Mr. Granville Bantock's suite is compiled from old English music. There are five numbers, but the music has been added to and scored by Mr. Bantock. The result is a very charming work that should be heard often in future. Particularly delightful are the third number, "The King's Hunt" and the last "Sellenger's Round."

THE WORLD.

Mr. Bantock has done more than edit, since he has added to the music in some cases, and scored the whole of it for small orchestra. The result is quite a delightful little suite of five numbers, of which the third (a little hunting piece by John Bull) and the finale, a dance, are particularly fascinating. The scoring has been done by Mr. Bantock's usual command of orchestral effect, which he has used in this instance to secure an old-world flavouring appropriate to the music.

MANCHESTER GUARDIAN.

The Suite consists of five charming pieces, of which the first is a fantasia by Orlando Gibbons, the second a pavan by John Dowland, the third an air with some dainty variations by John Bull; the fourth is also an air with variations, and the last a country dance, known as "Sellenger's Round," by William Byrd. These make up the delightful Suite, which has been scored by Mr. Bantock with his usual felicity and resource. It met with a very cordial reception.

BIRMINGHAM DAILY POST.

The Old English Suite is composed of five Elizabethan harpsichord pieces, arranged by Mr. Bantock for small orchestra. It proved thoroughly delightful. The curious thing was that in spite of the clever orchestration we were never taken out of the original epoch of the music.

BIRMINGHAM DAILY GAZETTE AND EXPRESS.

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The

Competition Festival Record

No. 18.

MARKING SCHEMES.

Plans of assessing positive and relative values of performances at competitions are often discussed. Some judges favour the easy-going and, we are tempted to add, indolent plan of recording general impressions in a few words. Their judgment may be correct, although the record afterwards is vague. If, say, eight choirs each sing three pieces, such a dependance upon general impressions invites disaster, for it is quite impossible for any judge to memorise the features of all the performances and to relate them scientifically to one another. If this is conceded, the next consideration is, Under what heads should the performances be analysed? Here there is room for difference of opinion. Some schemes of headings we have seen, seem to us to attempt too much by way of analysis and therefore not to be practicable in the average conditions of competitions. It is important to group together as many points as are compatible, in order that there may not be too much time spent in the apportionment of marks or observations. Then comes another and very important

matter: Should the impressions under each head be registered by figures or words? Our own experience is strongly in favour of figures. Under any one head it is fairly easy to register satisfactorily by figures slight differences of merit that no word can define so clearly. Thus, if one choir, say, is allowed 15 out of 20 for expression, it is easy to apportion 16 to another choir slightly better, and 14 to a third choir not quite so good. The words we have ourselves used are not so satisfactory as the figures, for one reason because they do not incidentally also relate the three performances to an ideal perfect standard. The figures, then, are really a refined vocabulary.

The marking scheme given below is one that has been extensively used in this country for many years. It is no doubt open to criticism in its attempt to balance the value of the various heads, but it has on the whole proved its utility by holding the field. We should be very glad to receive the opinions of adjudicators as well as of the adjudicated.

SCALE OF MARKS.

	A	B	C	D	E	Total
ORCHESTRAL CLASSES ...	Accuracy	Balance, Tone, Intonation	Attack, Ensemble	Expression, Pace, Rhythm, Interpretation	General Effect	
	10	20	10	20	20	80
ACTION SONGS ...	Singing	Action and Design	Dresses, &c.	Carrying out	General Effect	Total
	10	20	10	20	20	80
CHORAL CLASSES... (Quartets, &c.)	Accuracy of Notes and Time	Tone, Balance, Blend, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
	10	20	10	20	20	80
SOLOISTS (VOCAL)	Accuracy of Notes and Time	Tone, Voice, Quality, and Production, Intonation	Attack, Pronunciation, Enunciation	Expression, Pace, Rhythm, Interpretation	General Effect	Total
	10	20	10	20	20	80
PIANOFORTE CLASSES	Accuracy of Notes and Time	Technique, Fluency, Touch	Expression, Pace, Rhythm, Interpretation	General Effect		Total
	20	20	20	20		80
VIOLIN CLASSES ...	Accuracy	Tone, Intonation	Bowing	Expression, Pace, Rhythm	General Effect	Total
	10	20	10	20	20	80

SCHOOL COMPETITIONS IN CAPE COLONY.

The fourth competition for the District Council Shield was held in the Tsomo Wesleyan Mission Church on October 12. All the songs were in four parts (S.A.T.B.), the one prescribed being Callcott's "You gentlemen of England." The following choirs competed:—

Mbulu (Mr. Jacob April).
Hange (Mr. Samuel Ncobo).
Esigubudwini (Mr. Gershom Koyana).
Tsomo (Mr. Josiah Mlokoti).
Lutuli (Mr. Titus Tsotsi).
Tshangane (Mr. Edmund Masiza).

Mr. F. Farrington, Departmental Instructor, who acted as adjudicator, reports as follows:—

Mbulu choir was weak in singing from notes, the octave marks proving a difficulty. The alto part was feeble in the two-part test. Many faults were noticed in the prescribed song, and the selected piece, "Hail, smiling morn," was poorly attempted.

Hange failed to sing the pulse-and-a-half note correctly, and octave marks were not always properly observed. The altos were behind the trebles in singing the two-part test to *la*. The tenor part was prominent in the songs. Congreve's "The fisherman" was very well sung.

Esigubudwini was hardly in tune. The first chords of the prescribed song were not well in tune. Mendelssohn's "Morning prayer" proved a popular item.

Tsomo wanted more vigour, but the voices were even in quality. Sight-tests were done fairly well, but more careful attention to the beat was required. Root's "Away to the meadows" was moderately sung, the tenors and basses not being note-perfect.

Lutuli showed signs of most careful training in singing from notes, the only weakness being in the alto run in the last score of the two-part test. A delightful rendering of Adam's "March of the Patriots" was given, the tenors showing to least advantage. This was undoubtedly the most finished choir.

Tshangane was moderately successful in sight-singing. Phrasing and pronunciation were faulty, especially in the selected song, "Hark! Apollo strikes the lyre" (Bishop). Otherwise the singing of this song was very good indeed.

The shield was awarded to the conductor of the Lutuli Choir, who also received a medal from the Education Department. The members of the choir received book prizes.

RAILWAY SCHOOLS CHOIR COMPETITION.

A competition was held at Naauppoort on October 23. The test prescribed was "I know a bank" (O. E. Horn), and the songs selected by the competing choirs were:

De Aar.—"Come, ever-smiling liberty" (Handel).
Cookhouse.—"Flow on, thou shining river" (J. Stevenson).
Alicedale.—"O, who will o'er the downs" (R. L. de Pearsall).
Naauppoort.—"Clouds o'er the summer sky" (Gustav von Holst).

Mr. Arthur Lee adjudicated.

Prescribed Song.—This song was sung in excellent style by the De Aar and Naauppoort children. The other two choirs were made up mostly of children of tender years, and the florid parts of the song were a little too advanced for them. A commendable feature in the case of the Cookhouse choir was the singing of the boys.

Unison Sight-Test.—This test was sung in a most satisfactory manner by De Aar, Naauppoort and Cookhouse. Alicedale was a little weak in time and dependent on certain leaders.

Two-part Sight-Test.—This was sung well by all. A few points were lost by Alicedale and Cookhouse for faulty phrasing, and De Aar alone secured full marks for "absence of leading."

The award was made in favour of the De Aar choir, which will hold the shield for the year 1909-10. The Departmental book prizes were given to the members of the choir, and the conductor's medal to Mrs. Cowling.

A NATIVE CHOIR COMPETITION.
MOUNT FRERE, CAPE COLONY.

The first competition for the shield provided by subscription was held at Osborn on October 30. The prescribed song was "Ye Mariners of England" (S.A.T.B.). The following choirs competed:—

(a) Mvuzi (Jesse Mapekula).
(b) Mount Frere (Julius Jordan).
(c) Lower Mkemane (Isaiah Zibi).
(d) Osborn (Chevers N. Falati).
(e) Mbodleni (Elliot Mablati).

The selected songs, all arranged for four mixed voices, were: (a) "In happy moments, day by day" (Wallace); (b) "Hail, smiling morn" (Spofforth); (c) "Up, away, while the day" (Becker); (d) "We rock away on the billows gay"; (e) "On, gallant company" (Southard).

Mr. F. Farrington, Departmental Instructor, adjudicated. The following is part of his report:

In sight-singing Mvuzi and Lower Mkemane were very weak, especially the former. Osborn was exceptionally strong, and Mount Frere made a good second. Mbodleni was moderately successful all round. Mount Frere was the best so far as the songs were concerned, and gave a most excellent rendering of "Hail, smiling morn," the singing being marked by careful pronunciation of the words and just expression. The Osborn choir was very well balanced, and, although lacking several of the finer points noticed in the Mount Frere choir, gave a successful rendering of both its songs.

The shield was awarded to the Osborn choir and a medal presented to the conductor, and each member of the choir received a book prize.

The competing choirs belonged to the Baca tribe.

LANCASTER.

November 24.

A very successful musical competition was organized by the Skerton Wesleyan Young Men's Committee and the members of the Wesley Church Choir. The function aroused a great amount of interest, and not only was there a large number of entries, but the Sulyard Street Schoolroom was crowded by an intensely interested audience for nearly five hours while the competitions were in progress. The adjudicators were Mr. J. W. Aldous, M.A., and Mr. T. N. B. Vincent. The highest standard of excellence was reached in the competition for choirs of mixed voices, the tests in which were Macfarren's anthem, "The Lord is my Shepherd," and Elgar's part-song, "As torrents in summer." Five choirs from Lancaster and Carnforth competed. Westham Street Wesley (Mr. C. Grantham) secured the first prize. One of the best features of the proceedings was the fine performance of the Elgar song by the massed choirs, under the conductorship of Mr. J. W. Aldous. The chief results were as follows:—

Pianoforte Solo (under 16).—S. Heller's "No. 12." Maud Hall.
Soprano Solo.—"Angels, ever bright and fair" (Handel). Miss Dorothy Watson.
Contralto Solo.—"Shepherd's cradle song" (Somervell). Miss A. Armistead.
Tenor Solo.—"I'll sing thee songs of Araby" (Clay). H. Whittaker.
Bass Solo.—"The Wolf" (Shelley). T. Rathbone Carnforth.
Mixed-Voice Choirs.—"The Lord is my Shepherd" (Macfarren) and "As torrents in summer" (Elgar). Westham Street Wesley (Mr. C. Grantham); 2 (equal), Marsh Wesley (Mr. Knowles) and Carnforth Wesley (Mr. Rigg).
Sight Reading.—Carnforth Wesley (Mr. Rigg).

SWINDON.

December 15.

A successful choir contest took place in the Mechanics' Institution, under the auspices of the Swindon and District Free Church Council. Six choirs competed—Baptist Tabernacle, Bath Road Wesleyan, Faringdon Street Wesleyan, Presbyterian, Prospect Primitive Methodist and Sanford Street Congregational. The singing was of all-round excellence, especially in the matters of attack and articulation. Dr. A. H. Brewer adjudicated, and conducted the massed choir of above 200 voices in a performance of the two test-pieces, "O Father, whose almighty power" and "Who shall win my lady fair?" and also Sullivan's "O gladsome Light."

Dr. Brewer awarded the first-prize to Faringdon Street Wesleyan, the second to Sanford Street Congregational, and the third to Baptist Tabernacle. Dr. Brewer said they had heard a good deal lately about the tax and burden thrown on the brewer, but he could assure them it was nothing compared with the responsibility that had been placed on his shoulders that night. It was the first time he had had the pleasure of hearing any singing in Swindon, and he hoped it would not be the last, for the performances had given him very great pleasure. It was a pleasure to hear fresh, bright young voices. He would like to draw attention to the tremendous advance that had been made in the singing of church choirs during the last few years. There was one thing he would suggest, and that was that more attention should be paid to secular music. One was inclined to get into a groove by practising only sacred music, and they would make much greater headway if they introduced more secular music into their rehearsals. The choir contest movement was an excellent one from many points of view. The prizes were distributed by Mrs. Morse. The originator and secretary of the competition was Mr. R. G. Cripps.

MANCHESTER DISTRICT.

The annual Tonic Sol-fa Competitive Festival organized by the entertainment committee of the Salford Corporation and the Tonic Sol-fa College, Manchester District Board, will take place in the Royal Technical Institute, Salford, on March 12. The tests in the choral competition for children under the age of 15 are: "Gentle swallow" (Roland Rogers), and a two-part sight-test. The solo competitions are in four classes:

- Girls, under 12, "Slumber song" (Mendelssohn).
- " " 15, "At night" (Randelger).
- Boys " 12, "May dew" (Sterndale Bennett).
- " " 15, "Nymphs and shepherds" (Purcell).

There are also classes for individual ear test, vocal duet and violin playing. Mr. A. L. Cowley will adjudicate. The secretary is Mr. J. Currie, Alderglen, Worsley, Manchester.

THE WELSH NATIONAL EISTEDDFOD. COLWYN BAY.

September 13, 14, 15, 16 and 17, 1910.

The arrangements for this great competition are now complete and the syllabus is issued. The tests in the chief classes are as follows:—

CHIEF CHORAL (150 to 175 voices).

- Requiem and Kyrie from the Requiem Mass Mozart.
- "Trip we gally," from "Dewi Sant" (St. David) Jenkins.
- "O! wild west wind" Elgar.

SECOND CHORAL (60 to 85 voices).

- "Gweddi Gwraig y Meddwyn" (The Prayer) Joseph Parry.
- "Deep in my soul" Elgar.

MALE-VOICE CHOIRS (60 to 80 voices).

- "Brwydr y Baltic" (The battle of the Baltic) Osborne Roberts.
- "Sorrow's tears" Cornelius.
- "The rider's song" Cornelius.

FEMALE-VOICE CHOIRS (35 to 45 voices).

- "Come, sisters, come" Mackenzie.
- "Y Môr Forwynlon" (Sea maidens) D. D. Parry.

CHILDREN'S CHOIRS (35 to 50 voices).

- "What can lambskin do" Coleridge-Taylor.
- "Awn i chwarae yn yr Eira" (In the snow now let us gather) Pedr Alaw.

ORCHESTRAL BANDS.

- Overture, "Merry Wives of Windsor" Nicolai.

SOPRANO SOLO.

- "O! had I Jubal's lyre" (Joshua) Handel.
- "Olwen" Bryceson Trehearne.

MEZZO-SOPRANO SOLO.

- "Slumber song" Wagner.
- "To living waters" J. S. Bach.

CONTRALTO SOLO.

- "All my heart inflamed and burning" (Stabat Mater) Dvorák.
- "Jesu, Lover of my soul" Linekar.

TENOR SOLO.

- "God breaketh the Battle" (Judith) Parry.
- "Morfudd, fy Nghariad" (Morfudd, my loved one) W. Davies.

BARITONE SOLO.

- "Song of Pan" Bach.
- "Bedd Glyndwr" (Glyndwr's Grave) W. O. Jones.

BASS SOLO.

- "They that go down to the sea in ships." Purcell.
- "Rhys ap Iorwngwy" W. Davies.

It will be observed that the choral tests are searching. The two Elgar part-songs call for considerable technique, for musicianship, and for insight.

The adjudicators are to be Dr. Coward, Dr. Roland Rogers, Mr. David Jenkins, Mr. David Evans, Lieut. Dr. Williams and Mr. Daniel Evans.

THE LEITH HILL (SURREY) COMPETITION.

The extracts we give below from the report of this country-side festival will be read with interest. They illustrate what can be accomplished when the aims are high and the means adopted for their realization are practical. The motto of the festival is *Musica won the cause*.

REPORT FOR 1909.

"Now that our competition has passed its fifth year, it may, we trust, fairly claim to have justified its existence. A beginning has been made, which promises well for the future, and it is our hope that the competition festivals will gradually achieve something lasting, and will have results too deep and widespread to be tabulated and recorded in the dry pages of a Report.

"Many of those in this neighbourhood who care for music have been drawn together; and, by working in combination, we have been enabled to study fine works, and to listen to beautiful music which otherwise would have been out of our reach. In this way we hope that music is entering into our lives and thoughts with more fullness and reality as each year goes by.

"We are now affiliated to the Association of Musical Competition Festivals, which exists for the furtherance and improvement of these festivals all over England. The Association numbers many distinguished musicians among its supporters, and by joining it we become part of a great whole, and unite ourselves to a vigorous movement which is making for musical progress—instead of pursuing a solitary way. This sense of the unity of the movement was vividly brought before us by Miss Wakefield, the founder of competition festivals in England, who honoured us by coming to distribute the banners and prizes this year. By her inspiring speech, she made us feel proud of taking our small part in a work which has been said to represent 'the most vital movement in the musical life of England to-day.'

"Turning from the general to the particular, it is encouraging to hear on excellent authority that at this year's competition the tenors and basses showed considerable improvement. There can also be no doubt that the sight-reading, though still very weak, is yet advancing. We made a new departure by deciding to give a festival concert twice in the day, first in the afternoon, and again in the evening. This arrangement enabled all those who had studied the concert music to take part in one or other of the concerts, and also gave an opportunity to a much larger audience to hear the music. It meant a hard day's work for all concerned, for the competition began at 9 a.m., but the choirs rose to the occasion, were in their places with admirable punctuality and went through the day's strenuous programme without flagging or failing. The conductor and amateur players had to undertake an arduous day of rehearsals and concerts, but one and all were fired

with enthusiasm, and carried everything through magnificently."

The following was the concert programme:—

Chorale, "Jesu, joy of man's desiring" J. S. Bach.
COMBINED CHOIRS.

Concerto for Violin and Orchestra in E major (two movements)
Mr. ISIDORE SCHWILLER. J. S. Bach.

42nd Psalm, "As the hart pants" Mendelssohn.
COMBINED CHOIRS.

Symphony, No. 8, in B minor ("The Unfinished Symphony")
Schubert.

Songs, {" "Orpheus with his lute" } .. R. Vaughan Williams.
{" "Boy Johnny" }
Miss BETTY BOOKER.

Madrigal, "When Allen-a-Dale" R. de Pearsall.
COMBINED CHOIRS.

Miss M. Vaughan Williams is the secretary, and Dr. Vaughan Williams is an active force in the management.

DATES OF COMPETITIONS, 1910.

WITH NAMES OF SECRETARIES.

MIDDLESBROUGH.—January 1 and 3. Mr. B. J. Bowen,
85, Grange Road East.

WORKINGTON.—January 1 and 3. Mr. Stephens Jones,
Workington, Cumberland.

CARLISLE.—February 1, 2, 3. Mr. Theodore Walrond,
5, Hartington Place.

SHEPHERD'S BUSH, LONDON, W.—Oaklands Congrega-
tional Church, February 9, 10. Mr. R. Paine,
91, Churchfield Road, Acton, W.

HOUDERSFIELD (The Mrs. Sunderland Competition).—
February 11, 12. Mr. T. Thorp, Technical
College.

KENSINGTON (W. LONDON).—February 21, 23, 24, 25.
Children's Concert, February 28. Miss C. E.
Denison, St. Michael's Vicarage, N. Kensington, W.

SOUTH LONDON.—February 26, 28; March 2, 3, 5.
Mr. T. Lester Jones, Hampton House, 49, Terrace
Road, Upton Manor, E.

OAKHAM.—March. Hon. Mrs. Fitzwilliam, Barnsdale,
Oakham.

LONDONDERRY.—March 1 to 5. Mrs. Alexandrina
Stewart, 9, Crawford Square.

STRATFORD, EAST LONDON.—March 5, 7, 9, 10, 11, 12.
Mr. J. Graham, 110, Station Road, Chingford,
Essex.

MANCHESTER DISTRICT (Tonic Sol-fa).—March 12. Mr.
J. Currie, Alderglen, Worsley, Manchester.

MANX.—March 15, 16, 17. Mrs. Laughton, Ballaquane,
Peel.

BOURNE (S. KESTIVEN).—April 5, 6. Miss Bell, Bourne.

COLERAINE (IRELAND).—April 8, 9. Mrs. Huston,
Ulster Bank, Coleraine.

BELFAST.—April 8, 9. Mr. F. J. Moffett, 37, Cromwell
Road.

ASHBOURNE (DOVE & CHURNET).—April 12. Dr. G. T.
Bull, Ashbourne.

MID-SOMERSET (BATH).—April 13, 14. Mr. H. W.
Latham, 4, Market Place, Wincanton.

RETFOED.—April 12, 13, 14. Mrs. Peake, Bawtry Hall,
Yorks.

WHARFEDALE (ILKLEY).—April 14, 15, 16. Mr. A. T.
Akeroyd, Elm Bank, Ilkley.

OUNDE (The N. Northamptonshire Festival).—April 15,
16. Rev. H. C. Holmes, Thorpe-Achurch Rectory,
Oundle.

WANSBECK (MORPETH).—April 15, 16. Mrs. Orde,
Nunykirk, Morpeth.

WORKING GIRLS' CLUBS.—April 16. Miss Chichester,
14, Pelham Street, S.W.

BRIGG (OR SCUNTHORPE).—April 19, 20. Lady Winifrede
Cary Elwes, Brigg.

LEICESTER (Y.M.C.A.).—April 22, 23. Mr. Herbert E.
Smith, Y.M.C.A., London Road.

MARKET HARBOROUGH.—April 22, 23. The Hon. Norah
Dawney, Dingley, Market Harborough.

PEOPLE'S PALACE.—April 25 to 30. Miss Edith Barran,
44, Westminster Palace Gardens, S.W.

WEST SURREY, WEYBRIDGE.—April 26, 27. Miss C.
Egerton, St. George's Hill, Byfleet, Weybridge.

DONCASTER.—April 27, 28. Mrs. Pickering, Lawn
House.

SWALEDALE (THIRSK).—April 27, 28. Mrs. Ringrose,
Northallerton.

KENDAL.—April 27, 28, 29, 30. Mrs. Argles, Eversley,
Milnthorpe.

BURY (LANCASHIRE).—April 28, 29, 30. Mr. H.
Townend, 3, Bradford Terrace, Buckley Wells.

TUNBRIDGE WELLS.—April 30. Mrs. Wace, Park Hill,
Frant, Surrey.

BRISTOL.—May 2 to 7. Mr. W. E. Fowler, 8, Elmdale
Road, Tyndall's Park, Bristol.

LEITH HILL (DORKING).—May 4. Miss M. Vaughan
Williams, Leith Hill Place, Dorking.

MORECAMBE.—May 4, 5, 6, 7. Mr. H. Powell, Festival
Offices.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).—
May 5, 6, 7. Miss Cecilia Hill, Wentworth Hall,
Mill Hill, N.W.

BUXTON.—May 5, 6, 7. Mr. F. Gummer, Ash Street,
Buxton.

BERKS, BUCKS AND OXON. (OXFORD).—May 7, 9, 10, 11,
12. Mrs. Commeline, The Rectory, Beaconsfield,
Bucks.

CHELMSFORD (CENTRAL AND EAST ESSEX).—May 7.
Mr. F. C. Bramwell, Hatfield Peverel, Witham.

WEYMOUTH.—May 10. Miss F. Kindersley Cliffe,
Dorchester.

WORCESTER.—May 10, 11, 12. Miss M. Bromley-
Martin, Sarnhill, Tewkesbury.

CORNWALL (TRURO).—May 11, 12. Lady Mary Trefusis,
Porthgidden, Devoran.

WENSLEYDALE.—May 18, 19. Rev. H. G. Topham,
Middleham, S.O.

CHATHAM (KENT FESTIVAL).—May 25. Mr. W. H.
Day, 42, Earl Street, Maidstone.

ST. CECILIA (Working Girls' Clubs), LONDON.—May 31,
June 1. Mrs. Lousada, 38, Westbourne Terrace,
Hyde Park, W.

SLIGO.—June 1, 2, 3. Mr. H. Franklin, 18, William
Street.

SOUTHPORT.—June 1, 2, 3, 4. Mr. Fred. W. Jackson,
154, Liverpool Road, Birkdale, Southport.

ABERDEEN.—June 2, 3, 4, 5. Professor Sandford Terry,
Westerton, Cults, N.E.

LYTHAM (LANCASHIRE).—June 8, 9, 10, 11. Mr. Allon
Wilson, Festival Offices.

NONCONFORMIST CHOIR UNION (CRYSTAL PALACE).—
July 2. Mr. Arthur Berridge, 24, Wallingford
Avenue, North Kensington, W.

COLWYN BAY (National Eisteddfod).—September 13,
14, 15, 16, 17. Mr. T. R. Roberts.

PRESTON.—November 17, 18, 19. Mr. J. E. Adkins,
23, Fishergate Hill.

TO HIS FRIEND GEORGE F. VINCENT.SING WE MERRILY UNTO GOD OUR
STRENGTH

ANTHEM FOR FESTIVAL OR GENERAL USE

COMPOSED BY

Psalm lxxxi. 1—3; cxlviii. 12, 13.

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Allegro giocoso.

Piano introduction in 4/4 time, key of D major. The music is marked *Allegro giocoso* and begins with a forte dynamic. It features a lively melody in the right hand and a supporting bass line in the left hand.

SOPRANO.

Sing we mer-ri-ly un-to God our strength, make a cheer-ful noise

ALTO.

Sing we mer-ri-ly un-to God our strength, make a cheer-ful noise

TENOR.

Sing we mer-ri-ly un-to God our strength, make a cheer-ful noise

BASS.

Sing we mer-ri-ly un-to God our strength, make a cheer-ful noise

Piano accompaniment for the first vocal entry, corresponding to the vocal parts above. It provides harmonic support with chords and moving lines in both hands.

Second vocal entry with piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing: "un-to the God of Ja-cob. Take the psalm, . . . bring hi-ther the tab-ret,". The piano accompaniment continues with chords and a steady bass line.

Final section of the piano accompaniment, marked *Reeds.* (Reeds). It features a more complex rhythmic pattern with triplets and sixteenth notes in the right hand, and a steady bass line in the left hand.

SING WE MERRILY UNTO GOD OUR STRENGTH.

in the time, in the time, the time ap -

in the time, in the time, the time ap -

in the time, in the time, the time ap -

Sing we

- point - ed, and up - on our sol - emn feast - day. Sing we

- point - ed, and up - on our sol - emn feast - day. Sing we

- point - ed, and up - on our sol - emn feast - day. Sing we

mer - ri - ly un - to God our strength, make a cheer - ful noise un - to the God of

mer - ri - ly un - to God our strength, make a cheer - ful noise un - to the God of

mer - ri - ly un - to God our strength, make a cheer - ful noise un - to the God of

mer - ri - ly un - to God our strength, make a cheer - ful noise un - to the God of

SING WE MERRILY UNTO GOD OUR STRENGTH.

Ja - cob. Take the psalm, . . bring hi - ther the tab - ret,

Ja - cob. Take the psalm, . . bring hi - ther the tab - ret,

Ja - cob. Take the psalm, . . bring hi - ther the tab - ret.

Ja - cob. Take the psalm, . . bring hi - ther the tab - ret.

mf the mer - ry harp with the lute, the mer - ry harp with the lute.

mf the mer - ry harp with the lute, the mer - ry harp with the lute.

the mer - ry harp with the lute, the mer - ry harp with the lute.

mf *senza Ped.* *Ped.*

Young men and maid - ens, old men and chil - dren, praise . . . the

f *legato.* *senza Ped.*

SING WE MERRILY UNTO GOD OUR STRENGTH.

for His Name on - ly is ex - cel-lent, His Name on - ly is
 for His Name on - ly is ex - cel-lent, His Name on - ly is
 Name of the Lord for His Name on - ly is ex - cel-lent, His Name on - ly is
 for His Name on - ly is ex - cel-lent, His Name on - ly is

ff *ff* *ff* *ff*

Ped.

ex - cel-lent, praise the Name of the Lord. He shall ex - alt the horn of His
 ex - cel-lent, praise the Name of the Lord. He shall ex - alt the horn of His
 ex - cel-lent, praise the Name of the Lord. He shall ex - alt the horn of His
 ex - cel-lent, praise the Name of the Lord. He shall ex - alt the horn of His

legato.

legato.

senza Ped.

peo - ple, all His saints, all His saints shall praise Him.
 peo - ple, all His saints, all His saints shall praise Him.
 peo - ple, all His saints, all His saints shall praise Him.
 peo - ple, all His saints, all His saints shall praise Him.

pp *pp* *pp* *pp*

Ped.

SING WE MERRILY UNTO GOD OUR STRENGTH.

f Sing we mer-ri-ly un-to God our strength, make a

f Sing we mer-ri-ly un-to God our strength, make a

f Sing we mer-ri-ly un-to God our strength, make a

f Sing we mer-ri-ly un-to God our strength, make a

cheer-ful noise un-to the God of Ja-cob. Take the psalm, . .

cheer-ful noise un-to the God of Ja-cob. Take the psalm, . .

cheer-ful noise un-to the God of Ja-cob. Take the psalm, . .

cheer-ful noise un-to the God of Ja-cob. Take the psalm, . .

mf . bring hi-ther the tab-ret, the mer-ry harp with the

mf . bring hi-ther the tab-ret, the mer-ry harp with the

. bring hi-ther the tab-ret.

. bring hi-ther the tab-ret.

mf

senza Ped.

lute, the mer - ry harp with the lute. A - - -

lute, the mer - ry harp with the lute. A - - - men,

A - - - -

A - - - - men,

Full Org.
Ped.

This system contains the first five staves of the musical score. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the organ accompaniment, marked 'Full Org.' and 'Ped.'. The music is in G major and 4/4 time. The first vocal line has a forte 'f' dynamic marking.

men, A - - - - men, A - - - - men.

A - - - - men, A - - - - men.

men, A - - - - men.

A - - - - men, A - - - - men.

rall.

This system contains the next five staves of the musical score. The first four staves continue the vocal parts with lyrics. The fifth staff is the organ accompaniment. The music is marked 'rall.' (rallentando). The system concludes with a double bar line.



J. Rougemont, peint.

Braun & Co., photo.

CÉSAR FRANCK.

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LENT HALF-TERM begins Thursday, February 17. Entrance
Examination, Monday, February 14, at 3.

FORTNIGHTLY CONCERTS, Saturdays, February 5 and 19, at 8.

CHAMBER CONCERT, at Queen's Hall, February 23, at 3.

PAREPA ROSA SCHOLARSHIP, for Female Vocalists. THAL-
BERG SCHOLARSHIP, for Female Pianists. STERNDALÉ
BENNETT SCHOLARSHIP (Male) for Competition, in any branch
of Music. Last day for entry, April 5.

An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES is held annually in September and during
the Christmas vacation, and a Certificate will be granted to successful
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above Examination commenced on January 8.

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Hon. Sec.: CHARLES MORLEY, Esq.

The EASTER HALF-TERM will commence on Monday,
February 14.

The Examination for ASSOCIATESHIP (A.R.C.M.) will take
place in April next. Last day for entering is March 2.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

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The next F.R.C.O. Examination begins on July 11.

The A.R.C.O. Examination begins on July 18.

Examination Regulations, List of College Publications, Lectures, &c.,
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SATURDAY, FEBRUARY 12, AT 3.

MINUET in D, for Strings Mozart

WOTAN'S SPEAR AND THE SLEEPING BRYNHILDA (*Siegfried*) Wagner

CONCERTO No. 5, in E flat (the "Emperor"), for Pianoforte Beethoven

and Orchestra Goetz

SYMPHONY in F Sibelius

NEW ROMANCE in C, for Strings Sibelius

(*First performance in England.*)

CONCERTO No. 1, in G minor, for Pianoforte and Orchestra Mendelssohn

SOLO PIANOFORTE—HERR EMIL SAUER.

SATURDAY, FEBRUARY 26, AT 3.

NOCTURNE "Fêtes" Debussy

SYMPHONIC POEM No. 1 .. "Vysehrad" Smetana

KATHARINE'S ARIA (*Taming of the Shrew*) Goetz

RONDINO in E flat, for Wind Instruments Beethoven

MINUET in D, from Divertimento No. 17 Mozart

CONCERTO in A minor, for Violoncello and Orchestra .. Schumann

SYMPHONY No. 3, in C minor, for Orchestra, Organ, and Saint-Saëns

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NEW COLLEGE YEAR opened Tuesday, September 28, 1909.

The NEW TERM began Tuesday, January 11, 1910.

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ROYAL ACADEMY OF MUSIC,

METROPOLITAN EXAMINATION, CHRISTMAS, 1909.

The following CANDIDATES have passed:—

IN HARMONY.

As A TEACHER.—Charles Elsie Mabel Jones.

EXAMINERS.—Messrs. F. Corder, A. J. Greenish and Sir A. C. Mackenzie.

IN SINGING.

As TEACHERS.—John Leslie Kenny, Hannah Rachel Pugsley, Mary Thompson Robson, Alexander Souter, Eleanor Stansfield, Frederick Lewis Thompson, Catherine Agnes Ward.

As PERFORMERS.—Roly Gwendolyn Appleton, Kathleen Armstrong, Sarah A. Birch, Elsie Margaret Belfort, Mabel Kate Bonser, Charles Davis Brooks, Dora Gertrude Brown, Jessie Judy Budd, Winifred Carter, Edith M. Cosgrove, Winifred Cawker Davies, Amy Durant, Constance Foljambe, Winifred Alice Gaubert, Edward S. Goy, Louisa Eva Outinrie, Margaret (Daisy) Rindie Hill, Filiti Hill, Mabel Jones, Hilda Langborne, Samuel Lansdale, Hilda Kathleen Marchand, Muriel Annie Michell, Abraham Robert Mutter, Gladys Jewboul, Gertrude Evelyn Newton, Frances Ann Pearson, Bridget William Hoare Poole, Isabella Steel Rushforth, Verdon Sansam, Jennie Scott, Ethel Mary Wilkes, Helen Edith Wilson.

EXAMINERS.—Messrs. Edward Iles, Alberto Randegger, Arthur Thompson and Fred. Ward.

IN PIANOFORTE PLAYING.

As PERFORMERS AND TEACHERS.—Reginald Biggers, Gertrude Mary Gordon, Isabel M. V. Hammond, Mary Beatrice Macnair, Hester Denne Parker.

As TEACHERS.—Ann Leith Adams, Marian E. Adams, Margaret Sinclair Anderson, Jeanie Arthur, Ada Norah Austin, Eva Ellen Balby, Norah Grace Belcham, Ida Adeline Bennet, Gertrude Birwell, Mary Grisel Bissett, Vera Maude Hill Bossett, Bridget Bradshaw, Dorothy Play Clouston, Athene Ladiphranos, Gladys E. M. Carter, Dorothy Chapman, Elsie Cooper, Hilda Mary Coradine, Margaret B. Couch, Alice Agnes Bowden Craig, Mary Marguerite Daniels, Adeline Dixon, Roberta Kerr Dukes, Gladys Peleoe Earle, Constance Ada Easton, Lyth Ehrmann, Gladys Eveline Mackenzie Fletcher, Margaret Lyth Foster, Muriel Irene Fry, Brenda Madeline Fyson, Ethel Gallacher, Harry Douglas Glossop, Hilda A. Greene, Gladys Greenhow, Constance Elaine Gritton, Kate Gurnell, Marie Caroline Hannan, Alice Agnes Hardwick, Margery Hardy, Daisy Hawke, Violet Alexandra May Head, Constance Maud Heyward, Violet Edith Hiley, Violet Annie Hitchman, Maude Evelyn Hornsby, Margaret Thompson Ironside, Doris Marguerite Jamieson, Alice Louise Jenkins, Susie Jenner, Elizabeth Gillies Keightley, Jenny W. Kimmond, Elsie Annie Kininmonth, Valerie S. J. A. Lassar, Miriam Aubrey Law, Gwendolyn Ada Marie Lines, Julia Cwendine Little, Gwendolen Logan, Elizabeth King Cankey Lytle, Mary MacDonald, Elizabeth Mackay Macintyre, Mary Goldie Macmillan, Phyllis Maud Malcolm, Lois Marquand, Dorothy Maxwell, Georgina McBrearty, Janie Wilson McIntosh, Isabella McLeod, Ada Georgina Mobbey, Florence Monk, Oliver S. Morgan, Violet Newham-Smith, Margaret Owen, Rebecca Louisa Patch, Mary Paterson, Edith Pearlman, Marguerite Elizabeth Peaston, Lizzie Appelbe, Phillips, Marguerite Bess Price, Edith Mary Prince, Olive Pryce, Daisy Evelyn Punchedar, Marion Quilliam, Dorothy Helen Radford, Ida Kathleen Raven, Lucy Antoinette Reynolds, Mary Reynolds, Dorothy Furze Robson, Melicent Joan Rogers, Charles Ramsay Murray Ross, Elsie Saint, Lucy A. Satterthwaite, Gertrud A. S. Schwerdtner, Henry Scott-Baker, Lilian May Sharman Dorothy Sharp, Sarah Harrison Shaw, Frances Anne Sherriff, Lisa Silverwood, Violet Smith, Eveline Mary Snell, Lilian Dorothy Stanier, Harriett Alice Stanser, Gertrude Alice Maria Stevens, Leila Lucy Thomas, Hilda Grey Thornton, May Harley Tulloch, Mary Eveline Anne Turton, Margaret Wakeford, Mabel Florence Walker, Ruth Mabley Walker, Lottie Wall, Dorothy Wasley, Eva Madeline Watterson, Elizabeth Weiss, Annie Maude Wells, Dorothy Helen Whitefoot, Mary Elizabeth Wilkinson, Lottie Willday, Dorothy Angell Williams, Frances Lydia Octavia Williams, Lilian Willis, Albert Ernest William Willmott, Edith Ruth Wilson, Dora Wilson, Benjamin Treavett, Alfred Wigley.

As PERFORMERS.—G. Douglas Bell, Gladys Maude Mary Craddock, Vida Whittaker.

EXAMINERS.—Messrs. Carlo Albanesi, Oscar Beringer, Sydney Blakiston, Henry R. Evers, Alfred E. Izard, E. Howard-Jones, Ernest Kiver, Herbert Lake, Stewart Macpherson, Tobias Matthay, Claude F. Pollard, Charles F. Reddie and Benno Schönberger.

IN ORGAN PLAYING.

Arthur Cyril Baynham, R. Garrett Cox, C. H. Stuart Duncan, Thomas Cuthbertson, Leithhead Pritchard, Arthur Cyrus Rackham, Henry Lucas Read, Alfred Guest Smith, Benjamin Treavett, Alfred Wigley.

EXAMINERS.—Messrs. G. F. Huntley, Henry W. Richards, Reginald Steggall and Sir George C. Martin.

ORCHESTRAL INSTRUMENTS.

VIOLIN PLAYING.

As PERFORMERS AND TEACHERS.—Herbert John Brine, Phyllis A. Norman Parker, Margaret Steed.

As TEACHERS.—Hilda M. Baxter, Aubrey Cecil Ford, Gertrude Fuller, Vera Godson, Albert Herrmann Hill, Nina Manly, Olive Milne, Monica Orr, Mary Beveridge Peat, Grace Edith Powell, Jessie Edith Snow, Elsie Werry, Beatrice Elliott Whittingham, Agnes Marjorie Whyte.

As PERFORMERS.—Hilda Rose Blum, Leonard Albert Connabear.

VIOLA PLAYING.

As A TEACHER.—William Leonard Richer.

HARP PLAYING.

As A PERFORMER AND TEACHER.—Mary O'Neill.

As A PERFORMER.—Hilda Rachel Mary King.

(For continuation, see next column.)

ROYAL ACADEMY OF MUSIC.

METROPOLITAN EXAMINATION.

ORCHESTRAL INSTRUMENTS—continued.

BASSOON PLAYING.

As A PERFORMER AND TEACHER.—George Albert Herniman.

EXAMINERS.—Messrs. Josef Blaha, F. Corder, Edwin F. James, Alfred Kastner, W. Frye Parker and Hans Wessely.

ROYAL ACADEMY OF MUSIC.

EXAMINATION IN VOICE CULTURE AND CLASS-SINGING FOR BOYS AND GIRLS, CHRISTMAS, 1909.

The following CANDIDATES have Passed:—

Rose Thompson Edwards (with honours), Hilda Moore (with honours), R. Butler, Florence C. Cottingham, Robert Bernard Elliott, Theodora Mary Fagan, Mary Wharton Parkington, Frederick Kavenhill, Winifred Margaret Saril, Arthur Skinner, Gerald William Watson, Arthur Ernest Whiteley, Henry Curre Willmot.

EXAMINERS.—Dr. G. F. Huntley and Dr. H. W. Richards.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1910.

M. VINCENT D'INDY ON
CÉSAR FRANCK.*

By ERNEST NEWMAN.

One could wish that the first book on César Franck to appear in England had been written by an Englishman, if only as an indication that Franck's music was already well known in this country; but as that, unfortunately, is not yet the case, it is well to have the work of propaganda done by any competent writer, and of M. Vincent d'Indy's unusual competence in this matter there cannot be the least doubt. Himself a pupil of Franck, an accomplished musician sympathetic to most that is good in modern music and yet with his roots firmly embedded in the past, a thinker and a not inconsiderable man of letters, he is on the whole the writer most fitted to speak with authority on César Franck and his music. His own temperament, in which austerity occasionally becomes tartness, does indeed obtrude itself disadvantageously here and there; but on the whole the book is admirably sane and sound. Mrs. Newmarch has of course done the work of translation excellently, and has made the volume more useful to English readers by a preface in which she discusses the progress of musical taste in France during the 19th century, and gives an interesting *résumé* of the career of M. d'Indy himself.

It was quite in keeping with the irony of things that the greatest French musician of the second half of the last century should not have been a Frenchman. History is full of these little strokes of humour. The greatest Frenchman of modern times—Napoleon—was an Italian. The greatest modern German musician—Beethoven—was half a Dutchman. Germany gets the credit, not only for Liszt, who was a Hungarian, for Gluck, who was a Bohemian, and for Haydn, who was a Croat, but for four of the greatest living conductors—Richter (a Hungarian), Nikisch (a Hungarian), Mahler (a Bohemian Jew) and Weingartner (a Dalmatian), César Franck was a Belgian, born at Liège in 1822, in the Walloon country, which, as M. d'Indy says, is 'peculiarly French, not only in sentiment and language but also in its external aspect,' and at the same time 'German in its customs and surroundings.' It is not too fanciful to trace to this complex heredity and environment, as M. d'Indy does, the main qualities of Franck's eclectic nature, that made him 'the creator of a symphonic art that was exceedingly French in its balance and precision, while at the same time it

rested upon the solid basis of Beethoven's art, itself the outcome of still earlier musical traditions.' The Franck family settled finally in France in 1846, and César in time became a naturalised French citizen. For nearly half-a-century he lived a laborious life in Paris as a comparatively humble teacher of music, chiefly the organ and composition. The leading French musicians of the time, especially those holding official positions, were insensately jealous of him and unkind to him. M. d'Indy's explanation seems the right one—that they knew him to be their superior in every way, and dreaded him accordingly. The teaching at the Conservatoire appears to have been strangely incompetent in many respects, and we can imagine that when Franck became professor of the organ there, in 1872, some of his colleagues were made to look rather small. One anecdote told by M. d'Indy will suffice to show the intellectual and musical calibre of some of the prominent Parisian musicians of that day. When Franck's Symphony was given in 1889 by the Société des Concerts du Conservatoire, M. d'Indy asked one of the authorities—'a professor at the Conservatoire and a kind of *factotum* on the committee'—what he thought of it. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see, your Franck's music may be whatever you please, but it will never be a symphony!' There could hardly be much communion of soul between Franck and a man like this; and when Franck's abilities and the natural loveliness of his nature drew to him most of the best of the younger musicians in Paris, he seems to have been disliked even beyond the normal limits of hatred permissible in Conservatoires and Academies and other places where men are engaged in teaching the humanising art of music. When he gave a private performance of the then unknown 'Beatitudes' at his house, and invited the Minister of Fine Arts, the critics, and the Conservatoire professors, thinking—good, simple man—that all these disinterested seekers after truth would be anxious to hear a new and beautiful work, most of them found they had engagements elsewhere, while the one or two critics who turned up 'fled in a few minutes.' When he died, in November, 1890, 'no official deputation from the Ministry or the Department of Fine Arts accompanied the body to its last resting-place. Even the Conservatoire, which reckoned him among its professors, neglected to send a representative to the funeral of this organist whose lofty views of art had always seemed dangerous to the peace of this official institution. The director, Ambroise Thomas, who had all his life been given to pouring forth platitudes on less worthy tombs, quickly took to his bed when he heard that a member of Franck's family had come to invite him to the funeral. Other important professors followed suit, and were conveniently taken ill, in order to avoid compromising themselves.' It seems incredible that such rancour should have been

* *César Franck*. By Vincent d'Indy. Translated, with an Introduction, by Rosa Newmarch. John Lane. 7s. 6d. net.

aroused by a man who, from all accounts, was singularly amiable, modest, tolerant and lovable, and that for some time after his death his influence should have been chiefly confined to his pupils, and a very small circle beyond these. The explanation seems to be that while Franck was big enough to arouse the suspicious fears and hatreds of smaller people, he had not the masterful kind of bigness that feeds on and is nourished by hatred and abuse—the quality that makes a man like Wagner or Strauss simply set his teeth and swear that he will come out on top or die. There was nothing of the fighter in Franck. Certain aspects of life, indeed, he never understood. Those of us who have heard the ‘Beatitudes’ have noted with some amusement how completely he seems to stand outside the character of Satan. Into all the other sentiments of the oratorio he enters with peculiar intimacy; but the sentiment of evil is something he knows only by hearsay, and his conscientious but unsuccessful attempt to express it in his music reminds us of an artist who has never been out of his own Midland village, and never seen the sea, trying to paint a wreck in a storm. M. d’Indy finds the explanation of the failure of this part of the ‘Beatitudes’ in the fundamental sweetness and simplicity of Franck’s nature. ‘I can never forget,’ he says, ‘his efforts to put on an awe-inspiring air, his frowns, the contortions of his mouth and the queer sounds of his voice, which caused us to smile rather than tremble, when he sang “C’est moi l’esprit du mal, qui sois roi de la terre.” Poor, dear master! His good faith was unshaken, and he honestly believed himself for the moment to be “the spirit of evil” —he who had only lived and worked for good! Incapable, therefore, of drawing upon himself for the expression of emotions which he never felt but superficially, he borrowed the style of the most inferior eclectics, and here . . . falls back on Meyerbeer.’ A man like this was wholly lacking not only in the art of Conservatoire intrigue, but in the art of impressing himself upon the general public; and it is not at all surprising that when, after being passed over by the State for many years, he was decorated with the ribbon of a Chevalier of the Legion of Honour in 1885, it was not as a composer but as ‘Franck (César Auguste), Professor of Organ.’ Yet this gentle, humble, and retiring man was the biggest force in French music of the latter half of the nineteenth century, and has given it, by his own work and through his pupils, an impulse so fecund that its vigour is still undiminished.

What he has done, in the first place, is to raise immensely the standard of French instrumental music. France, until recently, has not been rich in this kind of art, and the fact that there is still, I believe, no commodious concert hall in Paris, as distinguished from theatres or opera houses, is very significant. Expert observers like M. Romain Rolland date a distinct renaissance of French music from 1870. For a time it lay under the Wagnerian influence, the most vital reaction against which came first from César Franck and

afterwards from Debussy. It is perhaps the very individuality of Franck that has stood in the way of a general German appreciation of him, for our good friends in Germany have got into a sad habit of thinking that great music means simply German music. Most of them have not yet grasped the elementary fact that music may talk French, or English, and still talk sensibly and profoundly. They are inclined to be a trifle condescending to music that has a non-Teutonic idiom. M. Rolland gives an instance. In an article on ‘Musique française et musique allemande,’ he tells us of a recent festival of French and German music held in Strasburg, at which he was greatly hurt by the apathy of good German musicians towards the best modern French art. That of César Franck was received coolly, but the audience waxed enthusiastic over a superficial work of Charpentier, and Richard Strauss graciously confessed to M. Rolland that he found it charming, ‘real music of Montmartre.’ M. Rolland rightly waxes indignant at the patronising impertinence of this attitude, with its implied theory that the French are only good enough to supply the world with piquant, sparkling trivialities, while it is to the Germans we must look for profounder things. There is a ‘French spirit’ that means gaiety, lightness, and glitter; there is also a ‘French spirit’—the spirit of the great serious poets and thinkers and dreamers of France—that means more than this, that means earnest emotion, and intellectual lucidity, and incomparable grace of style. And of all this César Franck is perhaps the best modern representative in music. He is modern, yet not Wagnerian; a consummate technician, yet no mechanical product of the schools; a man of deep feeling, but of a type of feeling that is wholly characteristic of himself and his race, owing nothing to the Teutonic tradition. He is indeed one of the heirs of Bach and Beethoven, but in no sense an imitator of either of them. He has thus been able to give French music an impetus it sorely needed; and wherever we look into the changed conditions of Parisian musical life—at the newer schools of composers, at the larger and more intelligent public for serious instrumental music, or at the excellent work done by the *Schola cantorum*—we find either his influence at work or some other influence that has grown out of that.

(To be continued.)

MUSINGS IN A LIBRARY.

I.

I am no antiquary; indeed old things rather repel than attract me; but it interests me to spend my rare intervals of leisure in that oddest of odd places, a musical library. Few people have ever had the run of this place; few would be able to find it even if they knew where to look for it. It is a sort of den, or vault, contrived in the heart of a large building and having no walls but the gigantic

bookcases which comprise it. In these cases are copies of what must surely be nearly all the musical compositions and works on music printed before the year 1800. There are very few that have appeared since that time, because these are modern and therefore valueless, not to say despicable. There are also tons and tons of wonderful volumes containing manuscript copies of madrigals, motets, and other vocal works of the 17th century, done in the days when printed scores were unattainable. It amuses me, I say, to dip at random into one of these cases and bring out a volume of music, the existence of which I never suspected, the composer of which has been forgotten this many a long year, and to endeavour to find out who he was, what he did, and why he did it. Some of the results of these gropings I propose to lay before the readers of the *Musical Times* with the earnest assurance that I intend writing on the level of the man in the street, and not as a learned person—a character to which I have no claim.

Well, I was idly wondering to myself one day why it was that I had never, since my student days, attempted to write a String Quartet—for I must tell you, with a blush, that I dabble in composition now and then. Diving into one of the mighty cases of my library (I call it mine, though as a matter of fact it owns me, rather than I it), I drew forth a portly volume, one of a set of four, indexed on the inside as follows :

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3	„ 35.
3	„ 17.
6	M. Viotti, Op. 1.
6	Boccherini ...
6	Cirri, Op. 13.
6	P. Vachon ...
6	„ Op. 5.
9	Hofmeister, Op. 9.
3	Pugnani.
3	Martinelli.
3	Krommer.
3	Romberg.
6	Stamitz.

Another similar set of volumes adjoining declared itself to contain 73 more quartets, by equally obscure persons and mostly in sets of 6. I was somewhat staggered, especially by the fact that such people as Cirri and Vachon (unknown to Grove) should be able to get quartets finely engraved—aye, on copper plates—while we unworthy moderns dared not contemplate such an act. They must have been very good stuff, surely! Presently I found that Grove had a word or two about Stamitz. He was the scion of a very musical stock and, besides these quartets, published—actually published—(it does not say at whose expense) many sets of six out of his *seventy* symphonies! And it was the merest chance that I had not died without ever hearing of him. This

must be seen to: let us take his sixth Quartet (it ought to be better than his first) and see what we can make of it. Accordingly I got a sheet of paper, and wrote out in a short score the four parts of about half the first movement. It begins thus :



I only give a portion of the lower parts; the reader can supply the remainder with little difficulty. Well, is this anything but rather inferior Haydn? I skimmed through the other five quartets—the first violin parts—and although there was all that piquant diversity of note-values that makes Haydn's music so much brighter than that of Mozart, there was not a subject, not a phrase, that had any individuality. After this I tried several of the other unknowns with exactly the same result. Pleyel, as everybody knows, was a pupil of Haydn, and although he was said to have shown some individuality at first—which has escaped my search—the majority of his works are mere pallid reflections of his master.

Now it is very easy for the superficial mind to dismiss this matter as unimportant and to say, 'Great men always have their imitators; the works of the great men endure; those of their satellites are forgotten.' There is more in it than this. Stamitz and Pleyel were highly esteemed in their day, as is proved by their quartets achieving the costly dignity of print. I feel that the men themselves were earnest artists enough—a man hardly writes 70 symphonies without having something in him—but they were educated under a false and pernicious system which has proved fatal to all but artists of the most powerful calibre. This system, not yet swept away, was in full vigour when I was a student. Its doctrine was, in effect, that the student was to cultivate a blind, uncritical reverence for the great masters of the past and to 'form a correct style' (so they put it) by endeavouring to imitate them. At the same time it was impressed upon him that this imitation was a vain task, for he could never, never hope to rival, much less to surpass his models. Above all he was taught that art, literature, morals—the progress of

the world in fact—has always followed a dwindling course, like this :

This, which we call 'the classical tradition,' would, if pushed to its logical conclusion, hold that Palestrina was a greater composer than Mozart, and Orlando di Lasso than Beethoven, but such absurdities were evaded by another cardinal doctrine, namely, that all the great were equally great (like the saints), and standards of relative merit could apply only to the living, or the recently dead.

I believe that artists who have accepted this tradition, and looked upon individuality as a thing to be shunned rather than cultivated, have thereby sold their birthright for a mess of pottage. They have followed the line of least resistance (a pretty mixture of metaphor!), and have sought immediate repute by producing work which was in the prevailing fashion. Whether it be madrigals or string quartets, or the shop-ballads of to-day, the man who does this may achieve his object and win temporary fame (and a penny or two), but when he is as dead as his model his work will be much deader; for it is written that the Pantheon shall not include any but original statues.

Another point struck me in looking up the lives of Stamitz, Pleyel, and Co. There lived—from 1809 to 1876—an English musician whose artistic career was very similar to theirs. If you were to read a memoir of Thomas Mudie, you would be naturally loth to believe that a second-rate Englishman could compare with a second-rate Austrian or German, yet the fact remains that his symphonies, though very Haydnesque, are distinctly more engaging than those of Pleyel. But not a note of Mudie's mountain of music—not so much as a song—has survived him, nor does it deserve to have done so. Some hundreds of his MSS. (there was no print for him!) are stowed away in corners of this library in dusty packages, which even I have scarce the courage to open, while his foreign rivals stand in rows of rotting calf-bound volumes, with delusive pride, upon the sagging shelves of the bookcases.

These reflections all crowding upon my mind seemed to explain quite clearly to me—I do not know if they do to you—both why I have never written a string quartet and why Stamitz and the rest used always to write them in half-dozens. When a man simply fills up a form he can go on doing it, with slight variations, all his life. There was a painter whom I knew, who painted nothing else but boats on a canal. He finished a hundred pictures every year and always sold them off by auction, without frames, for what they would fetch. I saw one of his canvases once nailed over a broken window. I would think it as much a crime as murder to prostitute my talent like that. Whether anybody wants our music or not doesn't matter in the least. The composer has to spend nearly the whole of his life learning his craft, and each experiment that he puts forth must be an

attempt to improve upon what his predecessors have done, or it is nothing.

Now the art of the string quartet has gone on from Haydn, Mozart and Beethoven, to Brahms, Dvorák and Tanéïeff, and unless I feel that I can write a finer quartet than Tanéïeff I have no business to meddle with the matter. I have no wish to have my compositions respectfully embalmed* after my death, and put into fat volumes that nobody will ever open. Think of it! One hundred and fifty different string quartets by eighteen different forgotten composers. And these works, each of four movements complete in all its parts, and beautifully printed, will never be heard, but stand like tombstones to the memory of their authors. Memory! Mocking word! Not even an Algernon Ashton walks through this graveyard and writes to the papers about the way these tombstones are neglected. Yet how melancholy to think that all the fine brain-work expended on the manufacture of these things could not save them from the fate of the mere shop-ballad! Yet there is comfort, too, for me in that thought. Farewell, *imitatores, servum pecus!*

THE ORGAN ACCOMPANIMENT OF CHURCH MUSIC.

BY WALTER G. ALCOCK.

The organ owes, if not its birth, at least its early development to sacred surroundings, and is still considered a necessary adjunct to the music of the English Church. It is, therefore, well to bear this in mind when discussing its use as a means of accompaniment. Until the early part of the last century, the instrument simply duplicated the vocal parts, except in solos, which naturally, with their figured bass, gave the organist scope for his invention. But the progress made in secular instrumental music, though for long without effect upon that of the Church, gradually influenced the accompaniments both of Services and Anthems, and the advance made in this respect may be appreciated by comparing the organ part of earlier works with, e.g., Wesley's 'Wilderness' or Stanford's recent setting of the Magnificat in G. Yet this development has led to abuses in accompaniment, intensified by the modern discoveries in variety of tone and complex mechanism, leading to the employment of organs out of all proportion to the needs of actual Service Music. The organ recital of modern times, with its orchestral transcriptions, has also much to answer for, though these, in their place and at suitable times, may be considered legitimate enough.

It will of course be said that had the early composers possessed our instruments they would have elaborated their accompaniments; but even had they done so, we should still be the poorer for the loss of the pure vocal writing which made

* More likely to be cremated.—ED., M. T.

them famous and so completely fitted the purpose for which it was produced. It seems that we are in danger of losing sight of the essentials of Church music, which ought to serve and not dictate to religion. Whether in composition or interpretation, the underlying thought must be devotional, and as far removed from a mere 'performance' as is humanly possible. The modern element of musical excitement has led some, indeed, to wish for a second Palestrina! Fortunately, the influence of plain-song is still felt in many Church compositions of our time. As an example, the happiest use of the ancient intonation to the 'Credo' and 'Gloria in excelsis' is made in Stanford's masterly setting in B flat, while in the 'Te Deum' it forms the theme upon which the work is built. Among other works which also exhibit the organ in its dignified and legitimate use may be included such settings of the Evening Canticles as Martin in A, Bennett in A, and Noble in B minor. These and other modern examples, both of Services and Anthems, share, with those of earlier writers, thoughts at once lofty in ideal and worthy of the Sanctuary. What is also of great importance in the subject under consideration, is that such modern Anthems and Services can be effectively rendered upon an organ of moderate size and equipment without danger of over-assertiveness, unsuitable in the circumstances of time and place. Some latitude may be claimed in the accompaniment of many anthems, on the ground of descriptiveness and wider scope, though this must be governed by the same underlying principles, and legitimate use of the organ.

It is in turning to the Psalms and Hymns that we come nearer to the weak point of some modern organists. They may be brilliant soloists, and in every way estimable in their wish and intention to maintain the high tone of the musical part of the service, but the very freedom possible in such accompaniments is a real peril to more than a few.

The organ-loft has been the nursery of so much which, if sincere, is inartistic, and for that very reason deep-rooted, that we have everything to gain if we desire to become and remain worthy of our high profession. The fantastic ideas sometimes entertained in regard to the Psalms also give one food for reflection. The use of the 32-ft. reed in the 'Venite' would hardly be thought necessary or justified by its effect. Yet that has been done, and equalled by the use of the full Swell throughout a complete psalm. Both these performances were quite intentional, and no doubt sincere. The difficulty seems to be for an organist to keep his hands off the keys, or his feet off the pedals, even for a verse. The constant use of the 16-ft. bass becomes wearisome, and fails in its effect when it is wanted. Also, it must be borne in mind that the upper part of the pedal-board should be used in preference to the lower, except when a massive effect is required, as in the Gloria to the Psalms, or other similar cases. Let it also be remembered that rather than imitate as realistically as possible all that passes before our notice, we should

endeavour only to suggest; and there are many occasions when silence is even better than sound.

The Hymn-tune, that retrograde movement from the grand old chorale, or voice of the multitude—the People's Song—is worthy of attention, though it has deteriorated so often into a part-song. It is yet possible for the organist to secure even for this a manly and dignified rendering, though sentimentality is too often its chief characteristic. There are occasions when, of course, nothing can be done. There exists a hymn book in which the tune of 'Home, sweet home' is set to the words of 'I could not do without Thee'! In hymn accompaniment all extravagant and undue marks of expression should be avoided. Such maltreatment as playing the treble part on the Great Tromba, with the left hand on the full Swell, while the left foot is pumping out the bass *staccato* on the 16-ft. open, and the right foot securely lashed to the Swell pedal, should be numbered among the things that unfortunately have been.

How many give a thought to the playing of the two chords constituting an Amen? There is a well-known case of an organist who instructed his deputy 'never to forget the "coaxing-note" for the Amens!' Can it be considered artistic or even necessary to put down the top note of the first chord of an Amen before the remainder? Can we wonder that the Church organist is not always considered an artist?

Let us remember that we have the power of impressing men for good, and the privilege of supporting earnest worshippers in their praise and prayer.

In the accompaniment to the Creed and the Lord's Prayer, it may no doubt be an ingenious and clever thing to introduce parts of the 'Siegfried Idyll,' and this has actually been done. But is it fitting to introduce such ideas, though associated with music so lovely, at such solemn and important moments? Rather let the harmonies be few and simple, enough to support the voices without distracting the attention from the real meaning of the words. The dominant thought should not be 'How can I astonish everybody in some entirely new way?'

The question of Voluntaries may perhaps be touched upon here, and there is no doubt some difficulty in selecting music which may prepare the minds of the congregation for the Service which follows. One too often hears a perfunctory and thoughtless performance, which, if it has any effect at all, distracts the listener. To those who have the ability to extemporise, it may be an opportunity to reflect what we may hope to be a devotional frame of mind. In other cases, there are many movements of fitting character which may be used. There is also in course of preparation by Messrs. Novello a series of Introductory Voluntaries by various composers, each lasting about one minute, which should prove acceptable and useful. The out-going Voluntary is of scarcely less importance. Nothing can be more disturbing, after a solemn and devotional service, with possibly a sermon

which brings one face to face with the realities of life and death, than to hear from the organ a light-hearted and irresponsible Voluntary. We have heard Handel's chorus, 'O, the pleasure of the plains,' on such an occasion: no doubt a fine chorus, but, then and there, entirely inappropriate.

In conclusion, it may be said that the organist should always bear in mind the end towards which he is working. By all means let the organ develop, becoming more and more responsive to the calls made upon it, either from tonal or technical

considerations; but when used as an accompaniment to Church music, it must still jealously guard the Church's traditions. So long as our Church instruments include their full complement of real 'organ' stops, of non-imitative character, just so long may we hope to maintain the dignity and beauty of the music of the Sanctuary; then the congregation would feel that Church music is something separate and apart, and that while within the hallowed precincts they leave the world and its cares elsewhere.

HOW A TRUMPET IS MADE.

By D. J. BLAICKLEY.

II.—THE NATURAL TRUMPET AND HORN.

(Continued from p. 16.)

As examples of the short, straight trumpet, the ancient Roman tuba and the modern coach-horn may be named. Considerations of the rigidity of the tube and the convenience of handling limit the length of such instruments to about four feet, and a consequent easy compass limited upwards by the sixth harmonic. If we would increase the compass, the necessary extra length must be disposed of by some manner of bending, and in the lituus, the Roman cavalry trumpet, the form given was that of the letter J, the bell end being turned upwards. Other instruments used in the Roman armies were, in quality, rather of the bugle and horn type than of the trumpet, and were bent into large curves.

[Assuming that we have a short trumpet on which the fourth and fifth harmonics, or c'' and e'' , can be sounded, and that we wish to obtain the d

between these, the addition of tubing sufficient in length to lower the pitch an octave will give the desired result. By this alteration, while all the original notes remain (but, relatively to the fundamental, an octave higher), new notes are introduced intermediate in pitch between each of the original notes on the short trumpet. In the following table is shown how the fourth and fifth notes of the short trumpet are replaced by the eighth and tenth on the altered instrument, or, in general, that certain notes are common to both, and that the ninth note is the required d'' . It may be at once stated that the eleventh and thirteenth notes do not strictly agree with any notes in the diatonic scale, and that the seventh and fourteenth are slightly flat for B flat. Some considerations arising from these facts will be dwelt upon later.

NATURAL SCALE OF THE TRUMPET.

Harmonic series } on 4-foot trumpet	1	2	3	4	5	6	7	8	9
	c'	c	g	e'	e'	g'	b'	c''	d''
Harmonic series } on 8-foot trumpet	1	2	3	4	5	6	7	8	9
	c'	c	g	e'	e'	g'	b'	c''	d''

The upward limit of compass is indefinite, depending chiefly upon the ability of the player, and on long trumpets the pedal or fundamental note is practically impossible; even the second harmonic is seldom used.

The short straight horn, thus increased in length and bent into a convenient form for handling, has become the typical natural or simple trumpet, which has been subjected to no material change for several hundred years. For a long time its use, apart from military purposes, was reserved for kings and nobles, and trumpeters were the aristocracy of wind-instrument players. Town bands were not allowed to employ either trumpeters or kettle-drummers, and the first recorded departure from this is a grant to the town of Augsburg by the Emperor Sigismund in 1426, of the privilege of keeping town trumpeters, for which the town paid a good sum to the imperial exchequer.

The important position held by the trumpet in former times in Court bands may be judged

from the records of those maintained by our own sovereigns. King Edward III. had five trumpeters in a band of nineteen musicians, King Henry VIII. fourteen trumpeters in a band of forty-two, and Queen Elizabeth no less than sixteen trumpeters, out of a similar total of forty-two performers.

As in former days trumpets were always pitched in D^{\sharp} , and yet the part-music written for them comprised a range of three octaves, it must be explained that the difficulty of the compass was met by making the instruments on which the upper parts were played, of smaller bore. Such an instrument with small bore, and small, shallow-cupped mouthpiece, was known as the clarino or clareta, as distinguished from the tromba, or trumpet proper. The illustrations given on p. 83 show the contrast between an elementary type, and the standard model of trumpet as it has existed for three or four centuries.



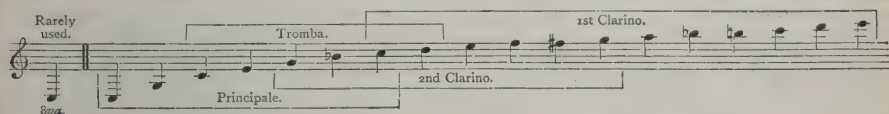
African war-horn or trumpet, of ivory, in the possession of Messrs. Boosey & Co. This instrument may be regarded as an example of a natural horn, and the type from which all our trumpets and horns have sprung. The mouth-hole is at the side, in the position marked (a). (See reference to natural horns and tusks on p. 14 of January number.)



Copper trumpet with mounts in silver, handsomely embossed. The following inscription appears in raised letters on the bell-rim: 'Augustine Dudley 1651. Londini. Fecit.' This instrument, now in the possession of Mr. Alfred H. Littleton, is reputed to have been found on the field of the Battle of Worcester. The mouthpiece is missing.

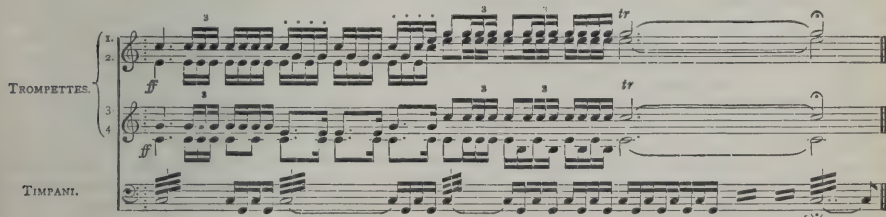
For the lowest part, an instrument of rather larger bore was used, and the whole family comprised the compass here shown:

COMPASS OF THE TRUMPET.



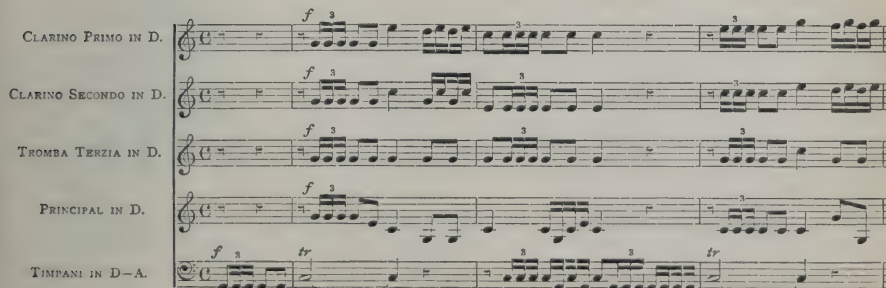
The following two short extracts from Kappey's 'History of Military Music' show the manner of writing for trumpets in four parts, with kettle-drums:

FLOURISH FOR TRUMPETS.



GRAND TRUMPETER MARCH.

AUFZUG, FEIERLICH (MARCH, SOLEMN).



In orchestral compositions the trumpet has held its place since the time of Monteverde, and it is remarkable that some of the old trumpet parts were carried upwards to a degree that is now never attempted. The following passage for trumpets in D natural occurs in J. S. Bach's 'Christmas Cantata':



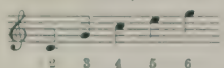
in which the 'top C,' sounding D, is the sixteenth harmonic, and even higher notes were written by this master.

Although D was the generally recognized key or pitch of the trumpet, we find that Praetorius (*Synagma*, 1618) shows a crook, or additional bent tube, to lower the pitch to C. In the middle of the 18th century the general use of crooks was introduced, and F became a customary key for the trumpet, with crooks to lower the pitch through the different keys to B flat and even to A natural. If crooks—other than the crook to lower the D trumpet to C—were known in Handel's time, he did not use them, as his trumpet parts are always for instruments in D or C. His method of writing was to show the actual pitch of the notes as sounded, but the more usual plan is to write for the trumpet as a 'transposing' instrument, that is, its pitch note, or 'doh,' is almost always treated as C, the fourth natural harmonic being written as middle C. The exception to this rule is in the use of the modern high-pitched trumpets in B flat and A, for which instruments middle C represents the second harmonic.

It has been stated that certain notes, especially the eleventh and thirteenth harmonics, are not in agreement with any notes in the diatonic scale. In the hands of good players, the pitch of the notes can be modified by the lips, but other means have been attempted without having recourse to keys or valves. In 1780 a trumpet was introduced by Michael Wögel having the bell curved round sufficiently to allow of the introduction of the hand, by which means the inaccuracy of intonation of these upper notes could be corrected and other notes introduced. The true trumpet quality was, however, so greatly impaired that the invention was in use for only a short time.

Our attention may now be turned to a brief consideration of instruments of the horn class—that is, instruments chiefly conical in form, being without the large proportion of cylindrical tubing which is the main factor in giving to the trumpet its brilliant, characteristic tone.

Of these, the various small hunting and coach-horns may be dismissed as being without musical value. The army bugle, however, is worthy of notice, as it is from it that many of our modern brass instruments have sprung. It was formerly pitched in C, with a crook for B \flat , but is now made in B \flat without crook. For military calls, notes from the second to the sixth harmonic are used, written thus:



but a few higher notes are practicable.

The French horn, which in some ways may be considered the most important brass instrument in the orchestra, is generally regarded as the connecting link between the 'wood-wind' and the 'brass,' for its tone blends well with the flutes and reed instruments. Its quality is mellow and plaintive when *piano* or *mezzo-forte*, but in *forte* passages it can give tones suggestive of anguish and even despair. This valuable instrument has been evolved from the Waldhorn or Cor de chasse used by the mediæval foresters and huntsmen, and, as now known, has a widely expanding bell, small tubing, chiefly conical, and a mouthpiece with a deep, funnel-shaped cup about five-eighths of an inch in diameter at the rim.

In the sequence of tones the French horn follows the law of natural harmonics as explained in the description of the trumpet, and indeed this is the fundamental principle which must be understood in its application to every brass instrument. The horn, however, is relatively an octave lower than the trumpet: the length which determines the horn as being in B flat alto is the same as that of a trumpet in B flat basso, and the horn in F (its most usual pitch), with its twelve feet of tubing, is twice the length of the trumpet in F. Hence the common chord as written in C for the fourth, fifth, sixth, and eighth harmonics sounds thus:



For convenience of handling, the instrument is coiled in such a manner that, when firmly held in the left hand, the right hand can rest in the bell-mouth. The object of this, so far as the natural horn is concerned, is that by the greater or less closing of the bell-mouth, semi-tones and even whole tones can be introduced between the natural harmonics. This manipulation is known as 'hand-stopping,' and although the modern valve-systems have lessened its importance, it has afforded a valuable means of increasing the capabilities of the horn. For further details the reader may consult a lecture by the writer on 'The French horn,' published in the 'Proceedings of the Musical Association' for 1908-1909 (thirty-fifth Session).

(To be continued.)

Occasional Notes.

The degree of Doctor of Music, *honoris causâ*, was conferred upon Mr. W. H. Hadow by the University of Oxford during last term, on his leaving for Newcastle. The Vice-Chancellor (Dr. Warren) presided at the meeting in the Sheldonian Theatre, and Mr. Hadow was presented for the degree by the Professor of Music, Sir Walter Parratt, in a eulogistic Latin speech. Every Oxford musician who could be spared from duty was present. Mr. Hadow was entertained at lunch the same day by the members of the Musical Club, when he was presented with a complete set of Bach's works. The Professor of Music presided, and warmly praised Mr. Hadow's work during his many years' stay in Oxford.

The scheme of Operatic Festival performances at the King's Theatre, Edinburgh, arranged by Herr Ernst Denhof in conjunction with the Carl Rosa Company, referred to by our Edinburgh correspondent last month, is one of considerable interest. It consists of two complete cycles of Wagner's 'Nibelung's Ring' in English, beginning on February 28 and ending on March 12, the intervening evenings being occupied by six special performances of other operas which have yet to be announced. Hofkapellmeister Michael Balling, who conducted the performances of the 'Ring' last year at Bayreuth, has been specially engaged, and a number of distinguished vocalists who appeared in the English performances of the 'Ring' at Covent Garden during the last two seasons have been secured. We cordially wish every success to this enterprising scheme.

The second Brighton Musical Festival will take place in the Dome on February 2 to 5 inclusive. The opening performance will be Saint-Saëns's 'Samson and Delilah.' On the following day Mr. Coleridge-Taylor's new cantata 'Endymion' will be given for the first time, together with selections from Wagner's 'Flying Dutchman' and 'Die Meistersinger.' On Friday, Verdi's 'Requiem' and Sir Charles Stanford's 'Ode to discord' will be performed, and a new work for baritone solo, chorus and orchestra by James Dear, entitled 'Songs of the open air,' will receive its first performance. The afternoon programme of Saturday will include Paderewski's New Symphony, Christian Sinding's 'Rondo infinito,' under the composer's direction, and two new works composed expressly for the festival—'Life moods,' by Arthur Hervey, and 'Cinderella,' by W. H. Speer. The festival will conclude in the evening with Mascagni's 'Cavalleria Rusticana,' Christian Sinding's Symphony in D minor (first performance in England), under the composer's direction, and a New Symphonic March by Rutland Boughton, also conducted by the composer. Altogether a highly eclectic and well-varied selection, upon which the conductor-in-chief, Mr. Joseph Sainton, is to be congratulated.

Dr. Charles Harriss is at present in Australia, organizing his great scheme of musical festivals which he contemplates giving throughout that country during the spring of next year, with the assistance of Dr. Henry Coward and 200 members of the Sheffield Choir. From accounts received from Melbourne and Adelaide the scheme appears to be warmly welcomed by members of the great Commonwealth.

In that charming book of gossip entitled 'Dickens and his Friends,' recently published, we notice that the writer has repeated from the pages of Forster's biography a little piece of sentimentality which might well have been spared. We allude to Dickens's account of how, during his early struggles (1824), he was taken to the Royal Academy of Music to see his sister receive a prize for her musical studies. 'I could not bear to think of myself—beyond the reach of all such honourable emulation and success. The tears ran down my face,' &c., &c. This was because—his parents being in sore pecuniary need—young Charles had to assist the family finances by pasting labels on blacking-bottles for six or seven shillings a week. This anecdote, we say, might well have been spared, because close inquiries show the too-ready tears of the great author to have been imaginary ones. Prizes were few at the Academy in those days, and the rather full records of the early proceedings say nothing as to Fanny Dickens having distinguished herself at all during her career in Tenterden Street.

But for another reason we must regard this as a piece of mere sentimentality. Our memory supplies us with numerous instances of children of artistic proclivities who have been obliged to work at the most uncongenial and deplorable labour, instead of having their heart's desire; but for the honour of English manhood we can say that we never knew one boy or girl who whined and reproached their parents therefor as Dickens did. We remember a violinist, now well known, who had no means of earning the money for his education but by blacking his face and spending all his summer holidays as a 'nigger' on Ramsgate sands. And we remember a now eminent soprano singer who, nearly all through her student career, was acting as maid of all work in a lodging-house kept by her mother. This plucky girl actually cleaned the house-steps and blacked the boots before she went to her singing-lesson. And when her teacher remonstrated with her for the terrible condition of her hands, she explained the cause as if it were quite a joke. Which is, we hope, the way a genuine lady would regard it.

The two-hundredth anniversary of the birth of the Italian composer Pergolesi occurred on January 3. He was born at the village of Jesi, near Ancona, and died in Pozzuolo at the early age of twenty-six years. He is best-known to posterity by his 'Stabat Mater' and the opera 'La Serva Padrona.' This event has been celebrated in a practical way by the formation of a Pergolesi Society in Munich, under the auspices of Herr Ludwig Schlitter, who has made a special study of this composer's life and art. The aim of the Society is to issue new publications of Pergolesi's most important works, to edit a Monograph (which is now in preparation), and, by artistically correct performances, to arouse public interest not only in this composer but also in the whole Neapolitan School.

The terminological inexactitudes of the musician's vocabulary have often excited caustic comment and stimulated futile suggestions for reform. It seems that we are now called upon to endure a new ambiguity arising from a strained use of the word 'tonal.' 'Tonal fugue' we understand, and the word 'tonality' we also flatter ourselves has a definite meaning. But the exigencies of describing a peculiarity of the new French school, as exemplified more or less by Debussy, have brought into being the expression 'tonal scale' to distinguish a scale of whole tones. Why not plain and self-explanatory 'whole-tone scale'? We do not call the everyday and more or less effete diatonic major scale a tonal and half-tonal scale.

In the Christmas number of a well-known Vienna paper, Richard Strauss has related some reminiscences of his acquaintance with Brahms and Hans von Bülow. At a concert in Berlin, Bülow introduced Brahms to those present in the artists' room as the composer of 'The Tenth Symphony.' Brahms, not feeling very comfortable at Bülow's praise, said it gave him a sensation 'as if one had got pepper in the eyes.' In 1885 the master was present at a concert of the Meiningen Court Orchestra, at which the second conductor, Richard Strauss (Bülow was conductor-in-chief) directed a performance of his own Symphony in F minor. Brahms expressed a lukewarm opinion about the composition, calling it 'quite pretty' (ganz hübsch), adding: 'Young man, you might look at Schubert's dances and try to invent simple eight-bar melodies.' An amusing incident occurred when

Brahms conducted his 'Academic overture.' On this occasion, Bülow and Strauss played the kettledrums, &c., but as they were unable to count the silent bars they were continually lost. One cannot resist the feeling that the effect of the wrong entries may have suggested much to at least one of the players.

Dr. James Lyon, of Liverpool, issued an unusual Christmas card to his friends. We are glad to be able, with his consent, to reproduce it. Whether the fact that the music can be read either way up conveys any suggestion as to the effect of Christmas festivities, Dr. Lyon does not say. The construction of the piece is certainly ingenious.

CHRISTMAS GREETINGS.

1909.

JAMES LYON.

♩ 96.
Hark! Christmas bells are ringing wild-ly, Come and let us

f

our redemption brings. Let us worship and a - dore.

sing the praise of Him who in a man - ger low - ly

sing the praise of Him who in a man - ger low - ly

our redemption brings. Let us worship and a - dore.

f

Hark! Christmas bells are ring-ing wild-ly, Come and let us

JAMES LYON.

CHRISTMAS GREETINGS.

1909.

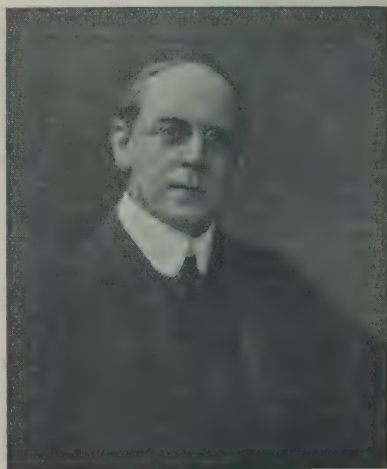
Reforms in musical notation are perennially proposed. The most recent ideas in this direction are those of Mr. Stanley Hawley and Mr. Ernest Austin. The former promises new editions of popular pianoforte classics in which time-signatures are altered and new key signatures adopted, when modulations are fixed, and other alleged simplifications are added. There is no doubt much to be said for the scheme, and it deserves to succeed. It is stated that all variations from the original text are intentional, but this would scarcely apply to that shown in the second complete bar of this edition of Chopin's Nocturne in F minor. Mr. Ernest Austin has published (through Messrs. Larway) some songs which are not barred. This plan no doubt has some recommendation in its application to subtly phrased music, but in other cases it provides one more puzzle for a Hawley to unravel someday.

Mr. Benjamin Burrows (private tuition) has passed the University of London Intermediate Examination in Music, and Mr. John David McClure (Trinity College of Music) has passed the examination for the degree of Doctor of Music. The examiners were Dr. J. C. Bridge and Dr. P. C. Buck.

DR. EDWARD HAROLD DAVIES ON MUSIC IN AUSTRALIA.

Dr. Edward Harold Davies, of Adelaide, who is spending a short vacation in England, is the elder brother of Dr. Walford Davies. He was born in Oswestry on July 18, 1867, and went to Adelaide, Australia, in 1886. He returned to England in 1890, and during his stay of several months passed the examination for the associateship of the Royal College of Organists. On his return to Australia he graduated as a Bachelor of Music at the University of Adelaide, the examiners for the exercise being Sir Frederick Bridge and the late Sir Herbert Oakeley. He paid a second visit to England in 1900, and three years later he passed the Mus. Doc. degree examination at the University of Adelaide, Sir Hubert Parry being the examiner for the exercise. His was the first Doctorate of Music conferred by an Australian University. Dr. Davies is the founder and present conductor of the Adelaide Bach Society, to the work of which reference is made below.

Dr. Davies discourses fluently and optimistically of the condition of music in Australia. Questioned as



DR. EDWARD HAROLD DAVIES.

(Photograph by J. Russell & Sons.)

to the taste and capacity of the people generally, he states that visiting artists declare that they get in the various towns audiences as discriminating and intelligent as they do anywhere else on their travels. There can be no doubt that the Australians, as a nation, are temperamentally disposed to music. Although there is not a large leisured class in the community able to devote attention to the art, the number of students in proportion to the population is very great, and good teachers are numerous. The climate is especially favourable for singers. Australia has already contributed materially to old-world art, in that she was the birthplace of Melba and Ada Crossley, and in course of time bids fair to rival Italy as a land of song.

Two Universities have established Chairs of Music. Professor J. Matthew Ennis, Mus. Doc. London (1894), has the chair at Adelaide, and Professor Franklin Peterson, Mus. Bac. Oxon., has that at Melbourne. The University of Sydney provides no chair. This is

to be deplored, inasmuch as this influential University is the oldest and wealthiest of Australia's educational institutions.

The existence of established Chairs of Music is proving a factor in the advance of the art, and in this connection interest is lent to recent discussion upon the expediency of Australians depending upon the examinations held by the Associated Board (London). Although the value of an imprimatur from so highly esteemed a body is appreciated, it is now felt that the Commonwealth itself can furnish competent expert examiners. A scheme for the conduct of music examinations under the aegis of the Federated Universities of Australia and New Zealand has so far taken shape as to ensure joint action between Melbourne and Adelaide, which two Universities are already in co-operation in the conduct of examinations of a very high standard.

In the large towns the taste for the practice of music finds its vent in the formation of choral and orchestral Societies. At Sydney the Philharmonic Society, formerly under Signor Roberto Haron (whose work was fully described in the *Musical Times* of August, 1908), and now successfully conducted by Mr. Joseph Bradley, late of the Glasgow Choral Union, is one of the most prominent of several good musical organizations. In Melbourne, under the direction of Mr. Marshall Hall, orchestral performances have contributed largely to musical education, and the Philharmonic Society, under Mr. G. Peake, has distinguished itself notably by performances of Elgar's 'Apostles' and 'The Kingdom.' In Adelaide the Society under the direction of Mr. C. J. Stevens (who was formerly associated with the Birmingham Musical Festival), has during the last twenty years done excellent service in publicly performing the standard oratorios.

One of the chief achievements of Dr. Davies's career in Adelaide has been, as stated above, the establishment of the Adelaide Bach Society. It consists of a picked chorus of one hundred singers, all of whom have satisfactorily passed an examination in sight-singing, vocal ability, and quickness of ear as ascertained by power to imitate fluently. Dr. Davies finds that old tonic sol-fa pupils who have applied their skill to the staff notation are among his best readers. The works performed by the Society during the last few years include 'St. Matthew Passion' (Bach), which has been given twice, 'Hiawatha' (Coleridge-Taylor), Parry's 'Blest pair of Sirens,' Brahms's 'Song of Destiny,' Mozart's 'Requiem' Mass, three of Bach's cantatas, and notably Elgar's 'Dream of Gerontius.' Madrigals and modern part-songs are also practised for their own sake, and because they help so greatly the development of refined performance.

The 'Dream of Gerontius' was performed last October twice in three days. The preparation was extraordinarily painstaking, and the production was an unqualified success. The audience showed intense appreciation, and there were numerous requests for a third performance. There is no permanent orchestra in Adelaide, but there are many excellent performers on orchestral instruments at the theatres and elsewhere. These were gathered together and separately rehearsed for the great event. As recorded in our December, 1909, issue, no fewer than 150 rehearsals (sectional and united) were held. On the whole, excellent results were attained by rather more detailed attention than is usually devoted to the orchestral sections.

The greatest interest is being taken in a projected visit of the Yorkshire Festival Chorus, 200 strong, under Dr. Henry Coward, which it is expected will take place next year. In Australia, as in England, competitive meetings are rife and, together with many

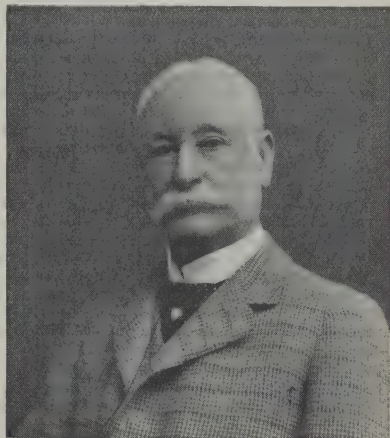
other influences, have already reacted in the direction of growing musical enthusiasm and development.

It is not difficult to gather from Dr. Davies's conversation that there are great potentialities for the Art of Music in the Antipodes, and it is satisfactory to know that with men of force, insight and ability, like Dr. Davies, at hand, the great Commonwealth is entering upon its natural inheritance.

MR. JOHN HEDLEY.

RETIREMENT FROM THE SECRETARYSHIP OF THE ROYAL CHORAL SOCIETY.

Many thousands of choralists and other musical folk now living, who at some time have been brought into contact (in the pleasant sense) with Mr. John Hedley, will feel more interest than surprise on hearing that in the 77th year of his age he has decided to retire from the Secretaryship of the Royal Choral Society. An adequate account of Mr. Hedley's career would involve a history of all the vicissitudes and triumphs of that great Choir, for Mr. Hedley has been intimately associated with it from its inception. But only a brief sketch of the work of the Society and Mr. Hedley is possible here.



MR. JOHN HEDLEY.

(Photograph by J. Russell & Sons.)

It was probably largely owing to the early vocations of Mr. Hedley that he was able to adapt himself so thoroughly to the needs of the Society. Obviously only a born organizer, a wily tactician, a firm disciplinarian, trained to obey and to exact obedience, could expect to cope with the multifarious duties and heavy responsibilities that devolve upon the business management of a concert-giving body of 1,000 performers.

Mr. Hedley was born at Woolwich, on January 21, 1834. It is not necessary to dwell upon his boyhood and early youth, which brought him more or less into association with Army influence. The first important work of his life was his service in connection with the Medical Department throughout the whole of the Crimean War, from 1854 to 1856. Here he made first-hand acquaintance with the gruesome side of war, stripped of its glitter of honour and glory. No doubt the work had its compensations in the knowledge that it mitigated so much human suffering. That he emerged from this test of fortitude with unimpaired energies was a tribute to his remarkable physical

constitution and his moral fibre. Three highly-prized medals testify to the appreciation of his services by the powers-that-were.

On his return from the war he was appointed to a clerkship at the Royal Military Academy at Woolwich. Before long he became chief clerk, and altogether he was with the Academy for seventeen years. In 1872 he resigned his post and entered upon what has turned out to be the most important work of his life. The Albert Hall Choral Society was established early in that year. The first meeting of the newly-formed body was held in Exeter Hall on February 5, with Charles Gounod as conductor. A miscellaneous concert, patronised by the late Queen Victoria, was a financial success, but later concerts were disastrous, and the failure led to the resignation of Gounod. In November, Sir (then Mr.) Joseph Barnby was called in, and Mr. John Hedley came on the scene as general superintendent. An arrangement was made in conjunction with Messrs. Novello to give a series of concerts. These were only moderately successful financially, but they nevertheless led to the trial of one of the boldest concert schemes ever before, and since, ventured upon in this country. Supported by guarantors and the Council of the Albert Hall, Messrs. Novello undertook the responsibility of organizing nightly choral and orchestral concerts. After seven weeks' trial the enterprise, although artistically and educationally successful, had to be abandoned on financial grounds, the loss amounting to £6,000. Later, in 1876, an influential committee, including the Duke of Edinburgh amongst its number, watched over the interests of the Society, and it was at this stage that the organizing capacity and exceptional experience gained by Mr. Hedley became so invaluable. All the details of the intricate business arrangements gradually fell into his hands, and the Society, under the skilful conductorship of Sir Joseph Barnby (who, it should be remembered, was one of the finest of choir trainers, even when measured by standards of to-day), took a high place amongst the musical institutions of the country. In 1882, Mr. Hedley was the recipient of a testimonial from the members of the Society. The address, which accompanied a purse containing £150, included the following paragraph:

How much of the success of the Choir and of the enjoyment of its Members is due to the unflinching patience and courtesy with which your, often difficult, duties have been performed, it is not possible to estimate, neither is there any need: while we believe that your musical knowledge has lightened your labours, and has imparted to them that enthusiasm which is begotten of devotion to the Art for its own sake, we are sure that with all these alleviations the calls which your office has made on you have always been engrossing, and your labours such as could only be successful when under the influence of much tact and forbearance.

The work of the Society went on smoothly until Sir Joseph Barnby died in January, 1896. Sir Alexander Mackenzie conducted the remainder of the season's concerts, but he was not a candidate for the vacant post. Sir Frederick Bridge was soon after elected conductor. He directed his first concert on October 29, 1896, and, as we all know, he still occupies that honourable position.

It is an extraordinary testimony to Mr. Hedley's sense of duty and bodily constitution, that he never missed attendance at a rehearsal, concert, or an examination of candidates for admission to the Choir. During his connection with the Society he has heard every one of the seventeen or eighteen thousand candidates for admission. The Choir at present consists of 250 sopranos, 180 contraltos, 180 tenors, and 250 basses. A curious fact, that provokes interesting speculation as to the why and wherefore of

things, is that there is a much greater percentage of married ladies amongst the contraltos than amongst the sopranos. Is it that, as a class, contraltos are more marriageable than sopranos, or is it that their husbands find it easier to dispense with their company?

The organization of the Choir includes sixteen gentlemen superintendents, all of whom are honorary. Mr. Hedley speaks very warmly of his cordial relations with these indispensable officials, and of the value of their assistance. He describes them as the pillars of the Society.

Although Mr. Hedley has given practically his whole time throughout the year to the business of the Society, he has also been concerned in many important Royal Albert Hall functions—Royal, National, and Masonic. One of the most important events with which he had a great deal to do was the installation of His Majesty The King (then H.R.H. The Prince of Wales) as Grand Master in 1875. Mr. Hedley is one of the oldest Past Masters of the Craft, and is Past Assistant Grand Director of Ceremonies of the Grand Lodge of England.

In a speech made at a recent rehearsal, when his retirement was announced, Mr. Hedley said:

'I have resigned! Need I tell you what this means to me—the severance of so many ties of real friendship and the happy association of so many old and dear friends? I can only add the hope that in my retirement you will continue to bear me in kind remembrance, and you may be assured that so long as it may please God to spare me I shall never cease to watch over the Society's progress and to hold you all in affectionate remembrance.'

It need not be added that these simple words, with their ring of sincerity, evoked an affecting demonstration. The Choir sang the only national song we possess (albeit the tune is French) for use on these warm-hearted occasions. So, with the organ turned on at the main, and under the baton of Sir Frederick Bridge, the Choir rolled out 'For he's a jolly good fellow.' And so say all of us, and may Mr. Hedley enjoy the tranquil evening of the day of life well spent, until the night falls and the next day dawns.



MR. W. G. ROTHERY.

(Photograph by J. Russell & Sons.)

The new secretary is to be Mr. W. G. Rothery, a gentleman who has literary and musical gifts and organizing skill that will fit him for the not too easy task of following Mr. Hedley. Mr. Rothery has had

wide experience in the administration of choral societies, and for many years he has conducted the City of London College Choir. He has also dabbled in dramatic matters. One of his plays was produced at the Scala Theatre a year or two ago, and recently he wrote an operetta entitled 'Lucette,' which was set to music by Mr. W. McNaught, junior, and produced privately with great success. Mr. Rothery's translations of songs are largely used in this country.

INTERNATIONAL COPYRIGHT.

THE REPORT OF THE BOARD OF TRADE COMMITTEE (DECEMBER, 1909).

The publication of the Report of the Committee appointed by the President of the Board of Trade in March, 1909, to advise the Government generally upon any alterations that may be required in British Copyright Law for the purpose of giving effect to the Berne Convention as revised at Berlin in November, 1908, suggests an inquiry with the object of ascertaining to what extent the rights of composers are likely to be affected by the various clauses of the Revised Convention, and in what manner the Report of the Committee proposes that those clauses should be dealt with by the British Legislature.

It is hardly necessary to remark that the Convention in the form in which it was revised at Berlin can have no force of any kind in this country until the British Legislature has adopted it, in whole or in part, by passing an Act of Parliament to make it the Law of the land. The appointment of the Board of Trade Committee was the initial step towards the drafting of the necessary Bill which the Government will introduce in due course; and, as the Revised Convention contains a provision for its ratification at Berlin not later than July 1 prox., it follows that the attention of the new Parliament must at a very early stage of its career be directed to the passing of the Bill, which should be drafted without delay.

For the purposes of this article it is not necessary to survey the whole field of Copyright which engaged the attention of the delegates at Berlin. It will be sufficient briefly to call attention to the comparatively few points which are likely to interest and be of use to musicians, and in doing so it will be convenient to state firstly what is the present Law under the Original Berne Convention of 1886 (as amended at Paris in 1896), secondly what are the alterations which have been made by the Revised Convention of 1908, and finally what course the Board of Trade Committee recommends with reference to those alterations.

The following are the five main points which seem to call for consideration in dealing with the subject within the suggested limitations:

1. The regulation of the enjoyment and exercise of the International rights.
2. The Term of Copyright.
3. The right of Translation.
4. The express reservation of Performing Right.
5. The Composer's rights as against the reproduction of his works by means of so-called records, and with regard to their performance by mechanical instruments.

1. At the present time a work first published in any one of the countries of the International Copyright Union cannot enjoy Copyright in any of the other countries of the Union unless the work has complied with all the conditions and formalities prescribed by the law of the country in which it was first published.

The Revised Convention on this point makes a drastic alteration. The administration of the present law in each country of the Union necessitates an inquiry, often very difficult to carry out, into the administration of the laws, and a knowledge of the

laws themselves, in a large number of other countries. To remedy this the Revised Convention ordains that for the future the exercise and enjoyment of these International rights are not to be subject to the performance of any formality, and that such exercise and enjoyment are to be independent even of the existence of their protection in the country of first publication. So that the extent of protection as well as the means of redress secured to the composer for safeguarding his rights are hereafter to be governed exclusively by the Law of the particular country in which he is claiming protection for his work.

The Report of the Committee favours this alteration, and if it is adopted by the Legislature the result will be that a French composer seeking to assert his rights in England before an English judge will no longer be driven to prove that his work is entitled to copyright in France; it will be sufficient if he satisfies the English judge that his work is entitled to protection according to the Law of England, *i.e.*, the work will be treated in England as if it were in all respects an English publication.

2. The Term of Copyright.—There is a very considerable variation in the length of the term of Copyright amongst the several countries who are parties to the Berne Convention, with the result that there is a material want of reciprocity in the concessions made to foreign publications according to the laws of some of the countries. German Copyright lasts for the composer's life and thirty years. French Copyright lasts twenty years longer. Consequently a German publication seeking protection in France would appear to acquire twenty years longer protection there than a French publication would secure in Germany. To remedy this inequality the present Berne Convention provides that the protection granted in the other countries must not exceed the duration of the protection granted by the Law of the country of first publication.

The Revised Convention, however, aims not only at equality, but also at simplicity, and boldly suggests that there should be one uniform period of Copyright for all countries, and that that period should be for the life of the composer and fifty years after his death.

The Report of the Committee, by a large majority, recommends the adoption of this period by Great Britain, and it further recommends that, as regards all Copyright publications published under the existing Law, the benefit of the extended period shall belong substantially to the composer and not to anyone to whom he may have already assigned his Copyright.

3. The exclusive right of Translation under the existing Berne Convention and the Paris Amendment of 1896 belongs to the author for the whole term of his Copyright in the original work, subject to the proviso that the right is to cease unless, within ten years from the time of the first publication of the original work, he has caused to be published in any country of the Copyright Union, a translation in the language of that particular country.

The Revised Convention abolishes this proviso, and makes the right of translation co-extensive in every way with the Copyright in the original.

This alteration is also approved of by the Committee.

4. The reservation of Performing Right.—The English Law requires that as regards all musical compositions published since August 10, 1882, any Copyright owner who desires to reserve his right of public performance must notify the fact by printing on the title-page of his work a notice to the effect that he reserves the right. The Berne Convention of 1886 also requires a notice of a similar character to be printed on the title-page or commencement of the work, as a condition for securing international Performing right.

The Revised Convention does away with the necessity of making any express reservation of the right, and the report of the Committee suggests that this alteration be adopted by the English Law, not only for International but for National purposes also.

5. *Mechanical Instruments.*—The English Law as interpreted in the case of *Boosey v. Whight*, in 1900, recognises no right in a Composer to control in any way the reproduction of his composition by mechanical means, although it is pretty generally assumed that he could interfere to stop a public performance of his work on a mechanical instrument. The Berne Convention of 1886 also provides that the manufacture and sale of instruments serving to reproduce, mechanically, music in which copyright subsists, is not to be considered as constituting infringement of musical Copyright.

The Revised Convention gives to composers the exclusive right to control the adaptation of their works to instruments which can produce them mechanically, and also the public performance of their works by means of such instruments, and it leaves to each country the right to make its own reservations and conditions as to the application of the Law in its own territory.

The American Legislature recently passed an Act which, while granting to the composer the absolute right to prevent his work from being adapted for use by mechanical instruments, also compels him, if he once grants a licence to anyone to make such an adaptation, to throw his composition open to anyone else who wishes to adapt it for any other instrument. This Act, moreover, provides for a fixed Royalty to be paid to the composer by the manufacturer or manufacturers of the record, whenever the composer has once licensed the adaptation of his work, and the Royalty is fixed at the magnificent sum of two cents per record, whatever the length or value of the record may be, and however good or bad the composition may be.

A great effort was made by numerous witnesses, who gave evidence before the Board of Trade Committee on behalf of manufacturers of the mechanical instruments and records, to induce the Committee to recommend the adoption of the American system of so-called 'compulsory licence,' and the witnesses were generally willing to concede the composer's right to control his work, as against the mechanical instruments and records, provided he was bound by Law to withhold his licence entirely, or, if he exercised it, was obliged to throw it open to all manufacturers in consideration of a fixed Royalty. By a majority of fifteen to one the Committee decided to recommend that the composer's rights should be absolute and uncontrolled by any conditions.

The Report further recommends that, as the right proposed to be conferred upon the composer must be presumed to be a newly created right, it should enure to the benefit of the composer and not to the benefit of any assignee to whom he may, before the proposed new Copyright Law comes into force, have assigned his Copyright.

A commendation is also made that the Revised Convention, which, subject to certain conditions is retrospective in its operation on all works which are still copyright in the country of first publication at the time when the Revised Convention takes effect (July 1, 1910), shall not operate to revive any expired rights. Consequently the sole right of translation which may have been lost through failure to provide a translation within the ten years limit, or a performing right which may have been lost through failure to reserve the right by a notice on the title-page, either under the Act of 1882, or under the Berne Convention of 1886, will not be revived, even though the Revised Convention in other respects will

be applicable to the publication to which those rights were capable of being attached.

The Report makes one other suggestion of no little importance to composers, although it concerns National rather than International Copyright, and the Law of Contract more than either. Musicians may be surprised to learn that the sale of the Copyright of a composition subject to a Royalty is regarded at Law as a personal contract between the vendor and the purchaser, and that the covenant by the purchaser to pay the Royalty does not run with and attach to the Copyright in the hands of any subsequent assignee who acquires the Copyright from the original purchaser. The purchaser may part with the Copyright in the usual course of business, or, in the event of his bankruptcy or insolvency, the trustee would take over his interest for the benefit of the estate of the bankrupt. In the former case the second purchaser and in the latter case the trustee in bankruptcy would be under no liability of any kind to account to the vendor for the Royalties. Whatever claim the vendor might have would be against the original purchaser from him, a claim which in the event of that purchaser's bankruptcy would often be of no value at all.

The suggestion made by the Committee, with a view to provide a remedy for this injustice, is that any Amending Act should confer upon the composer the right to enforce the payment of his Royalty against any person who holds an assignment of the author's right.

THREE 17TH CENTURY SETTINGS OF THE LITANY.

BY WALTER G. ALCOCK.

The singing of the Litany has always made its appeal as a particularly beautiful and appropriate use of the art of music as an aid to worship. I have memories of years ago when, in Wells Cathedral, I heard Tallis's setting sung to perfection. The atmosphere of the place, the view of the kneeling priest and choir, and the gentle conflict of sound which reached the listener in the nave of the beautiful church, are possessions I cherish with reverent affection. There were a few deviations from the original Tallis, which had become traditional, but to my mind these were justified by their effect.

There can be little doubt that the varied traditions which obtain in most cathedrals should be sedulously and jealously guarded. Seldom does one listen to the services in our cathedrals without noting important variations in unimportant details. These have been handed down in much the same way as have the dialects of the people. But though it may be differently expressed, the meaning is unchanged.

It has been the custom at Lichfield Cathedral for many years to sing in rotation five different settings of this beautiful responsive prayer, viz., the Ferial, and those by Tallis, William King, Loosemore and Wanless. The esteemed organist of the cathedral, Mr. J. B. Lott, has most carefully edited the three last named. A short description of each will interest many readers, and may lead to their wider adoption. These Litanies are now published by Messrs. Novello in octavo form, with an interesting historical preface by Mr. Lott.

The first example is by William King, son of George King, who was organist of Winchester Cathedral until 1665. He was appointed a lay clerk of Magdalen College, Oxford, in 1648, and took Holy Orders in 1652, besides filling other important posts. His setting of the Litany was originally in B flat, forming part of a complete service, but it is published in A. King gave no part for the priest, nor are the suffrages included. It is, then, necessary to use the Ferial setting in both cases.

The music of the first four petitions is quoted below. The effect of the gradually rising treble part will be noticed :

PRIEST.

O God the Father, of Heaven : have mercy upon us mis-er-a-ble sin-ners.

CHOIR.

O God the Fa-ther, of Heaven : have mer-cy up-

dim.

on us mis-er-a-ble sin-ners.

dim. *p*

The next response is fully in keeping with the supplication preceding it :

CHOIR.

Spare us, good Lord.

The response to the succeeding eight petitions also ends on the tonic :

CHOIR.

Good Lord, de-liv-er us.

The following then serves for the remaining responses, and ends on the dominant :

CHOIR.

We be-seech Thee to hear us, good Lord.

The beautiful setting of the words 'Grant us Thy peace' is also worth quoting :

CHOIR.

Grant us Thy peace.

There remain five responses, into which variety is introduced, and these end King's setting, the remainder being sung to the Ferial use.

I have some sympathy with many who question the use of the word 'Festal' when applied to a Litany, on the ground that this devotional exercise is in the deepest sense a penitential and humble supplication. That view is well illustrated in the setting by Henry Loosemore. This musician was appointed organist of King's College, Cambridge, in 1627, and graduated Bachelor of Music there in 1640. His services were retained, with those of the lay-clerks, during the time of the Commonwealth, and he died in 1670.

Loosemore's use of the key of D minor seems more in keeping with the character of the Litany, as will be seen from the examples. He gave no priest's part, but this has been admirably adapted by Mr. Lott from the Ferial setting, by simply changing the key to D minor. The response to the first petition serves also for the second, but after the third and fourth some change is made. The last is a beautiful example :

PRIEST.

O holy, blessed, and glorious Trinity, three } God : { have mercy } mis-er-a-ble sin-ners.
Persons and one } upon us

CHOIR.

O ho-ly, bless-ed, and glo-ri-ous Tri-ni-ty,
glo-ri-ous

f *mf*

three Per-sons and one God : have mer-cy up-

mf

mis-er-a-ble sin-ners.
on us mis-er-a-ble sin-ners.
mis-er-a-ble sin-ners.

A most pathetic sentence of four triads furnishes the next response, and it is (except as to the arrangement of the parts) an exact copy of Farrant's setting of the words 'For Thy goodness,' which conclude his beautiful anthem 'Call to remembrance.' It may or may not have been intentional :

CHOIR.

Spare . . us, good Lord.

The next example :

CHOIR.

Good Lord, de-liv-er us.

is amplified and extended in that which succeeds it :

Chorus.
We be-seech Thee to hear . . us, good Lord.
We be . seech Thee to hear us, good Lord.
hear us, . . good Lord.
We beseech Thee to hear us, good Lord.

At the words 'Son of God' a striking effect is made by the use of the chord of B flat :

Choir.
Son of God ; we be - seech Thee to
Thee to hear . . us.
hear . . us.

Of the remaining responses I quote the following :

Choir. that ta - kest a -
O . . Lamb of God, that . . ta - kest a -
that ta - kest a -
way the sins of the world ; Have mer - cy,
ta - kest a - way the sins of the world ; Have
way the sins of the world ; Have
way the sins of the world ; Have
have mer - cy up - on us.
mer - cy, have mer - cy up - on us.
mer - cy, have mer - cy up - on us.
mer - cy, mer - cy up - on us.

and that immediately preceding the Lord's Prayer :

Choir.
Lord . . have mer - cy up - on . . us.
Lord . . have mer - cy up - on . . us.
Lord . . have mer - cy up - on . . us.
Lord . . have mer - cy up - on . . us.

The remainder is sung to the Ferial setting.

The setting by Thomas Wanless (appointed organist of York Minster in 1691) is another example of the use and appropriate effect of the minor key. It is in C minor, and a point of great interest lies in the priest's part, which is original and strikingly varied. The opening phrase and the response are as follows :

PRIEST.
O God the Fa-ther, of Heaven : have mer-cy up-on
us mis-er-a-ble sin-ners.

Choir.
O God the Fa-ther, of Heaven : have mer-cy up-on us
mis-er-a-ble sin-ners.

Mr. Lott points out the remarkable similarity (though in the minor key) of both these examples to Pelham Humphrey's 'Grand Chant,' the priest practically taking the bass. In spite of the somewhat monotonous treble part, the music is of a truly penitential character. Until the words 'O Christ, hear us,' there is not much which calls for remark, but the remainder of the setting is so fine that I give it in its entirety, again drawing particular attention to the priest's part :

PRIEST. O Christ, hear us.
Choir. O Christ, hear us.

PRIEST.
Lord, have mer - cy up - on us.
Choir.
Lord, have mer - cy up - on us.

PRIEST.
Christ, have mer - cy up - on us.

Choir.
Christ, have mer - cy up - on . . us.

PRIEST.

Lord, have mer - cy up - on us.

CHOIR.

Lord, have mer - cy up - on us.

The Ferial use, as in King and Loosemore, completes Wanless's setting.

The examples given will, it is hoped, stimulate a desire for the adoption of these settings as a relief to the regular use of the Ferial Litany. A change is often beneficial in more closely directing the attention of the choir to the importance and meaning of their duties.

I have already referred to the prefaces written by Mr. Lott, and again desire to acknowledge my indebtedness to him.



AUGUST JOHANNES JAEGER: 1860-1909.

(Photograph by E. T. Holding.)

MEMORIAL CONCERT.

The concert given on January 24, at the Queen's Hall, in memory of the late Mr. A. J. Jaeger, was a remarkable tribute from leading composers and executants to a unique personality. Mr. Jaeger was little known to the general public, but his circle of intimates included nearly all the prominent musicians concerned with the three great streams of British art, the creative, executive, and critical.

The programme presented on this occasion was chosen with fine taste. It was as follows:—

- | | |
|---|---------------------------------------|
| Overture to an Unwritten Tragedy | C. Hubert H. Parry. |
| (Conducted by the COMPOSER.) | |
| Rhapsody for Alto Voice and Male-voice Choir (Op. 53) | Brahms. |
| Miss MURIEL FOSTER. | |
| Choir from the Alexandra Choral Society. | |
| Four Songs from Cycle, The Long Journey (Op. 25) | Walford Davies. |
| Mr. PLUNKET GREENE. | |
| (Conducted by the COMPOSER.) | |
| Variations on an Original Theme (Op. 36) | Edward Elgar. |
| Ballade in A minor | S. Coleridge-Taylor. |
| (Conducted by the COMPOSER.) | |
| Three Songs from a New Cycle (Op. 59, Nos. 5, 3 and 6) | Edward Elgar. |
| (First time of performance. Conducted by the COMPOSER.) | |
| Miss MURIEL FOSTER. | |
| Hans Sachs' Monologue (Die Meistersinger) | Wagner. |
| Mr. PLUNKET GREENE. | |
| Overture | Die Meistersinger Wagner. |
| Conductor: Dr. HANS RICHTER. | |

Sir Hubert Parry's Overture was a dignified introduction. The solo in the Rhapsody showed that Miss Foster was in full possession of her powers. Dr. Walford Davies's songs were presented for the first time with orchestral accompaniment and made a great effect. The greatest interest centred in the new songs by Elgar. All three were sung with great intensity of feeling by Miss Foster. The second one, 'Oh, soft was the song,' was encored, but the deepest impression was made by 'Twilight,' which displays the composer in one of his finest moods. Another item that earned much applause was Coleridge-Taylor's Ballade in A minor, which was written by the composer in his nineteenth year. There was a very large audience.

The following are extracts from an article on the late Mr. A. J. Jaeger by 'C. L. G.', that appeared in the *Spectator* (December 25):

He was neither a composer nor a performer, and though he wrote a good deal in the *Musical Times* and was responsible for the analyses of most of Sir Edward Elgar's principal compositions, his work was largely anonymous, and this fact, coupled with his natural modesty and his delicate health, withdrew him from public notice. Indeed, the only notable recognition that Jaeger ever received in his

lifetime was in Elgar's 'Enigma' variations—which are supposed to reflect in music the personalities of several of his friends—where he appears under the alias of 'Nimrod.' No acknowledgment, however, could have been devised more delicately calculated to please his taste than this veiled association with his favourite modern composer. But if the rank-and-file of musicians knew little about him, everybody who was anybody in the musical world knew of Jaeger. 'Nimrod' is as a musical enthusiast who could always be counted on to press the claims of the younger men to a hearing.

Referring to Mr. Jaeger's connection with Messrs. Novello & Co., 'C. L. G.' goes on to say :

The association was mutually advantageous in a high degree. Jaeger on his side was glad of regular work which, even in its most 'drudgical' aspect, was at least bound up with the art which interested him more than anything else, and during the last ten years of his life brought him into touch with a number of distinguished composers and musicians. When their works were passing through the press, Jaeger's intelligence and sympathy rendered him an invaluable intermediary, and he enjoyed special facilities for attending festivals and concerts as the representative of his firm. On the other hand his employers were singularly fortunate in securing the services of a man who was not only zealous, industrious, and efficient, but also a tremendous enthusiast, keenly sensitive to new developments, and a *persona gratissima* with the leaders of the musical world. Of the taint of commercialism there was not a trace in his character. He may have overestimated the talent of some of his idols, but at least he never extolled mediocrity or inanity. For many years he struggled bravely against the ravages of 'the captain-general of Death,' as an old writer called consumption, until in 1908 he found himself no longer able to stand the strain of office work, and was reluctantly obliged to retire on a pension. These latter days were often sadly clouded by physical weakness. There were times when, as he put it, he was a thorough-going *Schwärzseher*; when he envied those 'who had so much work to do and were strong enough to stand the strain'; when all that he could hope for was that music might raise him from the Inferno of hopelessness to 'some gentle, stimulating Purgatory.' But these black moods did not affect the sweetness of his disposition, and there were brighter days when he took long walks with his children, or managed to get to a Queen's Hall Symphony Concert. 'Elgar's Symphony,' he wrote a year ago, 'has been a perfect godsend to me, for it has made me forget for a few happy hours that I am a doomed man.' He was happy in his friends, happier still in his home life, and when his summons came he met it with an uncomplaining fortitude. 'He loved his life, though not of death afraid,' and the last wish that he expressed to his devoted wife was that she should write to his friends and bid them all good-bye for him.

The services that Jaeger rendered to many of the British composers of to-day cannot be easily overestimated. For these services were not confined to a liberal interpretation of his official duties and responsibilities as the representative of a great publishing firm. He was an indefatigable propagandist and proselytiser. All that he wrote and said was animated by a heartfelt sincerity, and the only thing that disappointed him in his friends was when they failed to share his enthusiasms. His attitude was not judicial. Music either left him cold or filled him with ecstasy. But he always contended that the newcomer should have the benefit of the doubt until he was self-condemned. 'It is only fair,' he once wrote of a much-discussed modern work, 'to extend to the composer that goodwill with which all amateurs must approach the greatest works of the classics (including our beloved Brahms) if they wish to enjoy their music. They take the quality of the classics for granted and go to enjoy them. A modern composer is *abgeschlachtet* (butchered) after one hearing.' Yet though perhaps overprone to praise, he was by no means uncritical. If he spoke more of the moderns, it was because he felt that they were in more immediate need of encouragement, and that he gave them without stint. Yet when it came to a downright comparison, he would temper his lauds of the living with such frank admissions as : 'He's not a Wagner. He's not a Brahms.'

But his foreign upbringing in no way biased him against the kind of hisid opinion. Indeed, latterly he spoke with regret of the vitiation of musical taste in Germany, and the enslavement of modern composers to that over-exacting mistress—the orchestra.

Jaeger's letters were like the man,—sincere, outspoken, impulsive. They show the pathetic, patient fight with disease, but they also reveal an enthusiasm as unflagging as 'G.'s' at its biggest,—another really great amateur. 'I think Jaeger's secret,' writes one of his closest friends, 'himself one of the most distinguished of our younger composers, 'was his unflinching ear for the emotional signs in music. From that point of view alone, he could register how much vitality there was in a new work. His defects in judgment arose from the same cause. He believed in a piece if it made him feel like tears. But he did not only bid for emotion. He demanded noble effort and sanity, and sometimes came to hate that which had once moved him, but subsequently showed its over-emotion. His help to young composers was marvellous. If he gave us overpraise, he tempered it with much candid criticism.'

Men so charged with emotion are not often practical, but, by a happy anomaly, Jaeger did not allow his romance to interfere with routine. Musicians are often terrible egoists, but Jaeger was an eminently unselfish enthusiast. Despondent about himself, he was full of hope for others, and spent himself in smoothing their path to fame.

Church and Organ Music.

CAROL SERVICES.

The popularity of the Christmas carol, and the growing and intelligent interest in its performance, becomes more pronounced as each Yuletide dawns upon us. From its former employment in the open air, as an invitation to contemplate the story of the Nativity of our Lord, the Christmas carol in many churches to-day has so advanced as to become almost a necessary adjunct to the services at this season. And such an occasion seems to possess attraction for many who would find little interest in other forms of musical setting. No doubt the simplicity and conciseness of design have much to do with this, together with the deep conviction of, and sympathy with, the great truths involved.

That a large congregation can and will sit reverently listening to the performance of Christmas carols is in itself a good thing. But we go further, and claim that it lends strong support to our conviction that equally reverent silence might be exhibited by the congregation while such parts of our church service as the Psalms and Canticles are sung by the choir. We take leave to think that if a member of the congregation at a carol service attempted to sing, his exertions would, as a rule, meet with scant appreciation. But we perhaps take too much upon ourselves, and therefore will be content to remain among the execrated few who think that it is as reverent to listen as to speak, especially when others express, so much better than we can ourselves, what we have in mind.

It may be doubted whether the church offers the best possible conditions as a place for performance. There is in the four-part carol more than a suggestion of the hymn-tune, and all that pertains to it, quite foreign to the carol proper, which in its truest form tends to freedom of rhythm and to variety. The sound of the organ, too, is foreign to the circumstances under which the carol was originated and developed.

However this may be, we thankfully and gladly note that the Christmas season of last year again afforded an opportunity of presenting the beautiful story of the Birth of Christ. Carol services were held in many churches and secured very large congregations. One of the most notable was that at Westminster Abbey on Monday, December 27, when in place of the anthem at evensong a selection of Christmas carols was rendered by the Abbey choir. An interesting and important detail lay in the fact that most of the carols were of ancient origin. We say this, as it seems that the true carol 'ring' is best obtained from examples of those from the older sources, although the characteristics of

tradition are well maintained by some present-day writers. In this respect Sir Frederick Bridge has proved himself more than usually successful, and his setting of the late Dean Farrar's beautiful lines commencing 'In sorrow and in want,' is convincing as music of this special kind. A beautiful rendering of 'In dulci jubilo' was given, and among other striking examples was that entitled 'A Babe ys borne I wys.' It was taken by Sir Frederick Bridge from a sixteenth century MS. in the library of the Abbey, and really consists of a concise account of the Life of Christ, from His Birth to His Ascension. Others sung on the occasion were the traditional 'When the crimson sun had set'—a real carol, which gained in effect by being given by four solo voices with a full refrain—'Good King Wenceslas' and Sir Frederick Bridge's 'As on the night before this happy morn.' The Abbey was crowded by a reverent and attentive congregation, who joined in the singing of the last verse of the final carol, 'The first Nowell.' An equally attractive selection was also, according to custom, given in the Abbey on Holy Innocents' Day, December 28, when there were few, if any, vacant seats.

Other carol services were given at St. Saviour's Cathedral, Southwark, the Foundling Hospital, St. Stephen's Church, Shepherd's Bush, &c.

ST. PAUL'S ECCLESIOLOGICAL SOCIETY.

A paper on 'The popular aspect of Plainsong' was read by the Rev. Albert E. Briggs at the Chapter House, St. Paul's Cathedral, on November 24 last.

The lecturer was optimistic in his belief that plain-chant would soon be more appreciated, as the only music canonically authorised by the Church. The revival of plainsong was due, in the first instance, to the Tractarian movement, but Continental corruptions were too often taken as models. Now, however, thanks to many enthusiastic experts, practical rules had been formulated. The scope of plain-chant was all-embracing, in its simpler forms, for the village choir; while its more ornate melodies provided interest for the most fastidious. The lecturer divided his subject into three heads, viz., 'The priest and plain-chant,' 'The choir and plain-chant,' and 'The congregation and plain-chant.' He also gave ideal renderings of the priest's part, and a small choir, under the direction of Mr. Edmund Goldsmith, gave examples of the Anglican chant, Helmore's method of pointing, the 6th century Creed, a Christmas Magnificat Antiphon, and many other interesting selections, from which the lecturer sought to prove the superiority of plain-chant over later developments. A discussion ensued, and it is interesting to know that the lecture will be followed by others connected with the Arts of the Church, by Mr. T. G. Jackson, R.A., Professor Lethaby, and others.

YORK MINSTER CHOIR SCHOOL.

The following are the results of the York Minster Choir School in the December (1909) examinations in harmony, musical history, and theory of music of Trinity College of Music, London. Maximum marks in each division are 100. Candidates must obtain at least 60 marks for a 'pass' certificate, and 80 marks for an 'honours' certificate.

For the seventh consecutive year all the candidates from the above school have gained 'honours' certificates.

Intermediate Division.—Frederick R. Shepherd, 99 marks; William R. L. Maynard, 97; Sidney Peel, 97; Charles D. Heaton, 94; John Waterworth, 92; Cecil John Buckland, 89; Harold F. Spencer, 87.

Junior Division.—William Pink, 98 marks; Joseph F. Plummer, 97; Frank O. Hodgson, 95; Thomas W. Robertson, 93.

Preparatory Division.—John W. Breckon, 100 marks; Wallace H. Pink, 100; Cecil W. Hamilton, 97.

Mr. Edwin H. Lemare has been fulfilling a number of engagements in England since his return in October, and leaves for the United States in February, where he has many recitals to give in addition to the superintendence of the building of organs to his design. He has, we understand, charge of the erection of the large instrument for the Town Hall in Auckland, N.Z., the builders being Messrs. Norman & Beard.

SPECIAL MUSICAL SERVICES.

An impressive rendering of Brahms's 'Requiem' was given in Perth Cathedral on December 19th, under the direction of the organist, Mr. Stephen Richardson. The soloists were Master L. Battersby, of Mr. Bates's Choristers' School, London, and Master Rayner Reid and Messrs. Stuart and Attwell, of the cathedral choir. Mr. David Stephen, Dunfermline, played the organ admirably, and there was a full orchestra. The choral portions of the work were most efficiently given by the cathedral choir, supplemented by Mr. Richardson's Choral Society. The greatest credit is due to all concerned for having produced the work, which is not widely known in Scotland, while a special word of thanks must be given to Mr. R. F. McEwen, of Dupplin Castle, who originated the idea, assisted at the rehearsals, and made himself responsible for all expenses.

At Harringay Congregational Church, Green Lanes, on December 12, at the close of the evening service, the choir sang Mendelssohn's settings of Psalms 42 and 13. The soloist in the first-named was Miss A. Josephine Clayton, and in the second Miss Lena de Nicheroy. The choir-master was Mr. Charles Rowley, and Mr. Harry E. King played the organ.

Gounod's 'Gallia' and Cuthbert Nunn's 'Everyman' were sung at St. James's Church, Clerkenwell, on Sundays, December 12 and 19, under the direction of Mr. Seymour Dicker. The solo in the first-named work was sung by Mrs. C. J. Parker, while Messrs. Mewburn Levien, J. Marficani and G. F. Withers, and Miss E. Gomila, were responsible for the solo numbers in 'Everyman.'

The Troon Parish Church Choral Society gave a performance of 'The Messiah,' in the church, on December 29, under the conductorship of Mr. A. Dinsdale. The soloists were Miss Chrissie MacDiarmid, Miss Crué Davidson, and Messrs. Adams and Sharp, the latter being principal bass of Carlisle Cathedral. There was a professional string band, under the leadership of Mr. Richard Daeblitz, and Mr. P. A. Black presided at the organ. It should be added that Mr. R. Finnie McEwen, the Society's president, most generously defrayed the expenses of the performance.

A selection from 'The Messiah' was given at Portsmouth Parish Church on Sunday, January 2, under the direction of Mr. R. H. Turner, the organist and choir-master.

An orchestral service was given at Brixton Church on January 2, when Beethoven's second Symphony and Mendelssohn's Violin concerto were performed. There was a full orchestra, Mr. F. Weist-Hill being principal violin, while Miss Audrey Richardson was the soloist in the concerto. Mr. Douglas Redman conducted, and Mr. Welton Hickin was at the organ. We note that Gounod's 'Mors et Vita' is promised for February 6, at 3.30.

On January 3, in Monkwearmouth Parish Church, Handel's 'Messiah' was rendered. The church choir of fifty voices sang the choruses, and the soloists were Miss Gertrude Todd, Mrs. R. W. Waddle, Mr. F. Bailey and Mr. R. W. Waddle. The accompaniments were played on the organ by the organist and choir-master of the church, Mr. R. F. Jarman.

On January 12, the Milford-on-Sea Choral Society gave in the Parish Church a performance of Bach's 'Christmas Oratorio' (Parts 1 and 2). The following were the soloists: Mrs. Beesley, Mr. R. W. Beesley, and the Rev. Mr. C. H. Collet, the Vicar. Miss Majorie Bruce played the organ, and gave as a Postlude an excellent performance of Bach's Toccata in C. The orchestra was led by Mr. Bertocini. Mr. C. F. Abdy Williams was the efficient conductor.

After nearly fifty years' work as organist of various churches in the neighbourhood of Stockport, Mr. Charles Swain, on Sunday, December 19, acted for the last time as organist of Stockport Parish Church. The service was fittingly closed by the singing of a hymn to music of Mr. Swain's composition. Advantage was taken of the occasion before leaving the vestry for the presentation of an illuminated address from the choir, and a handsome volume from the bell-ringers. An item of interest is that, mainly through the retiring organist's influence, a tablet has been erected in the church to the memory of John Wainwright, well known as a former organist there, and composer of the tune to 'Christians, awake.'

ORGAN RECITALS.

- Mr. B. Langdale, St. George's Church, Barnsley—Grand Solemn March, *Smart*.
 Mr. Herbert F. Ellingford, Royal Dublin Society—Sonata in C sharp minor, *Basil Harwood*.
 Mr. J. Gray, Kirkcaldy Parish Church—Larghetto in F minor, *Wesley*.
 Mr. Percy Vincent, British Embassy Church, Paris—Offertoire, *Capocci*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Choral prelude, 'Before Thy throne I come,' *J. S. Bach*.
 Mr. Alfred Dudley, Rock Ferry Congregational Church—Toccata from Sonata No. 14, *Rheinberger*.
 Mr. J. M. Preston, St. John's Church, Newcastle-on-Tyne—Sixth Symphony, *Widor*.
 Mr. James Tomlinson, Public Hall, Preston—Idylle and Toccata, *Rheinberger*.
 Mr. F. Kitchener, St. Mary's Church, Cairo—Triumphal March, *Lemmens*.
 Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Pastorale, *Chipp*.
 Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata in E flat, *C. Fink*.
 Mr. G. C. Richardson, St. Vedast Church, Foster Lane—Organ Concerto No. 2, *Handel*.
 Mr. H. J. Tufnell, St. John's Church, Woolwich—fourth Sonata, *Guilmant*.
 Mr. T. H. Hill, St. Barnabas' Church, Dover—Minuetto in G minor, *Tours*.
 Mr. Percy Collings, St. Andrew, Moretonhampstead—Postlude in B flat, *West*.
 Mr. Westlake Morgan, St. Mary-le-Strand—Andante and Allegro, *F. Edward Bach*.
 Mr. Herbert Wiseman, Holy Trinity Church, St. Andrew's—Sonata No. 5, *Guilmant*.
 Dr. William Prendergast, Winchester Cathedral—Andante Pastorale in G, *Charles Wesley*.
 Mr. Frederick Fertel, Bromley Parish Church—Marche militaire, *P. C. Buck*.
 Mr. F. H. Cliffe, Salisbury Cathedral—Concerto in D, *Handel*.
 Mr. J. W. Day, Presbyterian Church, Germiston, Transvaal—Marche Funèbre, *Guilmant*.
 Mr. H. Smith Webster, People's Palace, E.—A Christmas Fantasy, *W. T. Best*.
 Mr. W. F. Kindon, St. Michael and All Angels, Little Ilford—Paean, *Basil Harwood*.
 Mr. E. H. Lemare, Castlegate Congregational Church, Nottingham—Prelude and Fugue in D major, *J. S. Bach*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey Church, E.C.—Prelude and Fugue in G, *J. S. Bach*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Cyril Cartrell, organist of Salis Memorial Church, Sheffield.
 Mr. Edwin Hardy, choirmaster to St. Peter's Church, Stockport.
 Mr. F. W. Jackson, organist and choirmaster to St. John's Parish Church, Birkdale.
 Mr. W. Sidebottom, organist and choirmaster to the Parish Church, Stockport.
 Mr. K. W. Tyson, organist of Christ Church, Woking.

Reviews.

Hymns Ancient and Modern, Historical Edition, with notes on the origin of both Hymns and Tunes.

[W. Clowes & Sons, Ltd.]

The appearance of this large and handsome volume is a testimony to the increased interest manifested in recent years in the history of the hymns used in our churches, and of the music to which they are sung. Formerly, editors and compilers of hymn books were, as a rule, notoriously indifferent and careless in this respect, and the information given was frequently either inadequate or entirely misleading. This is specially true in regard to the music. The most glaring absurdities as to the composers or sources of tunes were often repeated in book after book, without, apparently, the slightest attempt to verify or correct the statements so made. The publication, in 1892, of Dr. Julian's great 'Dictionary of Hymnology' no doubt gave a powerful stimulus to the study of the subject, and at the same time provided a splendid basis for subsequent research; and the issue in recent years of several other works dealing with hymns and hymn tunes has helped to make it possible, in the words of the preface to the present work, 'to give a more satisfactory account than could have been given a few years ago' of the history of both hymns and tunes.

The present volume is distinguished from such works of reference as have been alluded to by the fact that it is not merely a manual of information to be used as a companion volume to a particular hymn book, but that it is a complete edition of the hymn book itself, with historical, biographical, and bibliographical information added, thereto. The student has therefore the advantage of having before him in the same volume, even on the same page, both text and commentary.

The hymns are printed as in the ordinary music editions of the collection, with their accompanying tunes, including the thirty-eight alternative tunes issued as a supplement shortly after the first publication of the new edition; and following each hymn are exhaustive notes supplying information, first relating to the hymn, and then to the tune or tunes.

In regard to the translations of the ancient Greek and Latin hymns, which form a large proportion of the collection, the notes are particularly full and valuable. Every effort has been made to settle their authorship (often a matter of great difficulty), while interesting information is given as to the place which each hymn occupied in the worship and Offices of the Eastern and Western churches. It should be noted also that a feature distinguishing this from the ordinary editions is that here the original text of the hymn is given alongside of the translation. The more modern hymns are no less carefully and interestingly annotated. Besides the name of the author, information is given as to the circumstances under which the hymn was written and the publication in which it first appeared. In addition, the texts of the hymns are subjected to careful scrutiny, and any variations which the original has undergone are duly noted.

To readers of the *Musical Times*, the notes on the music will no doubt appeal with special interest, and it may be said at once that students of the subject may accept with the utmost confidence the information here given. Evidently no pains have been spared to secure accuracy even in minute details, and those who have worked in this field of research know how difficult it is to attain to this result, and how many and various are the pitfalls which entrap the unwary. In the case of the plain-song melodies belonging to the ancient hymns it is probably not too much to say that the facts as to their origin, history and usage are here for the first time placed before the ordinary reader in a simple and handy form. The tunes which are derived from the early French and English Metrical Psalters are very fully annotated, and the numerous quotations of the original settings of these tunes cannot fail to interest musicians. Attention may be specially called to the harmonised settings of the old psalm tunes published by John Day in 1563. Of these, about a dozen are given in full, and they afford most interesting evidence of the skill of our native musicians of the period. In the notes to the numerous tunes derived from German sources, the original

form of each melody and the words to which it was set are quoted, and in most cases a reference is given to the exhaustive work on German Protestant Hymn-tunes by Johannes Zahn, where fuller information on the history of the tune may be found. The information given as to the English tunes of later date is equally precise and thorough. The name of the composer, the date of publication, and, where ascertainable, the words for which the tune was originally written are all duly recorded. The researches of recent writers have cleared up many obscurities in this region, but as noted in the preface there are still some hymns and tunes about whose origin the last word has not been said. A notable example of this is the well known Christmas hymn 'Adeste fideles,' and its equally well-known tune, of which neither author nor composer has yet been identified.

In addition to the annotations appended to each hymn, the volume contains a most valuable historical introduction, extending to about a hundred pages. This has been contributed by the Rev. W. H. Frere, an acknowledged expert on the subject. In this introduction the entire history and evolution of hymnody in the Christian Church are brought under review, with the object of showing in their historical sequence the movements and developments in the worship of the Church which have yielded the material embodied in the present collection. The introduction is divided into twenty sections. Beginning with the 'Hymnody of the Early Church,' and the first hymns of the Greek and Latin churches, the writer proceeds to discuss in some detail the monastic cycles of hymns, the Office hymns of the mediæval period, and the later Latin hymns, mainly those from the French Breviaries of the 17th and 18th centuries. A most interesting section then follows, devoted to the plain-song hymn melodies. This not only deals with the origin and history of the melodies, but also gives a clear exposition of the structure of these tunes and the manner in which they ought to be sung. Passing on to the Reformation period, an excellent account is given of the various stages in the production of that 'Old Version' of the metrical psalms, popularly known as 'Sternhold and Hopkins,' which held the field in England until the beginning of the 18th century, and did not entirely disappear from use till quite modern times. A full description—with carefully compiled statistics of the contents and facsimiles of the title and another page—is given of the first complete edition of the work, printed by John Day in 1562. The same careful and accurate treatment is accorded to the later editions of the book having special musical interest, such as those connected with the names of Damon, Est, Allison, Ravenscroft, and Playford. After sections devoted to the German chorales and the 'New Version' of Tate and Brady, the contributions of Congregationalism and Methodism are discussed, with special reference to the work of Isaac Watts and the Wesleys. The remainder of the introduction is occupied with the numerous collections, especially of tunes, published in the 18th and early 19th centuries, and with the rise and progress of modern hymnody. The closing section deals with the history of 'Hymns Ancient and Modern.'

Enough has been said to show the extreme value and interest of this introduction. There is here brought together in the form of a consecutive narrative information which is otherwise only to be obtained from a great variety of sources, and by consultation of numerous works of reference.

At the end of the volume are to be found short biographical notes, alphabetically arranged, of the authors of the hymns and the composers of the tunes; and there is also a plentiful supply of useful indexes, among them being a chronological list of the writers of the hymns and another similar list of the sources of the tunes. The volume is further enriched by a number of facsimiles and portraits.

This summary of the contents of the volume will give some idea of its great importance as a compendium of information—a compendium the usefulness of which will not by any means be confined to those who make use of 'Hymns Ancient and Modern' as a manual of church song. The compilers have, by their labours, earned the gratitude of all interested in the study of hymnology, and they have in addition supplied to those who may undertake the production of future hymnals abundance of direction as to the sources from which the best material, both literary and musical, is to be obtained.

VOLIN AND PIANOFORTE MUSIC.

Old English Violin Music. Edited by Alfred Moffat. No. 9. Three Pieces for Violin and Pianoforte. By William Boyce.

Norwegian Suite for Violin and Pianoforte. By Emil Kreuz.

[Novello & Co., Ltd.]

To the already important selection of old English violin music edited by Alfred Moffat, another welcome item has been added, the newest number consisting of three pieces by Dr. William Boyce (1710-1779). No. I. is a crisp Gavotte in F; No. II. a Jigg in B flat, marked *Allegro alla caccia* and exhibiting rather more tendency to a spirited hunting song than to the lively, catchy jig; No. III. is a Bourrée in D minor with a graceful Minuetto in the tonic major as an Intermezzo. Those who delight in the music of bygone days will find plenty to interest them in this tuneful little Suite by the popular composer of 'Heart of Oak.' The violin part presents no difficulty, and does not exceed the third position. The editing is in every way excellent.

Pianists with a penchant for Norwegian music have a lengthy catalogue from which to draw; but violinists are by no means so well supplied. Especially is there a scarcity of violin music of a moderate degree of difficulty in the Scandinavian style. All the more acceptable therefore is Mr. Emil Kreuz's 'Norwegian Suite.' First we have a delightful little 'Hillside dance,' followed by a 'Reaper's song,' making excellent contrast. A cheerful 'Spring dance' comes next, and then the gem of the Suite, 'The shepherd's lament,' in the strain made familiar by Grieg and other composers of the North. A 'Halling,' the most characteristic dance of Norway, brings the whole to an animated conclusion. The compass of the violin part is kept within that of the first position.

Gluck. Par Julien Tiersot.

[Paris: Félix Alcan.]

This highly interesting book belongs to the series 'Les Maîtres de la Musique,' edited by M. Jules Chantavoine. Gluck was an extraordinary man. He commenced writing for the stage at the age of twenty-seven, but it was not until twenty-one years later, in 'Orfeo ed Euridice,' that he showed mature signs of greatness. None of the works which preceded it have survived, yet in his review of them M. Tiersot points to many fine numbers, as for instance a contralto solo in 'Demofonte,' produced at Milan in 1742, in which, as he remarks, 'the genius of Gluck already appears at its fullest'; and further he tells how many numbers in the great operas which the composer wrote for Paris, were taken, slightly modified, from very early works. In other words, Gluck did not suddenly become a great dramatic composer. When he came to London in 1745, Mrs. Cibber asked Handel his opinion of Gluck's music. The reply was, 'He knows no more of contrapunto as mein cook, Waltz.' Counterpoint was certainly not Gluck's strong point, yet his operas 'Orfeo,' 'Alceste,' 'Armide' and the two 'Iphigenias' are still performed, whereas those of Handel seem to have passed into utter oblivion. In connection with that London visit, the oft-repeated statement that Gluck produced a pasticcio entitled 'Piramo e Tisbe,' a work which, M. Tiersot positively, and with good reason, declares, 'n'a jamais existé.' Gluck has been styled the 'Wagner of the 18th century,' but among certain differences one is very striking. The 'Orfeo' libretto presented to Gluck by Calsabigi caused the composer to adopt his new style, whereas Wagner evolved from his inner consciousness and soul, both poems and music, and from the very beginning. At the end of his book, M. Tiersot sums up Gluck's art-career in a short yet pregnant sentence. It is as follows: 'After remaining during a space of thirty years fettered by a form in which only music was considered, he was set free by the help of poetry; and thus he realised the complete work which has won for him the admiration of the world, and which served as a model for the future.'

PART SONGS.

- The song of Fionnuala.* Irish air. Arranged for mixed voices. By Granville Bantock.
- Kitty of Coleraine.* Irish Air. Arranged for mixed voices. By C. H. Lloyd.
- The comrades' song of Hope.* Adolphe Adam. For men's voices.

[Novello & Co., Ltd.]

'The song of Fionnuala' is an artistic arrangement for mixed voices of one of Ireland's most beautiful folk-songs. There is some difference of opinion amongst authorities as to the true form of the melody, more especially as regards the use of a G sharp or a G natural (the music is written in the open key). Professor Bantock has chosen to use the version that adopts the G sharp and involves the augmented second in the melody. No matter which version is right, it is obvious that the arranger has provided a beautiful piece of four-part music for the use of choral societies.

The fact that so many good musicians are turning their attention to the arrangement of folk-songs for use in the choral society, is evidence of a certain trend in the direction of appreciation of the wealth that surrounds us. The melody of 'Kitty of Coleraine' has a charming rhythmic daintiness that is increased by the skill of the arrangement. Some very good vocalisation is needed, but the mere notes and time will give no trouble. We imagine that the piece would sound even better a semitone or even a tone higher.

'The comrades' song of Hope' is one of the most inspiring choruses or part-songs ever written for male voices. The music is not of the subtle kind, and it never moans and groans. There is an irresistible swing, or march-like rhythm in the piece that sets both performer and listener aglow. The English words are by J. S. Stallybrass.

PIANOFORTE MUSIC.

Erlebtes und Erträumtes. Composed by Joseph Suk. Op. 30.

Fatum. Klavier-Variationen in B moll. Composed by Christian Sinding. Op. 94.

[Breitkopf & Härtel.]

The ten pieces by Joseph Suk, published in two volumes under the collective title of 'Erlebtes und Erträumtes,' offer much food for thought to the modern student of harmony, whom they will certainly interest. The composer has an inventive gift, which he exercises in evolving novel chords and progressions. The results occasionally supply an answer to the question 'How can I be ugly?' recently propounded in these columns, but more often they have a strange—if outlandish—beauty of their own. It is worthy of note that but sparing use is made of the so-called 'tonal scale.' In design and idiom the music has a highly individual character. Evidently it was written by no 'prentice hand, but rather by one guided by experience and confidence. All the pieces seem to imply an underlying idea or programme, although in only two cases is a title supplied. The fifth, which ends the first volume, is written 'Zur Genesung meines Sohnes.' It is an Adagio of remarkable intensity and expressiveness. The eighth is the lightest in character and texture and is perhaps the most pleasing of the series. The tenth is entitled 'Den vergessenen Grabstätten auf unserem Dorfriedhofe,' and aptly illustrates the subject.

Sinding's pianoforte variations are founded upon a short subject of dignified character, the sombre hues of which are reflected in the later portions. In its consistency of key and in the nature of its variations, which are connected into one continuous whole, the work approximates to the Passacaglia form. At times one is forcibly reminded of Schumann's methods of harmonization and pianoforte 'orchestration.' In general, however, the style is that of a later period. Some sections are exceedingly florid and demand considerable executive skill. The quieter portions display effects of great beauty and nobility. The dominating atmosphere is one of academic austerity. The variations are twenty-one in number, the last being practically a note-for-note repetition of the subject, but divided into bars of four, instead of three, crotchets.

BOOKS RECEIVED.

- Fallen Fairies, or The Wicked World.* Written by W. S. Gilbert. Composed by Edward German. Vocal and pianoforte score. Pp. 256. (Chappell & Co.) Price 5s. net.
- Who's Who (1910).* Pp. xxiv. + 2162 + 52. (A. & C. Black.) Price 10s. net.
- A Book of Operas: their Histories, their Plots, and their Music.* By Henry Edward Krehbiel. Pp. 345. (The Macmillan Company.) Price 7s. 6d. net.
- The Musical Directory, Annual and Almanack (1910).* Rudall Carte & Co. Pp. 496. Price 3s. This is an extremely useful book.

Obituary.

We regret to have to announce the following deaths:

RICHARD PRESTRIDGE TABB, on January 6, at the residence of his cousin, Dr. Sleeman Tabb, at Herne Bay, in the sixty-fourth year of his age. He was the son of the Rev. Richard Prestridge Tabb, and was born at Mevagissey, Cornwall. He married, in 1875, the only daughter of William V. Goodwin. In the following year he became the partner of the present Robert F. Goodwin, the firm from this time being known as Goodwin & Tabb, then of Great Queen Street. In 1906, the premises being required for the Kingsway improvement scheme, the firm removed to 34, Percy Street, W. Mr. Tabb was for many years solo bass in the choir of the Brompton Oratory, and was also closely associated with many of Sir Henry Irving's important productions at the Lyceum Theatre, he having joined the company in 1882. He soon after undertook the duties of choirmaster, a post he retained until the end of Sir Henry's management. In this capacity he visited America and Canada several times in connection with Sir Henry's extensive tours. During the last few years he had devoted his time and energies exclusively to the business of the Library.

PROFESSOR CARL HALIR, who was known to fame throughout the musical world as the second violin player in the Joachim Quartet, at Berlin, on December 21. He was born on February 1, 1859, at Hohenelbe, in Bohemia. He received his musical education at the Prague Conservatoire and afterwards at Berlin, where he was a pupil of Dr. Joachim. In 1876 he commenced a career that led from orchestral 'leading' and the duties of a concertmeister to the violin professorship at the Berlin Hochschule and the post of principal violin at the Royal Opera. His association with Dr. Joachim as a fellow-artist began in 1897 and lasted till the death of the master in 1907. Professor Emmanuel Wirth is now the only survivor of the distinguished organization.

The Rev. WILLIAM HENRY NUTTER, M.A., at Newport, Isle of Wight, where he was known as the 'Musical Vicar.' Mr. Nutter was a graduate of Cambridge, and was appointed a Minor Canon of Rochester in 1871, retaining that position until 1884. He then became vicar of St. Margaret's, Rochester, and subsequently, in 1890, vicar of St. Paul's, Barton, Newport. Mr. Nutter was for several years conductor of the Rochester Choral Society, and was much esteemed for his musical abilities both at Rochester and in the Isle of Wight.

SAMUEL SIMONS SANFORD, professor of applied music at Yale University, New Haven, U.S.A., died at Yale, on January 6, after a year's illness. Professor Sanford was born in Bridgeport, Conn., on March 15, 1849. After studying pianoforte-playing in the States he went, at the age of nineteen, to France and Germany, and became acquainted with the foremost musicians of the day. His talent was such that Rubinstein declared that if Professor Sanford had had to face the bread-and-butter struggle he would have been one of the greatest artists of the century. He counted amongst his personal friends Rosenthal, Elgar, Paderewski, and many other well known musicians. He did not compose. In 1894 he accepted the chair at Yale, but he habitually returned his salary. He was a liberal and unostentatious patron of musical art and artists, and especially of those in need. He leaves one son and one daughter.

JOSEPH MONDAY, on January 19, aged fifty-eight. He was organist of Holy Trinity Church, Bessborough Gardens, London, W. Many will remember the deceased musician, mainly because of his intimate connection with the St. George's Glee Union, of which for thirty years he was conductor.

A melancholy interest, especially to older members of the musical community, attached to the death of MRS. W. T. BEST, whose remains were interred with those of her distinguished husband in Childwall Churchyard, on December 31. The venerable lady of eighty had survived her husband thirteen years.

MUSIC IN RELATION TO OTHER ARTS.

By DR. H. WALFORD DAVIES.

On January 22, Dr. H. Walford Davies gave at the Royal Institution the first of three lectures on 'Music in Relation to other Arts.' Below we give a summary.

Dr. Davies began by observing that music is constantly connected with other arts in practice. It is coupled with poetry in song, with narrative in recitative, with scenic effect, tableaux, and action in incidental music, and with all these in opera. Lastly, by literary suggestion, it is associated with any or all of them in so-called programme-music, that is, instrumental music with some explanatory poetic, picturesque or dramatic basis. Yet Music's relations to the arts of the poet, orator, painter, and dramatist are not made so indubitably clear up to the present time that a discussion of the subject may not be timely; even utterances which cannot possibly be authoritative or exhaustive may be forgiven if they prove only suggestive. And by some happy chance they may provoke more adequate treatment of the whole question.

Though we may only partly perceive the utility and necessity of the arts in the scheme of human affairs, it must be seen that they are to the very last detail a natural product—the flower of human activity. A tendency to mentally separate Art from so-called practical affairs must be noted. Some class Art as a superhuman matter above our ken, and others brand it as unpractical. The truth is surely clear that man has long found it as natural to hunger in some measure after daily beauty as for daily bread. It is dangerously convenient to oppose the terms 'artificial' and 'natural,' but they form no real antithesis, since the artificer himself is a natural creature and the ingenious man simply follows his instincts. We should more truly relate artistic activity with the rest of human life if we could steadily view mankind from a kind of mental aeroplane. If ants added a crude music to their other accomplishments, would any man in his senses curse these amazing creatures for having ceased to be natural?

As a starting point for a comparison of the arts, he desired to suggest that artistic activity is in every sense of the word *natural*, and that we are likely to fail to relate the arts to one another, if by some arbitrary line we sever artistic effort from all other natural activities that give us happiness.

The fine arts make their appeal only to the two most refined senses, the eye and the ear. If the arts are the product of natural activity appealing to these fine senses, it may be inferred that homely human nature will peep out from behind them. They are likely to set forth or express (as far as their limitations allow) the familiar characteristics of humanity, as exemplified in ordinary daily life. It had been suggested—he knew not by whom—that all art is a manifestation of the joy of life. In this it merely shares the honours with every healthy activity. Perhaps the greatest characteristic of life is the beneficent joy taken by the creature in the healthy exercise of its every faculty. Anyone can see that this is the chief driving force of the world. Joy is our wage; the Creator pays the creature in this most excellent coin, and when there is enough and to spare we make music of it. Art may be not too fancifully described as man's savings bank, which he has devised in order to put his spare joy out at interest.

Art then is a gratuity in life invented by man for his own and others' diversion, in his spare time, and with his spare ardour. Practical men seem sometimes to despise Art on this very account. But, just as the true nature of a man will be more completely betrayed in the gratuitous use he makes of his spare time than in those pursuits which are dictated by

sheer necessity, may not the true nature of humanity at large be more fully revealed in these glorious gratuitous pursuits?

Some would say that refined sensuous gratification is the chief aim of musical art. Then the emotional satisfaction found in a series of solemn chords or an exquisite rise and fall of melody is so great as to lead many to assert that emotion in its turn is the chief faculty to which the art addresses itself. Again, the extraordinary joy experienced in the recognition, apprehension and actual creation of orderly design in tones is strong enough to cause distinguished critics like Hanslick to oppose somewhat bitterly the emotional view of the art, and to champion the intellectual side as the chief, if not the only object. He would venture to suggest that controversy about these appeals is out of place, and that ultimately there will be found in Art man's whole record of his interests in life. To define it as the language of emotion is less than half the truth. It is nearer the truth to call it the language of vital energy.

This inexplicable vital ardour of man in all its aspects—sensational, emotional, intellectual—is undoubtedly regulated by the still more inexplicable will-power that controls our pursuits, the Choosing force (so diversely named by man) which alone gives Art the responsible creative touch, the existence of which, in Bach and Beethoven for example, we can neither deny nor explain.

Let it be, at all events provisionally, granted: (1) that Art is a purely natural human pursuit; (2) that it is gratuitously undertaken by man, for love, in his spare time, with his spare energy; and (3) that therefore it may reasonably be expected to record, reveal, and communicate vital humanity.

From these facts three important deductions may be made. The first is that this human content of the arts will be found to be the great common factor that relates them; in all alike the same human nature will record itself. It is here that their blood-relationship (a term more useful than elegant) may be found. Secondly, any essential differences or incongruities that appear between any two arts will obviously not be differences of content so much as accidental differences brought about by the natural limitations of eye and ear and of the special medium employed by each art. Thirdly, since Art is undertaken for love rather than of necessity, its utterances will only arise when vital ardour rises above a certain prosaic level. Coldness or apathy produce no Art; a lukewarm kettle never sings.

One reminder may be added which seems invaluable for critical thinking on Art, and that is, that there is a two-fold aspect of almost all the arts, except perhaps that of arabesque. There is joy in artistic *expression* and in what may be termed artistic *impression*, and these joys, though constantly mingled, are as distinct from each other as action is distinct from contemplation. The first chapter of Genesis conceives the Creator as an artist rejoicing in action and contemplation: 'And God saw, and behold it was very good.'

It constantly occurs to the mind that certain outlines of hills or trees or mere curves are closely analogous to melodic outline. A melody will in this way recall a drawing. Mozart will suggest Raphael, and Michael Angelo Beethoven. Then rhythmic successions will suggest gesture. By tracing these likenesses and determining their limitations it may be possible to discover how kindred arts may be combined, and to detect insuperable flaws in some accepted combinations, and to guess at possible ways such as are fully hinted by men like Debussy, and in the brilliant picture-music of Strauss's 'Don Quixote' and 'Till Eulenspiegel.'

That both light and sound, the two appeals to eye and ear, are unsubstantial is the deepest and greatest analogy of the bare materials of Art. It is true that the pigment and canvas of the painter, the marble of the sculptor, the granite of the architect, are essential, but they have little more to do with the artistic appeal than the horse whose tail goes to make a fiddle bow has to do with the artistic appeal of a Joachim.

It is desirable at this stage to observe the exact difference between substance on the one hand and light and sound on the other. Every substance perceptible to man has five properties: its three dimensions, and location and duration. Failing any one of these it ceases to exist. But light and sound, as has been said above, are not substantial but are simply vibrational, and each needs but four properties in order to be perceived. These are: (1) Intensity, (2) Rapidity, (3) Location, (4) Duration. There is a kindred pleasure to the eye and ear respectively in

perception of infinite varieties of light and sound, from the greatest light bearable to the verge of darkness, and from the greatest sound estimable down to the edge of silence. It may now be noted how differently the arts use this medium.

Varieties of duration of pleasure or pain enormously affect the human creature. Persistent sound or light may become terrifying, and an intermittent sound affects us forcibly—hence the power of rhythmic device. Now the chief aural arts—music, poetry, oratory—press duration into service and use it as a third dimension. The chief visual arts do not do so. Of course they have duration, in that they exist; but they do not use it as a means of expression, as a dimension. They are the still arts. Pictures, sculpture, architecture do not vary in time. There they stand for us to behold and enjoy. Next, there is a second significant fact to be noted as to the use made in both departments of the property of location. Neither of them, he thought, actually uses location, the near or far, as a *quasi* dimension. But both are able to simulate it; the visible arts do it by perspective, the audible arts do it by adroit use of intensity. Thus a remote figure in the background of a picture gives the idea of distance, and is less impressive than one in the foreground. A burning *crescendo* in music may give us the effect of an object approaching, *diminuendo* of an object retreating. In the use of duration as a dimension, music and the aural arts generally have a great advantage, for all the overpowering appeals of rhythm are at their service. Time is made of moment. The work of art becomes urgent, fateful; there is a beginning and end to it, and if we miss one moment we may miss its purport. By the use of duration as a dimension music acquires life, pulse, throb, increase of vitality, it lives, it kicks, it struggles, it attains peace, it dies. A picture can suggest all these things by association of ideas. It can suggest rhythm, pulse, a kick, death. But it is a mute suggestion, and there is a sense in which the spectator has to meet it half-way. What does music pay for its advantage in this respect? What compensates the painter for his disadvantage? It has already been hinted how that rise and fall of melody are akin to rise and fall of outline. Let it be noticed that an artist who does not use time as a dimension is independent of time. He has not to recall by memory, nor is he compelled to move on. He can retrace his steps over and over again. He can move backward as well as forward. He may view his whole picture. A musician, on the other hand, is compelled to move forward. Moreover, he perceives only that minute part of his whole work which is in the present. The past moment is irrecoverable, except by memory, the future unheard. He is in the position of a man looking at a passing panorama through a thin crack in a panel.

Next we must note how the twofold appeal to which reference has been made works out to eye and ear. Everyday we express feeling spontaneously in two ways, by gesture and vocal utterance. By these means we relieve our feelings and habitually communicate with each other. But that sound and sign express and evoke feeling is only half the story. The absorbing work of an artist is chiefly concerned with the other half, that of deliberate design, in which, while there is plenty of the mere arduous of life, there is also the superior joy, that of the mind; joy in order, the discernment of order, and the exemplification of order, one may even say the creation of order. [Here Dr. Davies exhibited a diagram showing the genesis and relation of the arts. This diagram we hope to reproduce in our report of the succeeding lectures.]

The two remaining lectures would discuss the relation of music (1) to its companion aural arts, oratory and poetry; (2) to the still arts and with those of gesture and, lastly, he would attempt to investigate its use in combination with many of those appeals simultaneously, as in music-drama and in so-called programme music. At this stage Mr. Jacoby, the violinist, joined Dr. Davies in performing the first movement of Beethoven's tenth Violin sonata. Regarding the music, Dr. Davies remarked that its general contemplation and stillness gave it a close kinship to a beautiful landscape. In its quiet course are to be perceived beautiful curve of line, rise and fall of melodic outline suggesting objects for thought. But even in the scraps of pure arabesque in which Beethoven indulges, one will have felt that the tender emotion of this rise and fall counts for far more than the pattern which

it weaves. This is almost a prerogative of music. Simultaneously to fulfil two such fine purposes, so different in themselves and yet so completely compatible, is not given to many human devices in such rare measure, except perhaps to impassioned speech and to song, to Milton's 'Mediges of Heaven's joy,' the 'Sphere-born harmonious sisters, Voice and Verse.'

THE INCORPORATED SOCIETY OF MUSICIANS.

ANNUAL CONFERENCE, JANUARY 3 to 7.

The twenty-fifth Annual Conference of this Society was held at the Hotel Metropole and the Town Hall, Folkestone, on the above dates. About 300 members attended. A dinner was the only function on the first day, and the morning of the second day was occupied with receptions and business, the chairman being Mr. Councillor W. C. Young, the Mayor of Folkestone. It was decided to hold the 1911 Conference at Edinburgh.

The first paper was one by Lieutenant George Miller, M.V.O., bandmaster Royal Marines, on 'The military band in being.' It was intended to be helpful to musicians who are familiar with orchestral scoring but who are unacquainted with military bands; to provide an explanation of certain misleading technicalities; to draw comparisons between the uses and functions of the various families of wind instruments in the orchestra and the same in the military band, and to give some hints on scoring. The paper was a long one, but its incisiveness and raciness and obvious authority gave it sustained interest. After describing the former isolation of the military band and its present more public recognition, Lieut. Miller went on to say that there is no regular formation or instrumentation prescribed by authority, and therefore there are only a few bands which are absolutely alike in every detail. Flutes used to be provided in different keys to suit the keys of the music, but now the Boehm flute is used. As military band music favours flat keys the D flat piccolo has to be recognised. Of the double-reed instruments only the oboe and bassoon are found in the military band, and of the single-reed instruments British bands use the B flat clarinet almost entirely. One or perhaps two small E flat clarinets are also used, and an E flat alto and bass clarinet may be found in large bands. The E flat alto saxophone and B flat baritone saxophone are useful for the 'thumb' parts of the band keyboard. Horns and their uses—the dilemma of the horns, as Lieut. Miller wittily put it—were fully treated. Time was when the rests permitted the player to take a pinch of snuff between whiles, but now, owing to the continuous part-writing for the valve-horn, there is no time for a pinch of snuff or to think of family affairs. The brass family in the military band is the same as in the orchestra except that the trumpet players do not change their crooks but remain a pair in B flat and a pair in E flat (or F). For trombones the slide rather than the valve is preferred. The lecturer was rather scornful as to the valved trombone, and remarked that British orchestras would adopt it, presumably, when they take to fretted violins. The saxhorn family appears to be decreasing in popularity. Speaking of Meyerbeer's employment of twenty-two saxhorns, four trumpets, and one drum for a stage band, Lieut. Miller exclaimed, 'O monstrous! but one half-penny-worth of bread to this intolerable deal of sax!' As to cornets, it may be said that while they are still with us and likely to remain so, players are not autocratic as they were. The flugel or soprano horn in B flat, also known as the B flat bugle, has long been a favourite in English brass bands, and military bands are now awaking to its value as a tone-factor in the soprano department. The serpent and bass horn have both gone, and are not worth trailing after, both having a tone more like an asthmatic cough than anything else. More regrettable is the passing of the key-bugle or Kent-horn and his big brother the ophicleide. He asked why not try conical instruments such as the sarrusophone and saxophone with a lip-reed? Clarinets, the trumpet instruments for which such obbligato parts as in 'Let the bright seraphim' were written, have gone out of England, and the nearest approach to them, so far as he knew, was the E flat soprano of the champion brass band.

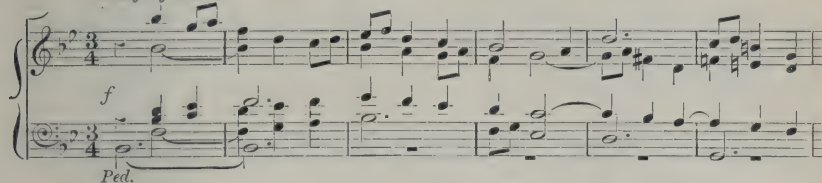
(Continued on page 107.)

ANTIPHON.

1 Cor. v. 7, 8.
Rom. vi. 9-11.
1 Cor. xv. 20.

Composed by OLIVER KING.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro jubilante.

SOPRANO.

Christ our Pass-o-ver is sac - ri - fi - ced for us :

ALTO.

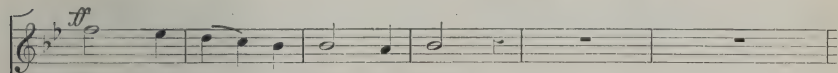
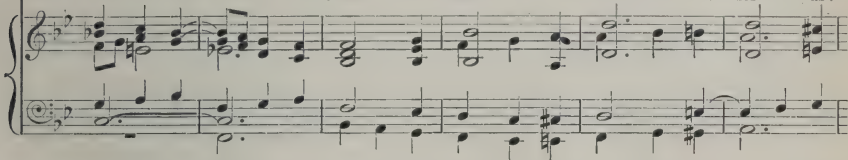
Christ our Pass-o-ver is sac - ri - fi - ced for us :

TENOR.

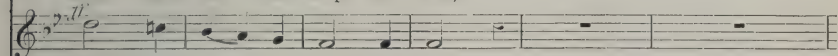
Christ our Pass-o-ver is sac - ri - fi - ced for us :

BASS.

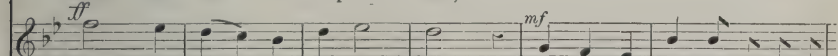
Christ our Pass-o-ver is sac - ri - fi - ced for us :



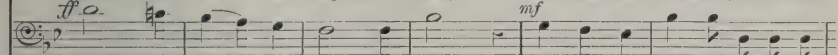
There - fore let . . us keep the feast,



There - fore let . . us keep the feast,



There - fore let . . us keep the feast, not with the old leaven, nor with the



There - fore let . . us keep the feast, not with the old leaven, nor with the



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but with the un-leav-ened bread of sin- cer-i-ty and truth.

but with the un-leav-ened bread of sin- cer-i-ty and truth.

leaven of mal-ice and wickedness,

leaven of mal-ice and wickedness,

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do-

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do-

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do-

Christ be-ing rais-ed from the dead di-eth no more: . . death hath no more do-

min-ion o-ver Him.

min-ion o-ver Him.

min-ion o-ver Him. For in that He died, He died un-to sin once, . .

min-ion o-ver Him. For in that He died, He died un-to sin once, . .

(2)

in that He liv-eth, He liv-eth un- - - to God, but

in that He liv-eth, He liv-eth un- - - to God, but

in that He liv-eth, He liv-eth un- - - to God.

in that He liv-eth, He liv-eth un- - - to God.

Like-wise

Like-wise

Tromba 8 ft.

reck-on ye al-so your-selves . . . to be dead in-deed un-to sin:

reck-on ye al-so your-selves . . . to be dead in-deed un-to sin:

p. p. p.

but a - live un - to God through Je - sus

but a - live un - to God through Je - sus

but a - live un - to God through Je - sus

but a - live un - to God through Je - sus

Christ our Lord. Christ is risen, is

Christ our Lord. Christ is risen, is

Christ our Lord. Christ is risen, is

Christ our Lord. Christ is risen, is

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

risen from the dead, and be - come the first-fruits of them that slept,

Christ is risen, . . . is risen from the dead, . . . is

Christ is risen, . . . is risen from the dead, . . . is

Christ is risen, . . . is risen from the dead, . . . is

Christ is risen, . . . is risen from the dead, . . . is

risen . . . from the dead, and . . . become the first-fruits of them that

risen . . . from the dead,

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Bourdon only.

THE INCORPORATED SOCIETY OF MUSICIANS—

(Continued from page 100.)

A well-balanced military band consists of wood and brass in about equal proportions. In scoring, the arranger should be fair, and give a player only what his instrument can be expected to accomplish. The lecturer then gave numerous practical hints as to details of scoring and manner of writing the score. In composing music for military bands the composer should avoid the greenery-yallery, Grosvenor gallery, foot-in-the-grave kind of music as well as the hypnotic, uncanny, exotic, Venusberg music of the new school, for it is certainly not to the taste of the people, with their natural love of melody and harmony. It was estimated that in Lancashire and Yorkshire alone there were over 4,000 brass bands, including over 60,000 players. 'And yet,' said Lieut. Miller, 'one reads, almost daily, such moans as this: "Until the home in England is musically more widely worthy of respect, what earthly chance is there for the British composer? What we want to see is the awakening of the home. When the home awakens our beloved Art will have a glorious future indeed." Let the man who wrote that go to Yorkshire; he would not see the awakening of the home—but he could possibly hear it, if he were not stone deaf; and as for a glorious future for our beloved Art and (incidentally) the British composer,—there's his chance. It would not do him any good, however, to write that kind of music which is sans melody, sans tonality, sans harmony, sans almost everything; and I caution him that for outspoken, plain criticism the Yorkshireman takes the biscuit, even as for outspoken, decorative criticism, speaking of my own experience, the Royal Marine takes the whole Victualling Yard. It is no use trying any "New French idioms" on either of these; the one would say, at the very least, that it was "all wrong notes"—the other would say, at the very least—more than I should care to repeat.'

Another paper, read on January 4, was that on:

THE VIOLA,

written by the Rev. Henry Carte de Lafontaine and read by Mr. Stanley Hawley. The paper drew attention to the history of the instrument, its famous makers, its treatment in chamber and orchestral music, and to its neglect as a solo instrument. Illustrations from music composed for the viola in the 18th, 19th and 20th centuries were admirably played by Mr. Lionel Tertis.

On January 5, with Dr. Markham Lee in the chair, Mr. Edwin Evans read a remarkably interesting and able paper on:

THE SIGNIFICANCE OF CONTEMPORARY FRENCH MUSIC.

Mr. Evans began by pointing out that many nations have attempted to assert their musical independence in expressing themselves in an idiom of their own. Each in turn had been hampered by lack of continuity of tradition, but in France a great independence had been attained. Contemporary French music is influenced by the developments in painting and poetry. The quality of perfect finish is to be found in the works of all modern composers of the front rank. French composers are now split into two opposed factions, the older being represented by the pupils and successors of César Franck. This school regards two principles as vital. One is the organic construction of a work out of its smallest irreducible unit, the melodic, harmonic, or rhythmic cell, the other is obedience to the laws of key relationship, and the diatonic sequence of basic harmonies. It conforms in essentials to the best traditions, but it does not allow tradition to hamper a search for a mode of diction which shall give adequate expression to aspiration. This was Franck's gospel, and the best of his pupils follow in his footsteps. Of these the most prominent is Vincent d'Indy, the present head of the Schola Cantorum; others now living include Henri Duparc, Guy Ropartz, a somewhat austere symphonist, Pierre de Bérville, and Louis de Serres. Of those who have passed away, mention should be made of Alexis de Castillon, Ernest Chausson, Guillaume Lekeu, and Charles Bordes, who was associated with d'Indy in the foundation of the Schola Cantorum. Gabriel Fauré was a pupil not of Franck, but of Saint-Saëns, but was nevertheless influenced by his association with the former.

A prominent figure in French music is that of Paul Dukas, who is known in England almost exclusively by his

'L'Apprenti Sorcier,' a fantastic orchestral work full of grotesque humour. In spite of a delicate romanticism and a great love of the picturesque, Vincent d'Indy is essentially the type of the intellectual musician. Modern French composers have discovered many hitherto unsuspected devices for increasing the subtlety of their musical diction. As some of these innovations have become associated in the public mind with the opposite school of musical thought, of which Debussy is the most prominent representative, their use by some of d'Indy's pupils has created a certain degree of confusion, as if the line of demarcation were being obliterated.

The attitude of Debussy towards music is exactly the opposite to that of d'Indy and his followers. Not intellectual, but æsthetic effect is his object, and his ideal is the shepherd, the tone of whose reed merges into the landscape. If form there must be, it must depend rather on what painters term 'quantities' than on key relationship or the evolution of musical protoplasm. Neither tonality nor tradition is allowed to interfere with his entire freedom of selection. He maintains no allegiance to any established conventions, though his addition to a limited number of mannerisms would suggest at times that he had substituted others. Debussy aims principally at giving a purely æsthetic sensation of beauty, and in boldly asserting his right to compose music at the dictation of his own musical soul he has rendered some service to the art. He is unquestionably much indebted to Moussorgsky, Borodine, and Rimsky-Korsakoff, and owes his style of composition to the musician last mentioned. Of the two conflicting factions in modern French music, one has inherited César Franck's characteristic contrapuntal methods, which it has logically extended; while the other has developed his harmonic innovations, and notably his treatment of consecutive dissonances. If one is really desirous of identifying every melodic combination of notes with some established scale system, one may as well follow in the footsteps of M. Busoni, who has demonstrated by experiment that the modern musician has 113 different scale systems at his disposal. The reproach is often hurled at modern French music that it is all alike, whereas to those who understand it, its variety is one of its greatest charms.

Illustrations to the lecture were supplied by the Parisian Quartet, who performed two movements from Lekeu's unfinished Pianoforte quartet; M. Yves Nat (pianoforte); and Madame Wilaume Lambert. In the evening a concert of French chamber music, which included compositions by Debussy, Ravel, Chausson, Roussel, and de Séverac, was given by the artists named.

On January 6, under the presidency of Mr. J. W. Pearson, Dr. H. H. Hulbert read a paper on:

VOCAL PSYCHOLOGY AND PHONOLOGY.

The lecturer began by stating that vocal culture and physical education are absolutely dependent upon the due regulation of breathing, and have also so many points in common that it is quite time for all who are interested in vocal culture to be fully alive to the dangers attending the overlapping of these two kindred subjects. Unless the voice authorities bestir themselves, they will find that the important question of breathing has been settled for them by the physical educationists.

Breathing exercises are systematically taught to the young in nearly all our schools and, feeling as strongly as he did that the latest instructions issued by the Board of Education for the guidance of the teachers in schools cannot but have a pernicious effect upon children's voices, it was clearly his bounden duty to make use of this golden opportunity to point out to such a representative body of voice-trainers the dangers of allowing imperfect breathing methods to be generally adopted without challenge.

The rapidly growing attention that is being paid to the study and teaching of the important subject of phonetics is gradually becoming another danger to voice-trainers. Musicians must assuredly find out what is necessary to make speech and song musical from a phonetic point of view, otherwise they will sooner or later have to accept the decisions arrived at by those who are solely interested in the pronunciation of standard English. This science of music in voice may be called vocal phonology, and is very nearly as important as breathing for voice.

The scientific teaching demanded in vocal culture, in the widest sense, merited a special name to differentiate its function. He suggested the term 'Euphonetics,' to define the musical pronunciation of standard English in song and speech.

The basis of success in vocal phonology (by which is meant musical pronunciation) is the artistic shaping of the articulatory apparatus, and the control of the breath while making sound in these shapes, especially the control in the shapes of the six chief Italian vowel sounds—oo—oh—aw—ah—ay—ee; each of these important shapes possesses its own particular harmonies, which are lost unless the shape is correctly formed; the control of the breath in the well-formed shapes produces musical sounds.

To say that the musical voice of the Italian is due to the perfect pronunciation of his musical vowels is more likely to be true, than to attribute it to climatic condition; if it were really a matter of climate, musical speech or song would be utterly impossible in this country, with its changeable weather. The English language can be made quite musical by paying attention to the correct pronunciation of its vowels in speech and song; it is a language that is full of grit because of the effective arrangement of the consonants in the formation of its words. The music of the English language may be said to be dependent upon the Italianisation of its important vowel sounds.

There are two distinct methods used to obtain this control over the vocal mechanism: the scientific and the artistic. The one begins at the beginning and is safe and sure, the other begins at the end and is uncertain; the one begins with breathing, and the other with expression. The artistic temperament is of the greatest utility if properly applied, but is answerable for much mental pain and anguish if not kept within reasonable bounds.

Persistent and intelligent daily work is capable of overcoming even almost insuperable difficulties; emotional outbursts of energy may be showy, but it is the steady work that tells. Many possess a valuable artistic temperament, which remains latent until they have overcome by hard work special individual difficulties which prevent them from having the means of expression.

Vocal psychology includes the effect of this mental control upon the production of the voice, for it is impossible to get any result worth serious consideration from the working of the whole or any part of the vocal apparatus unless the muscles that move the different parts are made subservient to the will.

After describing some complex physiological actions, Dr. Hulbert went on to say that the practical outcome of these scientific investigations seems to be that the voice-trainer should not only have the clearest conceptions of what he has to teach, but that he should learn how to teach it; otherwise he may make mistakes even at the very beginning; mistakes that may have lifelong effects upon the pupil. It necessitates a little more care and patience to insist upon the right method being learned at first when the highest centres are employed and the act is a voluntary one, and to see that the right method is persistently practised so that when the lower centres control the automatic movements, they will still be properly performed, although apparently done unconsciously. A careless teaching of the individual fundamental movements at the beginning results later in imperfectly performed automatic acts, which are very difficult to eradicate or unlearn.

It is necessary that the action of the vocal apparatus be analysed and its different functions and movements studied in an orderly manner. No part of the body can be hurriedly made elastic. First of all it is necessary to find out exactly what has to be done, secondly to learn the simplest and readiest way of getting it done, and thirdly to teach that way in such a manner that the pupil understands exactly what is expected of him, so that the daily practice may become efficacious.

The last day, January 7, was devoted to social enjoyment.

On the whole the Conference was regarded as a very successful one, but it was saddened by the recent death of Professor Prout, who was one of the most regular attendants at the Conference, and who had endeared himself to all members by his ability and personality.

ENGLISH MUSIC IN ROME.

An orchestral concert given in the Corca at Rome on January 6 by the Royal Academy of Santa Cecilia, mainly for the purpose of bringing works of English composers before the public, was an unqualified success. The programme included Elgar's Symphony in A flat and Stanford's 'Irish' Rhapsody. Mr. Landon Ronald, who conducted, made a very great impression. The Italian newspapers write glowingly both of the music and the excellence of the performance. The following are quotations from the criticisms:

Il Messaggero.—The Symphony is one of the greatest and most genial works which can be found to-day in the productions of any country. The abundance and development of melodic ideas, originality of harmonic combinations, richness and force of the instrumentation, and unity of conception, combined to produce a profound impression on the audience, which applauded with conviction and enthusiasm. The Rhapsody is rich in original melody, and is developed and orchestrated with great skill.

Giornale d'Italia.—Landon Ronald gave proof of his experienced technique, preparing a programme new to the orchestra in four or five rehearsals. He conducted with complete mastery and, we should note, a sober beat, and with correctness of gesture. Elgar's Symphony is a grand work. It takes its place in the first rank of contemporaneous symphonic productions. The Irish Rhapsody has rich, varied, and brilliant instrumentation. Landon Ronald has rendered noble service to the art of his country.

La Tribuna.—Elgar's Symphony is truly a grand symphonic composition. It has a magnificent unity of conception which is very rarely found in a work of such great dimensions. If the melodic ideas are not of great originality they are always nobly and broadly developed, and the working out is absolutely masterly. It is a noble manifestation of art. The Rhapsody is elaborated with taste and elegance and orchestrated with skill.

The 'Peer Gynt' Suite, of Grieg, and Wagner's 'Kaiser-marsch' were other items, the performance of which under Mr. Ronald caused great enthusiasm.

QUEEN'S HALL ORCHESTRA.

Only tried and familiar music was included in the programme of the New Year's Day Concert. The noteworthy point was that Sir Alexander Mackenzie conducted, and that the chief work performed was Tchaikovsky's 'Pathetic' Symphony, which he was the first to introduce into England, at a Philharmonic Concert given in 1894. Many readings of the Symphony have been heard in London since that occasion, but few in which a more impressive effect was obtained without recourse to exaggeration. Mr. Ben Davies sang Wagner excerpts, and Mr. Coleridge-Taylor's 'Onaway! awake, beloved.' The remainder of the programme consisted of works by Tchaikovsky and Wagner.

At the concert given on January 15, Mr. Henry J. Wood made his first appearance since his bereavement, and was accorded a reception that was intended to show how deeply the audience sympathised with him. That this expression of regard and sympathy took the form of applause that grated on all sensitive minds, merely illustrates the inadequacy and conventionality of the means of expression of feeling possible to audiences. The programme comprised seven pieces, and was too long both for the endurance and convenience of the audience. A newly-written overture to 'Everyman' (Walford Davies), which was conducted by the composer, was followed with profound attention. The significance, earnestness and consistency of its treatment mark it as one of the most mature works of its industrious composer. Concerto No. 24 in C minor for pianoforte, by Mozart, was beautifully played by M. Raoul Pugno. The work is not engrossingly interesting, and much the same may be said of Haydn's Symphony in E flat, known as the 'Philosopher.' Sibelius's 'Valse Triste' is evidently much liked by some listeners, but we imagine that this appreciation arises more from the touching character of the programme basis than from any exquisite treatment by the composer. Indeed the ideas are by no means exalting. Bach's vivid 'Brandenburg' Concerto No. 5, in D, for pianoforte, flute, violin and strings,

was a welcome relief. This was followed by no less a contrast than Debussy's prelude 'L'Après-midi d'un Faune,' in which piece the composer exemplifies so happily most of his well-known characteristics. The last piece was the symphonic poem for pianoforte and orchestra, 'Les Djinns,' by César Franck, and to many present this was the greatest attraction of the concert. It is a deeply interesting work of a composer whose claim to attention and fame is only now beginning to be conceded. It was finely performed by all concerned. M. Raoul Pugno was again the pianist, and again he displayed his duly restrained and controlled virtuosity.

LONDON SYMPHONY ORCHESTRA.

The concert given at the Queen's Hall on January 17 derived great interest from the fact that M. Wassili Safonoff was the conductor. It says much for the genius of this maestro that he was able to impart fresh attraction to Beethoven's 'Eroica' Symphony. The notable feature of Safonoff's interpretation was its grip and intensity. The slow movement especially was impressive. A novelty in the programme was a new Pianoforte concerto in D composed by Hans Huber, a Swiss musician, who is director of the Basle Music School. The new work did not make a very favourable impression. It contains some graceful and fanciful writing, especially in the opening Passacaglia movement; but on the whole there are seldom ideas that arrest the attention, and there is much that can only be described as weak and commonplace. Herr Lochbrunner, who was the soloist, displayed considerable technique, but his *forte* touch was hard and over-accented. Other items in the programme were Mozart's overture 'Il Seraglio' and Tchaikovsky's overture 'Romeo and Juliet.' The latter work was finely played. Its passion and colour stimulated M. Safonoff to display his powers at their best.

At the concert given in Covent Garden Theatre on January 23, an interesting novelty was produced—a Nocturne for orchestra, by Mr. Henry Coates. This proved to be a remarkably melodious and attractive composition, displaying originality and imagination, and under the skilful direction of M. Safonoff was so much to the liking of the audience that it was repeated.

THE GIRLS' SCHOOL MUSIC UNION.

At a meeting of the Girls' School Music Union, presided over by Dr. Somervell, held at the Notting Hill High School on January 15, Dr. H. P. Allen, of New College, Oxford, read a paper on 'Responsibility in choice of music.' There was a good attendance of members and friends, who followed Dr. Allen's remarks with acute professional interest. The lecturer addressed himself to the question mainly from the point of view of the teacher of the pianoforte, although he said he could not claim any very large acquaintance with the problems which such teachers had to face. But as an examiner in music he confessed that he was constantly confronted with this thought: 'How far are these students on the right road to become really intelligent musicians?' He admitted that a very large number of children who learn music ought never to touch a pianoforte, except, perhaps, to dust it; but that it was futile to prevent parents from considering their children born musicians, and impossible in most cases to tell with certainty that any given child had musical gifts until she had been taught for a considerable time. This made the teacher's task a particularly difficult one. Dr. Allen thought that the teacher's responsibility in the choice of music to be studied had not always been fully realised. He assumed that the main object in teaching music was to create musicians who, by their powers of interpretation and technique, were able to give pleasure to themselves and also to their hearers. He felt confident that those who could give themselves pleasure would always outnumber those who could give pleasure to others. In teaching, the important thing was to associate the sounds of the instrument with those of the voice, and to induce recognition by both eye and ear. The development of musical sense should have more attention than the learning of pieces. Dr. Allen said that there were five considerations affecting the choice of music:

(a) the ability of the performer; (b) the individual tastes of pupil and teacher; (c) parents; (d) examinations; and (e) concerts. Of these the first was the most important, and the impression of the teacher's taste must be strong. As to parents, if they quarrelled with the choice of music, he suggested that either the child should teach the parent, or the parent the child. He thought that Mozart's music formed as good a nucleus as any for the teacher's purpose. He also inclined towards the works of Couperin and Scarlatti. The inventions of Bach and Haydn's Sonatas were also of immense service. As regards class-singing he favoured unison songs and part-songs for equal voices, and he would make folk-song singing compulsory by law.

A short discussion followed, to which Dr. Somervell and several of the members contributed. A full report of Dr. Allen's paper is given in this month's *School Music Review*.

There was a reception in the evening at the School, when the guests were received by Miss Steele, head-mistress, and by Miss Mixer, the co-secretary of the Union. A programme of music, arranged by Mr. Walter Ford, was much enjoyed by those present.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, January 15, 1910.

On December 17 the Imperial Opera at last presented the long-expected reproduction of the 'Meistersinger.' The performance on the whole proved more enjoyable to the ear than satisfactory to the eye. Director von Weingartner had prepared the musical part of the production with great care. The parts were in the hands of the best artists, and by his refreshing tempi the conductor infused new life into the orchestra. On the other hand, scenery, costumes and stage management left much to be desired, to say nothing of their not being always in accordance with Wagner's own directions. Despite these shortcomings, the work met with an enthusiastic reception, and frequent repetitions are taking place before crowded houses.—The Volksoper has been very successful in the revival of an older work, viz., Halévy's 'Jüdin' (La juive). Herr Simon, the director of the institution, conducted an excellent performance of the music, and, in addition, the opera was staged brilliantly and in the right style. All the musical institutions are preparing festival performances in honour of the veteran composer, Karl Goldmark, whose eightieth birthday will occur on May 18. The Tonkünstler Orchester has already given a concert, at which Goldmark's Symphony in E flat, the Violin concerto, the 'Sakuntala' Overture, and excerpts from his operas were heard. The master, who was present in the directors' box, was the object of enthusiastic ovations.

A concert under the conductorship of Herr Schalk, at which many members of the Court and the aristocracy were present, took place in the Grosser Musikvereinsaal on January 12, for the benefit of the Tuberculosis Sanatorium 'Alland.' Paderewski (who kindly gave his services) came to Vienna specially for this concert. He played Beethoven's Pianoforte concerto in E flat, and afterwards gave as encores brilliant performances of pieces by Mendelssohn and Chopin. Another interesting feature of this concert was Beethoven's 'Kleine Messe' in C major (Op. 87), of which an excellent performance was given by the Singverein, the Philharmonic Orchestra and a solo quartet consisting of Mesdames Nordewier-Reddingius, Kraus-Osborne, and Messrs. Senius and Kraus.

The Gesellschaftskonzert on January 5 proved especially interesting, through the production of a valuable novelty—a large cantata in two parts, 'Aus dem Buehe Hiob'—by the Austrian composer, Herr Karl Prohaska, who with this work greatly enhanced his reputation. On the same evening the Portuguese violoncello virtuoso, Señor Pablo Casals, made a sensation with his playing. At his own concert, which followed shortly after, he showed himself to be a violoncellist of the very first rank, particularly by his playing of solo sonatas by Bach.

RICHARD VON PERGER.

MUSIC IN MELBOURNE.

On Friday, November 26, of last year, Madame Melba laid the foundation stone of the new Conservatorium of Music which is being erected by the Government of Victoria in the grounds of the University of Melbourne. For nine years the work of the Conservatorium, with its growing necessities and steadily-increasing number of students, has been carried on in the building which was formerly the National Museum. The new building, with a suitable concert hall, which, when completed, will have cost about £7,000, has been well designed to meet the developments of many years to come, and presents several features of interest, notably a new experiment in providing sound-proof walls. The Chancellor of the University (Sir John Madden, G.C.M.G.), in presiding at the ceremony, paid a very warm tribute to Madame Melba, who has so unreservedly offered advice and assistance to young singers during her short three months' holiday in Victoria. She has conducted a special class at the Conservatorium, at which students selected by the Director have had the privilege of regular instruction from the great singer, and that without fee, and the Chancellor, both on this occasion and later at the Town Hall concert, very happily expressed the great debt of gratitude which the Faculty of Music in the University owed to Victoria's distinguished daughter.

In his annual report to the University Council, the Ormond Professor of Music (Mr. Franklin Peterson) referred to the provision for a new Conservatorium, to the actual and official adoption of 'normal pitch' throughout the State, and the operations of the Act providing for the registration of teachers as the realisations of his three great ambitions as a servant of musical education in the State.

Normal pitch was adopted by the University and the Government two years ago, and all institutions under Government control—State Schools, Continuation Schools and Training Colleges—use it. The University Orchestra and also the Marshall-Hall Orchestra have complete sets of instruments specially provided by English manufacturers at normal pitch, and all the chief Secondary Schools and educational institutions, as well as private teachers, have agreed to conform to the standard.

The regulations for the registration of music teachers require, as the 'knowledge' qualification, Grade I. (Practical and Theoretical) of the Local Examinations or an approved examination equal in standard. Candidates must further attend approved classes in 'Pedagogics' and, finally, pass an examination conducted by three examiners approved by the Registration Board.

The annual concert of the University Conservatorium was given on Tuesday, December 14, before a crowded audience in the Town Hall.

London Concerts.

ROYAL CHORAL SOCIETY.

On January 3 the usual New Year performance of the 'Messiah' took place at the Royal Albert Hall. The performance presented no new features; the selection of choruses was that usually adopted, and Handel's original accompaniments were again used. The soloists were Miss Agnes Nicholls, Miss Gwladys Roberts, Mr. Lloyd Chandos and Mr. Watkin Mills. Berlioz's 'Faust' was revived for the concert given on January 20, and attracted and interested a fairly large audience. The work gave to the choir many opportunities for dramatic singing. The feature of the performance was Mr. George Henschel's singing in the part of Mephistopheles. The other soloists were Miss Perceval Allen as Margaret, Mr. Ben Davies as Faust, and Mr. Bertram Mills as Brander. Mr. H. L. Balfour was the organist and Sir Frederick Bridge conducted.

CHAMBER MUSIC.

The London Trio gave their third concert of the season at Aeolian Hall on January 11. The concerted works performed were Schubert's Trio in E flat (Op. 100) and Rubinstein's Trio in B flat, and the interpretations were as usual distinguished by fine unity and other qualities of

excellence. The members of the Trio appear in turn as soloists at these concerts; on this occasion the task of performing alone fell upon the pianist, Madame Amina Goodwin, who carried it out with ability. Songs were contributed by Miss Florence Shee.

At the music-meeting of the London Chamber Concert Association, which took place at Messrs. Novello's rooms on January 12, a programme of old music which fully maintained the interest of the series was brought forward, and successfully accomplished. The work of chief interest was a 'Sinfonia' in D minor by Friedemann Bach, laid out for two flutes, two violins, viola, violoncello and 'continuo.' As far as the concert gives could ascertain, it was performed on this occasion for the first time in London, as also were a String quartet in A by Michael Haydn; a Concerto in G (Op. 9, No. 1) by Charles Avison, scored for strings and 'continuo'; and a Sonata in E minor for two flutes by J. A. Hasse (Op. 1, No. 1). A Violoncello sonata by Veracini, a Harpsichord sonata by G. F. Doles, and a Quartet by Mozart for flute and strings, completed the programme. Miss Hannah Bryant played the harpsichord music with great skill, Messrs. Albert and Henry Fransella were able flautists, and Messrs. Bonarius, Wynn Reeves, Hobday and Such were the string players.

On January 22, Mr. Joseph Holbrooke inaugurated the ninth year of his series of British chamber concerts. A Pianoforte trio (No. 2, in G minor) by Mr. Jervis Read was introduced to the British public—as represented by an audience that failed to make even the Salle Erard look well filled. Perhaps Mr. Holbrooke's recent remorseless attack on deadheads has pained those useful members of the concert-going public. It is to be hoped that the outcome will be frequent performance in a larger arena, for the work was well received and was thoroughly deserving of its success. It is designed in one movement, and exhibits a command of form, effective scoring and harmonic resource. The other concerted works performed were a Pianoforte quartet (No. 2, in G minor) by Mr. R. H. Walthew, and Mr. Holbrooke's 'third and last' Pianoforte quintet (Op. 45). The executants were Mr. Walthew and Mr. Holbrooke (pianoforte), Mr. John Saunders and Mr. Charles Woodhouse (violin), Mr. Ernest Yonge (viola), Mr. Jean Preuveeners and Mr. Charles Crabbe (violoncello). English songs were given by Miss Effie Martyn. Whether Mr. Holbrooke would class this lady as a vocalist or a singer we are unaware, but to us at least she is both.

The Bechstein Hall was too small to accommodate all who came, on January 20, to hear Madame Kirkby Lunn give her recital, announced as her only one this season. Though seldom heard as a *lieder* singer, Madame Kirkby Lunn attains as high a standard in this capacity as in her better-known operatic rôles. Her programme was varied, and included a group of modern English songs, of which one of the most successful came from the pen of Mr. Percy Pitt, who was the accompanist.

On January 18 the Central London Choral and Orchestral Society gave a concert in St. James's Hall, under the skilful guidance of Mr. David Thomas. Elgar's choral suite 'From the Bavarian Highlands' and a concert version of German's 'A Princess of Kensington' were the chief works in a well-chosen popular programme. Both chorus and orchestra contributed to the success of the performances. The instrumentalists were heard alone in Godard's 'Kermesse' and Eilenburg's 'Coronation march.' The solo singers were Miss Elsie Short and Mr. Gwilym Richards.

The Railway Clearing-house Musical Society (male-voice and orchestral), which has been recently formed, successfully held its first concert at St. James's Hall on January 4. The male-voice portion of the programme was given with excellent tone and expression. Among the orchestral items was Schubert's 'Unfinished' symphony. The concerted items were acceptably interspersed with solos. Mr. T. Smith was the conductor.

A concert in aid of the St. John's College (Cambridge) Mission to Walworth was given at Kensington Town Hall on January 11. Mr. C. B. Rootham, who is organist of the College, contributed two compositions to the programme. The one was a pleasantly-written String quintet, played under the leadership of Miss Marion Scott; the other, a setting of Scott's 'Coronach' for baritone solo and male chorus, sung by Mr. Robert Chignell and members of the College Choir and Musical Society. The following madrigals and part-songs were performed: 'Lullaby' (Byrd), 'Sir Patrick Spens' (Pearsall), 'Come, pretty wag' (Parry), and 'The Fairies' (Stanford). Miss Hilda Marchand (vocalist), Mr. E. P. Taylor (pianist) and a male-voice quartet also took part.

The vocal class at Walthamstow connected with the Essex County Council, gave a musical evening at the Technical Institute on January 15, under the conductorship of Dr. W. Lemare, when the programme included the following part-music: 'The village choristers' (Moscheles); 'The whispering leaves' (W. Lemare); 'The country dance,' 'The Pedlar,' 'The commotion of love' and 'Come, all ye lads and lasses,' all from H. Lane Wilson's cycle 'Flora's holiday.' These were interspersed with numerous vocal and pianoforte solos.

Music in the Provinces.

BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

For the first time within recollection there was a concert in our Town Hall on the first of January. The concert was given by the Birmingham Symphony Orchestra, conducted by Mr. Arthur W. Payne, who has already on former occasions officiated in a similar capacity. The programme was distinctly of a popular character, and comprised the overtures 'William Tell' and '1812,' Moszkowsky's Suite 'From Foreign Parts,' Rachmaninoff's 'Prelude,' excellently orchestrated, Saint-Saëns's 'Rouet d'Omphale,' and Sullivan's 'Graceful Dance and March' from the incidental music to 'Henry VIII.' These excerpts were interpreted in a thoroughly characteristic manner and were admirable in execution. Miss Tilly Richards, the possessor of a pleasing mezzo-soprano voice of sympathetic timbre, made her début here on this occasion, creating a favourable impression. Mr. Jesse Hackett gave a brilliant and telling delivery of 'Sound an alarm.'

The Birmingham Amateur Opera Society, who have rendered such excellent service in the past, were once more associated with the annual conversation of the Midland Institute, and gave in the large Lecture Theatre of that institution, on January 10, 11, 12, 13, and 14, capital performances of Gilbert and Sullivan's 'The Yeomen of the Guard,' under Mr. Franklyn Mountford's conductorship. Chorus and orchestra, which are always a feature of these representations, were again excellent. The efficient cast of principals included Mesdames C. O. Whitfield, May Ford and Beatrice Kendall, Messrs. Percy Taunton, Harry Burman, Frank Titterton, H. H. Monckton, and E. Hastings Grainger.

A concert of special interest was given in the Windsor Room of the Grand Hotel, on January 11, by Miss Violet Banks, the object being to introduce some new artists to a local audience, namely, Miss Carmen Hill, and Miss Fanny Everleigh (violinist), Mr. Hubert Bath not only officiating as accompanist and solo pianist, but also figuring as composer. Miss Carmen Hill gave a most impressive and sympathetic rendering of Schubert's 'Du bist die Ruh.' Miss Everleigh, who is a pupil of Emile Sauret, plays like an artist in the true sense of the word. Mr. Hubert Bath, who is already well known here as the accompanist to the Theatre Royal Promenade Concerts, had arduous duties to perform, and was excellent in each capacity.

The third Harrison Concert took place in the Town Hall on January 17, the chief interest being centred in the first rendering in the Midlands of Liza Lehmann's musical brochure, 'Nonsense Songs,' given by Miss Bessie Mark,

Miss Maud Wright, Mr. Walter Hyde, and Mr. Thorpe Bates. Pianoforte and violin solos were respectively rendered by Miss Edie Marr and Miss Margery Bentwich.

A correction.—With reference to some comments made in our issue of November, 1909 (p. 736, col. 1), as to the organ in the Birmingham Town Hall being tuned to the high pitch, Mr. C. W. Perkins informs us that the pitch of the organ has been for some years and still is A 439.

BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' Night of the Bristol Madrigal Society was held on January 13 at the Victoria Rooms. A few additional members have joined the choir during the year, the singers now numbering 116, most of whom were present. An excellent programme was performed, including some of the fine madrigals of the Elizabethan period, compositions by Pearsall (one of the earliest members of the Society) and part-songs by Mendelssohn. There was one piece which had not previously been given by the choir, viz., 'Tuneful bells,' by Dr. Charles Wood, and it was well received. The contributions which were repeated in compliance with the desire of the audience were 'Matona, lovely maiden' (O. Lassus), 'Weary wind of the west' (Elgar), 'Sir Patrick Spens' (Pearsall), and 'Lullaby of life' (Leslie). Under the capable direction of Mr. D. W. Rootham fine interpretations were given of the different specimens of part-music, the light and shade being most effective. There was a large attendance, among those present being Mr. Oscar Street, hon. secretary of the Madrigal Society, London.

DEVON.

(FROM OUR OWN CORRESPONDENT.)

In spite of the formal disbandment of the Plymouth Guildhall Choir, Mr. H. Moreton, conductor, was able to reassemble with very few exceptions all the former members for a performance, on December 29, of the 'Messiah,' in aid of funds for the unemployed. The singing of the chorus was so fine as to draw forth many expressions of regret, public and personal, that so great an acquisition to the town should be allowed to pass away. The band, led by Mr. John Pardew, and the soloists—Miss Emily Breare, Miss Louise Sims, Messrs. Albert Collings and Joseph Farrington—all gave their services, and over £80 was realised.

It is encouraging to note that a new choral society has been formed at Brixham, a North Devon fishing village, with the unusual feature of a lady conductor, Mrs. Clarke having been elected to the post.

At their second concert this season, at Torquay, on January 20, the Haydn String Quartet (Mr. H. Croker, leader) played Beethoven's Op. 59, No. 1, and Mendelssohn's Op. 44, No. 1. Miss Louise Sims was the vocalist.

EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the sixth of Messrs. Paterson's Orchestral concerts, given in the McEwan Hall on December 20, Dr. Richter conducted splendid performances of Beethoven's 'Eroica' Symphony, the Prelude to Wagner's 'Lohengrin,' Cherubini's 'Anacréon' Overture and pieces by Bach, Cornelius and Dvorák.

At the seventh concert, on December 27, Dr. Cowen conducting, the programme included the Prelude to 'Parsifal' and works by Mozart, Bach, and Debussy. M. Jean Gerardy gave a masterly rendering of Saint-Saëns's Violoncello concerto in A minor, and later, accompanied by Mr. Scott Jupp, he delighted the audience by his playing of Schumann's 'Abendlied' and Popper's 'Hungarian Rhapsody.' The eighth concert, on January 10, was conducted by Mr. Henri Verbruggen. The chief orchestral item on the programme was Brahms's Symphony No. 2 in D, which was beautifully played. The vocalist was Mlle. Antonia Dolores, who was very successful in her singing of compositions by Rossini, Massenet, Purcell and others.

Dr. Cowen conducted the ninth concert, on January 17, at which Beethoven's somewhat rarely heard Symphony in F (No. 8) was performed. M. Raoul Pugno played superbly the solo part of Saint-Saëns's Pianoforte concerto in C minor, and later, some Chopin pieces to which he had to concede a double encore.

A remarkably fine performance of 'The Messiah' was given in the McEwan Hall, on December 25, by Mr. Moonie's choir, who sang, as usual, with great verve and brilliancy.

The Choral Union gave their annual performance of 'The Messiah' in the Music Hall on New Year's Day, and the large body of singers, under the able direction of Mr. T. H. Collinson, sang with all their accustomed fine quality and solidity of tone.

During the Christmas season performances of 'The Messiah' were also given by the Leith Choral Society, and by many of the church choirs in the city.

Mr. W. B. Moonie, a young local musician (Bucher Scholar of Edinburgh University, 1905-1908) gave a well-attended concert in the Freemasons' Hall on January 18. The programme was devoted to compositions from his own pen, and comprised pieces for string orchestra, solos for pianoforte and for violoncello, and songs. In each item the qualities of refinement and melodiousness were noticeable features, and with greater experience in his art Mr. Moonie ought to go far. The amount of promise and real talent displayed in the works performed won for him a most encouraging reception, and his future career will be watched with interest. Mr. Moonie was assisted by Miss Chrissie Macdiarmid, Mr. George Campbell (vocalists), Miss Berta Tait (solo pianist), Mr. David Millar-Craig (solo violoncellist), and an orchestra led by Mr. Colin Mackenzie. The composer, besides acting as conductor and accompanist, played two pianoforte solos, a 'Highland Melody' and a 'Réverie,' the latter of which he had to repeat.

Artistically accompanied by Miss Marguerite Bruel at the pianoforte, Miss Agnes Copeland gave a violin recital in the Freemasons' Hall on January 19. The programme was of a varied and high-class nature. Some of the pieces chosen contained great technical difficulties, but throughout the recital Miss Copeland showed herself more than equal to her task. Conspicuously successful in all her efforts, perhaps the greatest result was achieved in an exceptionally fine performance of Bach's 'Chaconne.'

GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the sixth Classical Concert on December 21, Dr. Hans Richter conducted the Scottish Orchestra in a noble performance of the 'Eroica' Symphony, and at the seventh concert on December 28, M. Jean Gerardy was soloist, taking part in Saint-Saëns's Concerto for violoncello and orchestra. The New Year's music began with the time-honoured performance of 'The Messiah' by the Choral Union on January 1, when Dr. Coward secured, as usual, a strikingly fine rendering. Performances of 'The Messiah' were also given by the Choral Union on January 13, and the Young Men's Christian Association Choral Institute on January 4; also by the Kilmarnock Choral Union and by the Coatbridge Choral Union.

The Pollokshields Philharmonic Society, which is doing much for the cause of high-class choral music in the city, gave a very successful performance of Sullivan's 'The Golden Legend' and Coleridge-Taylor's 'The Death of Minnehaha' on January 6. Mr. John Cullen, the able conductor of the Society, had evidently bestowed great pains in the preparation of the choruses, and the tone, attack, phrasing, and expression were worthy of high praise. The accompaniments were finely played by the Scottish Orchestra, and a highly-capable quintet of solo vocalists—Misses Edith Evans and Doris Woodall, and Messrs. John Harrison, Charles Victor, and Hugh Mitchell—performed their part with much acceptance.

At the ninth Classical Concert on January 4, Dr. Cowen conducted the Scottish Orchestra, and Mr. Henri Verbruggen, as solo violinist, gave a powerful rendering of Beethoven's Violin concerto. The programme also included two novelties—Tchaikovsky's symphonic fantasia

'The Tempest' and Strauss's 'Fest Marsch.' Madame Kirkby Lunn was solo vocalist. Mr. Henri Verbruggen officiated as conductor at the tenth Classical Concert on January 11, and we have to record one of the finest performances given by the Scottish Orchestra this season. This was notably the case in the overture to 'Der Freischütz' and in Brahms's second Symphony in D, and scarcely less so in numbers by Sibelius, Debussy and Berlioz. By this performance Mr. Verbruggen, who had memorized his programme, has greatly enhanced his reputation as an orchestral conductor of distinction. Miss Antonia Dolores, as soloist, sang numbers by Mozart and Purcell with much charm.

At his third Chamber Concert on January 17, Mr. A. M. Henderson was associated with Miss Bessie Spence in a very musicianly interpretation of pianoforte and violin Sonatas by Mozart (No. 6, in G major) and Grieg (C minor, Op. 45). The programme was varied by Miss Jean Watson's artistic rendering of songs by Schumann, Debussy, Strauss, and Cornelius.

The outstanding feature of the eleventh Classical Concert, on January 18, was M. Raoul Pugno's finished performance of Saint-Saëns's fourth Pianoforte concerto in C minor, in which the distinguished pianist was ably supported by the Scottish Orchestra. The purely orchestral numbers on the programme were Brahms's 'Tragic' overture, Beethoven's eighth Symphony, and a first performance here of Paul Dukas's Scherzo for orchestra, 'L'Apprenti Sorcier.'

During the month quite attractive programmes have been given at the Saturday Popular concerts, among the novelties presented being a selection from Lalo's 'Narmouna,' and Walford Davies's 'Melody' for strings and organ. Among the solo vocalists have been Miss Antonia Dolores and Messrs. William Green and Frederic Austin. Mr. Frederic Siegl, the deputy leader of the Scottish Orchestra, made a highly successful appearance as solo violinist in Vieuxtemps' Ballade and Polonaise for violin and orchestra.

LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first two parts of Bach's 'Christmas Oratorio,' given here for the first time, with Mendelssohn's 'Lobgesang,' formed the programme of the Philharmonic Society's concert on December 21. Mendelssohn's beautiful music, with its glowing orchestration, was heard in effective contrast with the austere grandeur of Bach, and the performance of both works under Dr. Cowen's direction was adequate in all respects. The solos were excellently sustained by Miss Perceval Allen, Madame Edna Thornton, Mr. John Harrison, and Mr. Hamilton Earle. In the duet 'I waited for the Lord,' a young local soprano, Miss Edina Thraves, had an opportunity of which she fully availed herself.

An item of unusual interest in the programme of the New Year's concert of the Philharmonic Society, on January 11, was César Franck's symphonic poem 'Les Djinns,' for orchestra and pianoforte. This work of the gifted Belgian, whose writings may be regarded as the centre and fountain of the revival of French music, made a highly favourable impression here, when heard for the first time. The music is weirdly descriptive of the lines of Victor Hugo which serve as its programme. It is full of imagination and colour. In the clever hands of M. Raoul Pugno it goes without saying that the obligato pianoforte part was played with remarkable skill. The eminent French pianist was also heard delightfully in Mozart's Pianoforte concerto in E flat major (K. 271), one feature of which is the interpolated Minuet which strangely occurs in the Finale. Other features of this successful concert included Tchaikovsky's Fantasia 'The Tempest' (Op. 18), and Cowen's cleverly-written Overture 'The Butterfly's Ball.' The chorus sang Berlioz's 'Farewell of the Shepherds,' and Madame Kirkby Lunn was the vocalist.

A gratifying result of the encouragement given to local composers by the Liverpool Church Choir Association, who at their recent festival performed a work recommended by Sir Charles Stanford, viz., Mr. Edward Watson's anthem, 'Sing we merrily,' is the forthcoming performance of that work by the Philharmonic Society on February 22, for which occasion the composer has written orchestral parts. The compliment thus paid by the premier Society is

all the more noteworthy by reason of a departure from the conservative policy which usually obtains with regard to new works. In the present instance the Society's prompt recognition of local merit is as deserved as it is stimulating to others.

Two compositions aroused special interest in the programme of the Symphony Orchestra's Concert on January 18. These were Mr. Granville Bantock's Comedy Overture 'The Pierrot of the Minute,' a cleverly descriptive piece in lighter vein, and Rachmaninoff's second Pianoforte concerto in C minor, Op. 18, in which the solo part was played by Miss Myrta Stubbs. In this Concerto, which is hardly to be accounted a great work, she showed fine spirit and dexterity as well as musical feeling. Miss Emily Breare sang with great charm in Liszt's melodious descriptive song 'The Loreley.' Mr. Akeroyd conducted interesting performances of Berlioz's 'Carnaval Romain' overture and Dvorák's 'From the New World.'

At the third Schiever Quartet concert, on January 22, a further instalment of four Beethoven quartets was played, including the C minor (Op. 18), G major (Op. 18), F minor (Op. 95), and F major (Op. 135).

A new and important musical organization has arisen in the Oxtou and Cloughton Orchestral Society. Conducted by Mr. J. E. Matthews, the first concert was given on January 22, when the orchestra played Schubert's B minor Symphony, overture 'Iphigenia en Aulis' (Gluck) and Beethoven's Pianoforte concerto No. 3 (C minor), in which Dr. Stanley Dale sustained the solo part. The vocalist was Mr. A. Sergiades.

MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Not even the stress and tumult of a fierce political campaign has been able to silence the voice of music in our midst. The Free Trade Hall, and other public rooms, have resounded to the solemn strains of Ebenezer Elliott's 'When wilt Thou save the people,' our pulses were quickened by the stirring 'Land Song,' or the hymns of faith and freedom chanted to such inspiring tunes as 'The March of the Men of Harlech' by male-voice choirs several thousands strong. Even in election week the attendance at Hallé's showed little falling off. After the recess, Dr. Richter and his forces played a programme on January 6 which included three novelties for Manchester concert-goers, and most important of these was Bach's sixth Concerto, commissioned by the Margrave of Brandenburg for his private band, arranged for viole, violoncelli, and contrabassi: each divisi. The hearer experienced many fresh thrills—the sense of the multitudinous in sound—and the rich, warm string tone (without the violins) gave the impression of a huge body of tenor and bass voices. Richter, conducting Bach, Beethoven or Wagner, is like the old war-steed hearing the bugle call, and the reception afforded this old-world novelty must have gladdened the conductor's heart. Mr. Ernest Schelling, pupil of Paderewski, who has played under Dr. Richter in London, brought a 'Fantastic Suite,' already given by him with Mengelberg at Amsterdam, and by the Boston and New York Symphony Orchestras. The orchestral instrumentalists are treated as so many virtuosi players in this composition for pianoforte and orchestra. Its diabolical cleverness and sparkling effervescence introduced a new note of colour into our musical experiences here; both conductor and composer-pianist had worked hard at its preparation, and the audience was genuinely enthusiastic. An ultra-modern of Mr. Schelling's type can have little in common with Schumann's Pianoforte concerto, given at this concert, and it is significant of the tastes of the pianoforte players visiting Manchester, that this concerto had not figured in a Hallé programme for quite ten years, and then was played by Rosenthal. Tchaikovsky's 'Tempest' poem had never been done in Manchester prior to January 6, but, apart from the wonderful suggestion of the 'light and sound and darkness of the sea' in the opening and closing sections, it did not succeed in conveying any powerful impressions.

An unusual departure from the practice observed at the Hallé Concerts, at any rate since the founder's death, was

the performance by Mr. John Coates, on January 13, of two groups of modern *lieder*, both German and British, revealing the singer in quite a new light to Manchester audiences, and incidentally leading to the inclusion of more examples of modern creative art in one programme than at any concert for some years past. Mr. Coates sang everything with consummate art, and the experiment was generally voted most successful. Mr. R. J. Forbes once again proved worthy of the responsibilities entrusted to his care in the accompaniments.

The performance of 'Elijah' at the succeeding concert merely calls for mention. Miss Esta d'Argo, Miss Phyllis Lett, Mr. Webster Millar and Mr. Dalton Baker were a new quartet of soloists in this work, if not to Manchester, certainly to these concerts.

For some time past there have been expressions of opinion, both in the Press and in private circles, that if the choral concerts of the Hallé series could have some of that exceedingly careful preparation which characterizes the work of the bodies singing choral miniatures, we should get worthier performances of the master-works of choral literature than have been experienced of late years. A section of the Hallé Choir sang at a recent Gentlemen's Concert, under Mr. Henry J. Wood, Rossini's 'Stabat Mater' and Haydn's 'Spring.' No doubt there were some who wished that Mr. Wood's energies might have been utilised to better purpose in giving at this concert of Manchester's oldest musical institution some of the numerous chamber-choral works with which this centre is unacquainted, and to progressives the regret is quite natural. Still, it was known that Mr. Wood had expended exceptional pains upon the preparation of these works, taking personally three choir rehearsals, in addition to those with the chorus-master, Mr. R. H. Wilson, with results that in one way amply justified those who have contended that, if the works on the lowlier plane of choral miniatures are worth the keen preparation undoubtedly bestowed upon them, then works of greater dimensions ought to receive at least the same care. Our smaller choirs are continually raising the standard, and the larger ones cannot afford to lag behind.

The first Saturday Promenade Concert of the year brought Mr. R. J. Forbes into prominence in Saint-Saëns's 'Africa' poem for pianoforte and orchestra, that brilliant and resourceful work so essentially French in its origin. Elgar's second 'Wand of youth' suite was so successful that the last movement was repeated. The eighth concert was devoted to Tchaikovsky's works, the vocalists this month having been Madame Sadler-Fogg and Mr. Charles Tree.

Mr. Carl Fuchs, who controls the musical destinies of the Schiller-Anstalt, introduced a young English pianist, Mr. Roger Thynne, a student from Munich, who played Beethoven's A flat Sonata and, with Mr. Fuchs, Grieg's Violoncello sonata. Mr. Thynne's fluent style was well suited to Debussy's first 'Arabesque' and Liszt's D flat Study. Miss Lillie Wormald, one of the first-fruits of the Royal Manchester College of Music, now a member of the staff where once a student, sang ten songs in French, German, Italian, Scandinavian and English. Her distinguishing characteristic is art, rather than heart, and in her own class of song she takes high rank.

It will be remembered that Granville Bantock's Suite, first performed at the last Hereford festival, was based on the old English incidental music which he had composed last winter for the Manchester Gaiety Theatre's production of 'The knight of the burning pestle.' For the current revival of 'Much ado about nothing,' Professor Bantock has written an overture based on John Bull's 'The king's hunt,' and the Pavane, Galiardo and Lavolta, so beautifully danced by Madge Atkinson, Hilda Davies and Mercy Manners, have been arranged from the works of William Byrd. The music for the entr'actes and between the scenes has been selected and arranged by Dr. Henry Watson, and is entirely of the old English madrigalian school.

The Blackburn St. Cecilia Choral Society and the Preston Choral Society have been under the guidance of Dr. E. C. Bairstow for two seasons, and their close contiguity makes possible a form of co-operation worthy of emulation in other centres of similar convenience of situation. Last season the two Societies jointly engaged the Hallé band and distinguished soloists for two successive evenings, for the performance of Elgar's 'The Kingdom,' the Preston choir

helping Blackburn and *vice versa*. Societies of limited means can only tackle the production of modern choral works on these lines: alone it were impossible, but hand in hand the difficulties vanish. This season Berlioz's 'Faust,' never heard in Lancashire outside Manchester or Liverpool, will be performed in this co-operative manner.

The Accrington Chamber Concerts which, in the seventeenth season, will reach the fiftieth concert, are a fair example of the work which is going on quite unostentatiously in many parts of the industrial North Country, in centres which are not usually linked in the average musician's mind with high-class music. Accringtonians have in the past generously assisted and encouraged deserving native ability by helping young students to college, and the first concert of the current season was given by seven students, past or present, of the Royal Manchester College of Music. On January 28, Mr. Naum Blinder, Mr. J. H. Foulds, Mr. Alwyne Browne, and the sisters Edith and Helena McCullagh, were the performers.

The Oldham Amateur Orchestral Society has recently celebrated its jubilee. Like many other Societies of this sort in Lancashire, it started in quite humble fashion, only eleven persons being present at its first rehearsal, four of that number, happily, being still active members. Until quite recently the conductorship had been in the family of Lawton, father and son discharging these important duties, the son passing from accompanist to the conductor's desk. In 1905 Mr. Frederic Dawson came to assist Mr. William Lawton by conducting a pianoforte concerto, and since that time his interest in the Society has developed to such an extent that now his time and talents are devoted weekly to this fine work. Oldham, like other Lancashire towns, has had a succession of able, public-spirited men (and women), who have done fine service in the cause of music. The first President was Mr. Peter Brooks. Later, Mr. Charles E. Lees and Mr. Sam R. Platt, both heads of great machinery firms in the town, filled this important office. After Mr. Sam Platt's death, Mrs. Charles E. Lees accepted office as President, and still exercises the same beneficent influence as did her late husband, furthering the Society's best interests in every imaginable way. Mrs. Charles Lee's munificence is not limited to Oldham; the authorities of the Royal Manchester College of Music also enjoy her sympathetic assistance. About fifty friends and subscribers of this Orchestral Society have helped in the laudable effort of forming a library of orchestral music. That the committee are not unmindful of the efforts of the great ones of the past for the social and moral uplifting of the people, is shown on the programme of this jubilee celebration concert, which bears the arms of Hugh Oldham, Bishop of Exeter, of pious memory in South-East Lancashire, for he founded that great public school, the Manchester Grammar School.

NEWCASTLE.

(FROM OUR OWN CORRESPONDENT.)

A programme of British music (ancient and modern) was presented at the third concert of the Classical Concert Society on January 6. A sonata by Daniel Purcell and a manuscript 'Chacony' by Henry Purcell, a delightful, short string quartet by Charles Wesley and a Concerto for strings and pianoforte by an old Newcastle worthy, Charles Avison, were selected to represent old music. A long and somewhat dry trio for English horn, violin and pianoforte, by D. F. Tovey, a Phantasie for string quartet, by Frank Bridge, and a charming Pianoforte trio by the late W. Y. Hurlstone, formed the modern section. The artists were Mr. H. Bonarius, Mr. H. W. Reeves (violin), Mr. A. Hobday (viola), Mr. C. Such (violinello), Mr. E. Dubrucq (English horn), and Mr. N. Swanson (pianoforte).

The Glee and Madrigal Society gave a number of familiar glees, under the conductorship of Mr. J. R. Liddell, on January 18. The same evening Mozart's Clarinet quintet and Schubert's Octet received musically interpretations from members of the Queen's Hall Orchestra at a concert of the Chamber Music Society. Mr. and Mrs. Henry J. Wood were also originally engaged to appear.

YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

This is always a barren time for music here, but this year it has been even more so than usual, for, since the customary outbreak of 'Messiahs' just before Christmas, and of pantomime after it, people have been far too busy electioneering to take much interest in music—though the art which 'soothes the savage breast' ought certainly to be of exceptional value at a political crisis. In the last week of the old year the Carl Rosa Company visited Halifax, and gave a programme which deserves record for its enterprise. During the week they produced eight different operas: not only such hackneyed ones as 'Faust,' 'Carmen,' 'Trovatore,' and 'Tannhäuser,' but Nicolai's 'Merry Wives of Windsor,' 'Figaro,' Verdi's 'Forza del Destino,' and 'Tristan'—the last with Madame Gleeson-White in the title-rôle. Such a record ought not to be so remarkable as it is for a town of over a hundred thousand inhabitants, but in the present haphazard condition of operatic affairs in this country it is worth recording.

On New Year's Day the Leeds Municipal Concert was given up almost entirely to Wagner, the programme including the 'Siegfried' Idyll, the 'Rienzi,' 'Faust' and 'Meistersinger' overtures, and the 'Huldigungsmarsch,' together with Schubert's 'Unfinished' Symphony—music in which the Leeds Symphony Orchestra, under Mr. Fricker's direction, can give a good account of itself. The programme of the Hull Symphony Orchestra on January 5 included a Haydn Symphony and Cowen's piquant 'Language of flowers' suite, as well as some other examples of light orchestral music. Mr. Arthur Wallerstein conducted on this occasion, as at the concert on January 19, when Beethoven's second Symphony, the 'Finlandia' of Sibelius, and a Suite from Rubinstein's 'Feramors' formed the programme.

At the Bradford Subscription Concert on January 14, Miss Marie Hall was among the artists who took part in a programme which, if 'miscellaneous,' was not in any respect inartistic. The pianist was the youthful Lengyel von Bagota, whose advance in his art, symbolised by his promotion to trousers, was shown in a really artistic performance of pieces as exacting as Bach's Chromatic Fantasia and Fugue, and Chopin's F minor Fantasia. M. Gerardy's perfect art was displayed in Boellmann's Symphonic Variations for the violoncello, and the vocalist was Miss Agnes Christa. At the Leeds Musical Evening on January 11, Mr. Edgar Haddock, one of the concert-givers, was the violinist, and, with Mr. Sigmund Oppenheim as pianist, set a good example by giving a Beethoven violin sonata other than the 'Kreutzer'—the beautiful work in G (Op. 30). On January 19 one of the excellent chamber concerts of the Rasch String Quartet took place at Leeds, Beethoven's late Quartet in B flat (Op. 130), the unfinished quartet of Grieg, and that curious conceit, the set of variations on a Volkslied by ten different Russian composers, forming the programme.

Foreign Notes.

ANTWERP.

At the French Theatre the first performance of Henri Favier's opera founded on Maeterlinck's 'Monna Vanna' took place with great success before a crowded audience. At the same place Charpentier's 'Louise' was also recently revived. The Flemish Theatre produced a new opera, 'Rosemarijnje,' by A. van Oosten, to the libretto of R. Verhulst.

BARCELONA.

Wagner's 'Tristan und Isolde' opened the season at the Liceo Theatre with great success. The work was conducted by Herr Franz Beidler, and the title-parts were in the hands of Señor Vinas and Señora Gagliardi.

BARMEN.

The Allgemeiner Konzertverein gave Handel's seldom-heard 'Belshazzar' in a new and effective version by Musikdirektor C. Hopfe. The work, which was excellently performed, created a deep impression. Of the soloists

Mr. John Coates in the part of Belshazzar particularly distinguished himself, and the *Allgemeine Musikzeitung* says that the artistic feeling and technical perfection he displayed, created the wish that so excellent an artist might be heard more frequently in Germany.

BERLIN.

The Königliche Kapelle, conducted by Dr. Richard Strauss, produced a new Symphony by Count Bolko von Hochberg, and at the fifth Philharmonic Concert Professor Nikisch introduced new orchestral Variations by Wilhelm Berger. —At his orchestral concert Professor Xaver Scharwenka conducted excerpts from his opera 'Mataswinta,' and also produced a new Pianoforte concerto of his own composition. —The Singakademie (conductor, Professor Georg Schumann) gave a few days before Christmas its usual excellent performance of Bach's 'Christmas Oratorio.' —Verdi's 'Requiem,' under Oscar Fried's inspired baton, made a deep impression upon the audience of the Gesellschaft der Musikfreunde. —At the concert of the Professor Anna Schulz-Asten Ladies' Choir, well-nigh ideal performances were given of some of Brahms's most beautiful part-songs, among them the Songs with two horns and harp (Op. 27), the wonderful canon 'Einförmig ist der Liebe Gram,' the 'Ave Maria,' and the 13th Psalm. —An unusually interesting programme was submitted by the Kammermusikverein der Kgl. Kapelle. The scheme included, besides Mozart's Divertimento in B flat for two violins, viola, bass and two horns (Köchel No. 287), the new Quintet for pianoforte, violin, violoncello, clarinet and horn by Robert Kahn, Saint-Saëns's Septet with trumpet, and the highly interesting Sérénade Mauresque for twelve instruments (double quintet of wind and string instruments and two horns) by Elgar. *Die Musik* expresses the opinion that this piquant piece cannot be too highly recommended for such popular concerts. —At other concerts several new chamber music compositions were heard, such as Karg-Elert's Sonata for pianoforte and violoncello, and a new Violin sonata (Op. 33) by Noren. Some interesting modern and antique French pianoforte music (from François Couperin to Debussy) was played by Mlle. Marie Dubois, and of other pianoforte novelties lately heard, Dohnányi's 'Humoresken in Form einer Suite' (Op. 17), a Suite by Paul Ertel, Hugo Kaun's 'Passacaglia' for two pianofortes and a Prelude by Blanchet, deserve special mention.

BREMEN.

Three novelties (in Bremen), viz., Brahms's beautiful Orchestral Serenade (Op. 11), Hugo Wolf's 'Italian' Serenade, and the seventh Symphony by Bruckner, were recently introduced by Herr Ernst Wendel, the new conductor at the Philharmonic concerts.

BÜCKEBURG.

At the fourth Symphony Concert (conducted by Professor Sahla), Granville Bantock's overture 'The Pierrot of the Minute' made a very favourable impression. At the Chamber Music Concerts, Sibelius's String quartet in D minor (Op. 56) (*Voces intimæ*) was heard with great interest.

BUDA-PESTH.

Two interesting novelties, viz., Elgar's Symphony, and a suite, 'Pelleas et Mélisande,' by Debussy, figured on the programme of the first Philharmonic concert.

CHARLOTTENBURG.

The programmes of the Historical Concerts given by the Charlottenburger Musikfreunde (conductor, Gustav Lenzewski) contained among others the following interesting old works: 'Brochette musicale,' by Johann Hermann Schein, Sonata à 4, by J. J. Fasch, Trio in B flat, for flute, violin and violoncello (with figured bass), by J. Mysliwecek, Toccata for organ, by G. Muffat, Fantasia No. 6, by Orlando Gibbons, and songs by Dufay, A. de la Hale and Carissimi.

COLOGNE.

The Municipal Theatre recently produced a one-act opera 'Der alte Aar,' by Raoul Günzbourg. On January 4 the first performance in Germany of Gabriel Pierné's 'Die Kinder zu Bethléhem' (Les enfants à Bethléem) took place at the

sixth Gurzenich concert in the presence of the composer. The work, which is laid out for soli, chorus, children's chorus (250 school girls and 80 boys from the Domchor took part in the performance), and orchestra, proved very interesting, and obtained an excellent reception.

COPENHAGEN.

On January 15, Wagner's 'Meistersinger' was again revived at the Theatre Royal, and received an excellent rendering under the musical direction of Herr Frederik Rung, with Messrs. Cornelius and Nissen as Walther von Stolzing and Hans Sachs respectively.

DRESDEN.

Two one-act operas, viz., Leo Blech's 'Versiegelt' and 'Der Wanderer' (Il Viandante), by Enrico Bossi, were given for the first time at the Royal Opera House. The work of Bossi contains many noble thoughts, but is handicapped by its undramatic libretto. —The second Hoftheaterconcert was devoted to works of Brahms (whose compositions during the master's lifetime were much neglected in Dresden). The programme included the 'Tragic' overture, the second Symphony in D major, and the Pianoforte concerto in B flat, performed for the first time at these concerts. It was excellently played by Herr Arthur Schnabe. A new Symphony in F minor by Hermann Zilcher had a good reception at the third concert, the programme of which also contained César Franck's D minor Symphony.

ELBERFELD.

On December 11 the Elberfelder Konzertgesellschaft gave the first complete performance in Germany of 'Eine Messe des Lebens,' by the English composer, Frederick Delius. According to the *Allgemeine Musikzeitung*, the work is full of new and exquisite beauty. The performance, under the conductorship of Dr. Haym, did full justice to this extraordinary composition.

FRANKFORT.

Eugen d'Albert's new opera 'Izevl' had a very good reception on its première at the Opera House. —The Cäcilienverein, conducted by Herr Willem Mengelberg, gave a most excellent performance of Handel's oratorio 'Judas Maccabæus.'

GRONINGEN.

On December 21, the Choral Society 'Bekker' gave very good performances of Brahms's 'German Requiem' and the 'Stabat Mater' of Dvorák.

HAMBURG.

Berlioz's gigantic 'Totenmesse' was performed at the fifth Philharmonic concert, the choral part being rendered by the Singakademie (conductor, Professor Barth). The famous 'Tuba mirum' (with four additional brass instrument orchestras, one placed in each corner of the hall) proved very impressive.

KIEL.

The Municipal Theatre has presented two new one-act operas, 'Versiegelt' by Leo Blech, and 'Das süsse Gift' by Albert Gortler. —The Kieler Gesangverein gave an excellent programme, including Mozart's 'Maurischer Trauermusik,' Brahms's 'Nänie,' and Prelude and Grail scene from Wagner's 'Parsifal.'

KÖNIGSBERG.

On the occasion of the 100th anniversary of the opening of the Municipal Theatre, the old opera 'Fanchon das Leyermädchen,' by H. Fr. Himmel (which was very popular a hundred years ago), was revived. Another more modern work, Puccini's 'Madama Butterfly,' has lately been performed for the first time.

LEIPSIK.

The pièce de résistance of the ninth Gewandhausconcert was Volkmann's rarely heard D minor Symphony. The 25th anniversary of the inauguration of the Neues Gewandhaus (the building where the concerts now take place) occurred on December 11. The event was celebrated at the tenth concert with Beethoven's overture 'Die Weihe des Hauses' and the C minor Symphony. In addition thereto Professor Straube

played Mendelssohn's Organ sonata in A major, and the TL-manerchor sang the Christmas music from the same master's "Christens," as well as three part-songs by Carl Reinecke. The latter veteran artist, who was for so many years conductor of the Gewandhaus, was present at the concert, and both he and the present conductor, Professor Nikisch, were the object of enthusiastic ovations.—At one of the last Philharmonic concerts the first performance of the Symphonic poem "Taormina," by Ernst Boehe, took place under the conductorship of Herr Hans Winderstein.—At the chamber music concert in the Gewandhaus many interesting works have lately been brought forward, as, for instance, the rarely performed Serenade (Op. 25) by Beethoven, César Franck's Pianoforte quintet, and the Septet, with trumpet, by Saint-Saëns.

LAUSANNE.

Liszt's symphonic poem 'Ce qu'on entend sur la montagne,' César Franck's 'Le Chasseur maudit,' and 'Improvisations for orchestra,' by Emmanuel Mör, have been among the most interesting works recently played at the Symphony Concerts.

LIÈGE.

At the Théâtre Royal, Wagner's 'Meistersinger' was performed for the first time.

LILLE.

Madame Maurice Maquet (who has taken her late husband's place as conductor) gave an excellent Christmas concert, the programme of which contained Bach's Magnificat, Concerto for organ and orchestra by Handel, the Entr'acte symphonique from César Franck's 'Rédemption,' and the supremely beautiful 'Requiem' by Mozart.

LIVORNO.

A new opera, 'Zulma,' by Romano Romani, was produced under the composer's musical direction with great success. The libretto, by Alfredo Lenzi, is adapted from a novel by Maxim Gorky.

MILAN.

The Scala opened its season with a fine performance of Wagner's 'Die Walküre.' At the same institution Cherubini's 'Medea' was recently given for the first time in Italy.—The Consolo Quartet have given two concerts exclusively devoted to chamber-music by Brahms, whose compositions are at present very little known in Italy.

MONTE CARLO.

An interesting series of operatic performances is in progress here, including two complete cycles of Wagner's 'Nibelung's Ring.' The series will include, among other operas, Massenet's 'Don Quichotte,' Saint-Saëns's 'Proserpine' and 'Thérèse,' Giordano's 'Fedora,' and Dargomijski's 'La Roussalka.'

MOSCOW.

M. Simin's opera company in the Ssolodownikoff Theatre has given the first Russian performance of Massenet's 'Sappho.'—At the Imperial Opera a special performance was given of Wagner's 'Lohengrin,' with Arthur Nikisch as conductor.—The great baritone, Feodore Schaliapin, appeared with tremendous success in Moussorgsky's 'Boris Godounoff.'—On December 4, the fiftieth anniversary of César Cui's artistic début was celebrated in the great hall of the Imperial Conservatoire by a concert devoted to works of this composer. It was conducted by Ippolitow Iwanoff.

MUNICH.

At the fifth concert of the Konzertverein, Elgar's Symphony was introduced with great success. The *Münchener Post* expresses the following opinion: 'The name Edward Elgar is important enough to make one go into details with regard to his Symphony. The work constitutes an enormous step forward in comparison with some of his former compositions ("King Olaf," "Froissart," "Cockaigne" overture, and the orchestral Variations). In spite of all the originality displayed in this grand symphony, the themes are sanely invented and are treated with power and due sense of proportion. While the orchestral treatment is of the greatest brilliancy, the effects produced, even at the greatest climaxes, remain ever noble and distinguished.'

This may especially be observed in the Finale, which, in its hymn-like ending, presents an orchestral masterpiece.' At the same concert M. Pugno excelled with his masterly rendering of the solo part of Mozart's Pianoforte concerto No. 9, in E flat (Köch. verz 271).—At the Volks-symphoniekonzerte two Beethoven rarities, the Rondino for eight wind instruments and the first movement from an unpublished Violin concerto in C major (manuscript in possession of the Gesellschaft der Musikfreunde, in Vienna), were heard with interest.

NAPLES.

The San Carlo Theatre inaugurated its season with Wagner's 'Meistersinger,' the work achieving a great success under the musical guidance of Signor Campanini.

PARIS.

The Paris 'British Concerts Society' gave their first concert on January 15 at the Salle Erard. The programme was chosen from the works of sixteen English composers: Messrs. Hubert Bath, Arnold Bax, York Bowen, Paul Corder, Benjamin Dale, Balfour Gardiner, Joseph Holbrooke, Norman O'Neill, Roger Quilter, Jervis Read, Landon Ronald, Cyril Scott, Dr. Arthur Somervell, Dr. Vaughan Williams, Sir Edward Elgar, and Purcell. Two other concerts are to be given.

TURIN.

A new opera, 'Capitan Fracassa,' composed by Mario Costa to a libretto (adapted from a novel of Théophile Gautier) by Guglielmo Emanuel, was produced at the Alfieri Theatre.

WEIMAR.

On December 25, Peter Cornelius's posthumous opera 'Gunlod' was produced in W. v. Bausseum's version at the Court Theatre. Wagner's 'Tannhäuser' was performed for the two-hundredth time on January 11.

WIESBADEN.

Handel's oratorio 'Samson' was excellently rendered by the Cäcilienverein (conductor, Professor Kogel). At the fifth Zykluskonzert, Herr Afferni successfully introduced Fritz Vollbach's Symphony in B minor, Op. 33. Russian names occupied the programme of the sixth concert, which was conducted by M. Safonoff. Of the works performed, Rimsky-Korsakoff's 'Oster' overture was new to a German audience.

ZÜRICH.

The Gemischter Chor, conducted by Herr Andrae, gave an impressive performance of the first part of Elgar's 'Traum des Gerontius' (The dream of Gerontius). The many lyrical beauties of the inspired work were much appreciated.

Baron Frédéric d'Erlanger, Mr. William Shakespeare, Mr. Paul Stoeving, and Mr. W. W. Cobbett, the adjudicators in the competition organized by Mr. Cobbett, have awarded the prize of £40 for the best Sonata for pianoforte and violin to Mr. John Ireland. Mr. Eric Gritton, the holder of the Mendelssohn scholarship, gained the second prize (£30), Mr. O'Connor Morris the third (£15), and Miss Spain Dunk (Mrs. H. Gibson) the fourth (£5 5s.). Besides the £20 offered by Captain Beaumont, an equal amount was added by an anonymous donor, thus enabling a rearrangement of the prizes to be made. Mr. Gritton—who is only twenty years of age—and Mr. Ireland both studied composition under Sir Charles Stanford at the Royal College of Music.

At the Musical Association on January 18, in the King's Room at Messrs. Broadwood's, the Rev. H. C. de Lafontaine read a paper on 'The King's Musick,' in which he gave an interesting survey of the Lord Chamberlain's records from 1460 to 1700. The following music was performed: Songs, 'Time stands still' (Dowland) and 'Bid me but live' (H. Lawes), Miss Flora Mann; extracts from music to 'Bonduca' (Purcell), the Chaplin String Quartet (the Misses Kate Chaplin, Florence Moss, Lillian Berger and Mabel Chaplin); Sonata for violin (Purcell), Miss Kate Chaplin; Sonata for violoncello (Henry Eccles), Miss Mabel Chaplin—the pianoforte part in the last two items being taken by Miss Nellie Chaplin.

The part of 'Selene,' the fairy queen, in the Gilbert-German opera 'Fallen fairies' is now being played with great success by Miss Amy Evans, a young singer who has made a name on the concert and Eisteddfod platforms in Wales, but who is new to the stage. She sings a new song, the words of which are by Sir William Gilbert and the music by Edward German. This song has been the subject, first of an injunction, and then of a mysterious law suit brought by Sir William against the Savoy management. It is now restored to the performance by mutual consent.

On Saturday, February 19, Mr. E. van der Straeten will give an illustrated lecture on the 'Viols' at the Bishopsgate Institute. Six old English songs by Coprario, Corkine and Maynard (all about 1610), with accompaniment of two bass viols and pianoforte (instead of harpsichord) will be amongst the musical illustrations; and a 'Fancye' for three viols by Gibbons, some very pretty pieces for three gambas by Marais, and a Serenata by Kühnel for two gambas and pianoforte will also be performed.

In our January issue we recorded the death of Mr. James Whewall, the conductor of the North Staffordshire Choir. We regret to learn that this unexpected catastrophe leaves his family unprovided for. A fund is being raised for their benefit. If any of our readers desire to show their sympathy, and their appreciation of the services rendered to musical progress by the late conductor, will they please send subscriptions to Mr. S. A. Wood, Jervis Street, Hanley?

The vacation courses of lectures and demonstrations given at Wimpole Street from January 10 to 15, under the auspices of the Music Teachers' Association, were very satisfactorily attended. Mr. Stewart Macpherson lectured on 'The musical appreciation class and how to deal with it,' and Mr. Field Hyde gave lessons on 'Ear training for vocal and instrumental teachers.'

With reference to the coming performances of Strauss's 'Elektra,' to be given at Covent Garden Theatre, by Mr. Beecham, it may be of interest to many readers to note that Mr. Paul Corder wrote rather fully about this opera in the *Musical Times* for March, 1909 (p. 175), on the occasion of the production of the opera, on January 25, at Dresden.

At the monthly meeting of the Tonic Sol-fa Association, held at the Y.M.C.A., Aldersgate Street, on January 15, Dr. McNaught lectured on 'Choral technique and interpretation.' Dr. H. A. Harding, honorary secretary of the Royal College of Organists, was in the chair. Illustrations were performed by the London Tonic Sol-fa Choir.

We are glad to be able to state that Mr. Theodore Byard has now recovered from the dangerous illness contracted on his last visit to Berlin, and is sufficiently convalescent to sojourn in Switzerland. He is assured by his medical adviser that he will be able to recommence his professional career in April.

Dr. Alfred H. Tubby, surgeon to Westminster Hospital, alleges that violin-playing tends to produce curvature of the spine, because it abnormally raises the right shoulder and lowers and advances the left shoulder. If this is true all fairly experienced violinists should bear witness.

A lecture on Hugo Wolf and Max Reger was given by Mr. Sam Langford on January 18, at the meeting of the Birch Literary Society (Manchester). Vocal illustrations were given by Miss Annie Worsley and Mr. Frank Barker.

CARDIFF.—The annual concert of the Cardiff Blue Ribbon Choir took place at Cory Hall on December 27, when the first and second parts of Haydn's 'Creation' were performed. The singing of the choir, under the direction of Mr. Jenkyn Morris, was both intelligent and expressive. A capable orchestra, led by Mr. D. O. Evans, assisted, and the solo vocalists were Miss Carrie Lanceley, Mr. Jack Perry and Mr. David Hughes.

CRANLEIGH.—The Choral Society gave its annual concert in the National Schools on January 5, when Elgar's 'Banner of St. George' was the chief feature of interest. In this work the choir, conducted by Mr. C. H. Vince, was heard to advantage, and received able support from the orchestra, led by Mr. Edward O'Brien.

JOHANNESBURG.—The Musical Society gave an interesting concert in the Transvaal University College Hall on December 14. The programme included Beethoven's Symphony No. 5, in C minor, the overtures 'Domino noir' (Auber) and 'Raymond' (Ambrose Thomas), and a Symphonic suite on Verdi's 'Aida.' These works were capably performed by the Johannesburg Amateur Orchestral Society, conducted by Mr. F. W. Peters. The solo vocalists were Mrs. Harold Vickers and Mr. Aldrovand Maynard.

LUTTERWORTH.—The Orchestral and Choral Societies gave their first concert this season in the Town Hall on January 11. The work selected was Cowen's 'St. John's Eve.' The soloists were Miss Preston, Miss Stamford, Mr. W. J. Hodge and the Rev. Richard Spurrell. A very creditable performance was given, under the conductorship of the Rev. M. F. Alderson. The performance included Eaton Fanning's ever-popular 'Song of the Vikings,' for chorus and orchestra.

MORRISTON.—A fine performance of Elgar's 'Banner of St. George' was given, on December 27, in connection with the Eisteddfod here, by the choir of the Tabernacle Church, assisted by Prof. Whitaker's orchestra, with Mrs. T. J. Davies at the organ. The solo vocalists were Miss Ida Kahn, Miss Gwladys Roberts, Mr. Cynlais Gibbs, and Mr. David Evans. Mr. Penfro Rowlands conducted. The performance was followed by a miscellaneous programme.

READING.—The St. Luke's Musical Society gave a concert in the Town Hall on January 18, when Sir Frederick Bridge's cantata 'Boadicea' and Sullivan's 'On shore and sea' were performed. These works received an adequate interpretation by the choir and orchestra, under the conductorship of Mr. A. C. Foster. The solo vocalists were Madame Cissie Smith, Mr. Malcolm Boyle, Mr. W. Wilson, and Mr. Howard Freeborn.

VENTNOR.—The Musical Society gave a performance of Handel's rarely-heard oratorio, 'Joshua,' in the Town Hall, on January 19. The choir, under the direction of Mr. Evan Jones, sang throughout with much intelligence and good expression, reflecting great credit on the training received from their conductor. There was a small orchestra, and the solo vocalists were Miss Elsie Redfern, Miss Eira Gwyn and Mr. Hubert Baker. Able assistance was rendered by Miss Elsie Trueman and Mr. Alfred Medley at the pianoforte and organ.

Answers to Correspondents.

ORGANIST.—Portraits of organists seated at their respective organs have appeared in the *Musical Times* as follows: Sir George Martin (March, 1907), John Robinson (Westminster Abbey, 1727-1762) (April, 1907), Sir Frederick Bridge (June, 1907), Dr. A. H. Brewer (October, 1907), Mr. Ivor Atkins (October, 1908), Dr. G. R. Sinclair (September, 1909), Sir Walter Parratt (November, 1909). With our present number we give a portrait (reproduced from a painting) of César Franck, also seated at his organ.

STICK asks 'whether it is advisable at a full rehearsal to conduct all the four parts (S.A.T.B.) singing all the time, or should attention be paid to separate parts?' This would depend upon the choralsists' knowledge of the music. Every difficulty should be studied by each part separately. If this is never done, it is often the case that mistakes escape a conductor and become stereotyped. Tact is called for in order not to make separate-part practice tedious to those not singing.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BARKING.—The Choral Society gave a concert at the Baths, on January 13, the chief feature of which was Gade's Cantata 'The Erl-King's Daughter.' The choir gave evidence of the careful training they had received from their conductor, Mr. Stanley C. Attwood, and the orchestra, led by Miss Alberta Flahey, gave efficient aid. The solo vocalists were Miss Blanche Belsham, Madame Ethel Dyer, and Mr. David Evans. The second part included the overture 'Raymond' (Ambrose Thomas), Dudley Buck's 'Hymn to Music,' Elgar's 'Pomp and Circumstance' March, and Eaton Fanning's 'Song of the Vikings.'

We are reminded by several readers that the date of the death of Chopin given in our January issue in answer to a correspondent is incorrect, in view of the discovery by Miss Janotha, of a birth certificate that gives the date as February 22.

M. D. C.—In respect to your inquiry about the song 'Guy Fawkes,' made in the January number, Mr. Frank Kidson writes: The song 'Guy Fawkes, or As it might have been,' is the cleverest production of that clever song-writer, Thomas Hudson, and was first brought into publicity in or prior to the early thirties. The tune to which Hudson set the lyric was a famous melody that had served a similar purpose for many a comic production. It retained its original title and chorus, 'Bow, wow, wow!' This tune survived as late as 1868 or 1870, when it was wedded to a music-hall ditty, the purport of which was 'By studying economy I live like a lord.' The song with its music has been published in sheet form many times. Its most recent publication is in 'English songs of the Georgian period,' edited by Alfred Moffat, with notes by Frank Kidson (Bayley & Ferguson).

The opening verse of the song is:

I sing a doleful tragedy, Guy Fawkes, that prince of sinisters,
Who once blew up the House of Lords, the King and all his Ministers,
That is, he would have blown them up and they had all been cindered,
Or seriously scorched at least, if he had not been hindered.

Bow, wow, wow, etc.

No doubt Albert Smith sang the song in private; it was just the sort of thing to appeal to him, but he was never accustomed to sing at 'Tea Gardens.'

Many answers are held over owing to pressure of space.

DURING THE LAST MONTH.

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COLERIDGE-TAYLOR, S.—"Endymion's Dream." Cantata for Soprano and Tenor Soli, Chorus and Orchestra. The Words by C. R. B. BARRETT. 1s. 6d.

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DURING THE LAST MONTH—(continued).

KING, OLIVER—"Christ our Passover is sacrificed for us." Antiphon. (No. 804. *The Musical Times*.) 1½d.

LENNARD, LADY BARRETT—"The Ring." Song. 2s.

MACDONALD, M.—"O King of kings." Epiphany and Offertory Hymn. Words only, on gummed paper, 1s. 6d. per 100.

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DURING THE LAST MONTH—(continued).

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I saw Him in the judgment hall,
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And love and grief welled in my heart,
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MARKING SCHEMES.

CHORAL CLASSES ... (Quartets, &c.	A Accuracy of Notes and Time 10	B Tone, Balance, Blend, Intonation 20	C Attack, Pronunciation, Enunciation 10	D Expression, Pace, Rhythm, Interpretation 20	E General Effect 20	Total 80
SOLOISTS (VOCAL)	A Accuracy of Notes and Time 10	B Tone, Voice, Quality, and Production, Intonation 20	C Attack, Pronunciation, Enunciation 10	D Expression, Pace, Rhythm, Interpretation 20	E General Effect 20	Total 80

In the January issue of *The Record* we printed a full marking scheme for use at competitions. We reprint here a portion of the scheme (omitting heads and marks for pianoforte, violin, orchestras, and action songs), in order to facilitate reference. The following opinions on the full scheme are sent by well-known adjudicators and conductors:

PROFESSOR GRANVILLE BANTOCK.

The scale of marks which you have drawn up for use at competition festivals and elsewhere is based upon your valuable practical experience, and is entitled to serious consideration. I should not hesitate to recommend its general adoption.

MR. DAN PRICE.

In my opinion the scale of marks you give in your last number is about as useful and practical as one could devise. The marks apportioned to the various groups of qualities seem to me to be in right proportion and sufficiently analytical for both adjudicator and competitor. More detail or sub-dividing would have made the work of adjudicating very laborious, and lengthy as regards time, which every experienced judge knows must be avoided. In conclusion, I may state that I always advocate the exact scale of marks you have given.

MR. HARRY EVANS.

The conditions of present-day competitions make it imperative that a scheme of marking should be adopted, in spite of any feelings one may have that the quality of a musical performance cannot be accurately assessed in figures. Personally I have found the scheme on page 173 to work satisfactorily, though in the case of big choral competitions, when the music makes great technical demands, as well as more than ordinary perception on the interpretative side, a maximum of 100 would be more comprehensive (besides having the advantage of definite relative percentage), and this would be made up by the addition of 10 to accuracy and 10 to expression, pace, rhythm and interpretation. The great advantage to the competitor is that the *relative position* in the competition is accurately assigned. The old plan was to announce the winners, and let the rest fight it out as to their relative positions, which meant that each unsuccessful competitor (whilst thinking he ought really to be *first*, were it not for the stupidity of the judge) consoled himself with being *second*. The scheme is sufficiently sub-divided for all purposes, but even as it stands, considerable care and experience will be necessary in marking to ensure the best choirs having the highest total. There

have been instances of "totting up" resulting in the wrong people getting the prize, but this must surely have been due to a "fad"—a wrong note or momentary lapse in intonation having so unsettled the judge that he docked an otherwise good performance under *each heading*, and that pretty liberally. In *solo* competitions, especially when the entries are very numerous, the marking scheme is invaluable, always assuming that the judge is not a slave to the marks.

MR. DAVID JENKINS, Mus. Bac., Aberystwyth.

I have adopted a shorthand of my own when adjudicating. I prefer registering my opinion in words, but I add figures at the end of my observations, so that I can see at a glance the relative positions of competitors. If an adjudicator cannot, immediately after the competition has closed, give the relative positions, I think he is a hopeless case. It is more educative to the competitors to mention such and such a page, or passage, where the intonation was doubtful, the *tempo* hurried, or the reading incorrect, than to use figures. The scale of marks suggested by you is fairly distributed, but those for accuracy and intonation should be more elastic, so that they may be raised or lowered according to the difficulty of the piece selected, and here I find that a hard and fast rule as to figures fails; hence the advantage of using words to define the exact position. I have had the pleasure of co-adjudicating with some of the chief musicians, English and Welsh, and although some of them used figures, the result was the same at the end. I remember officiating with Dr. Walford Davies at Abergavenny, and at the request of the committee he adopted a similar plan to yours, while I followed my own, and I found that we placed all the competitors in the same relative positions. My experience is that practical musicians very seldom disagree as to the rendering of music, but in judging musical compositions I have found them at sixes and sevens.

MRS. MARY A. BOURNE.

(Conductress of the Barrow Glee and Madrigal Society, winners of the Blackpool Challenge Shield, October, 1909.)

I am of opinion that adjudicators' impressions of performances can be more readily, accurately, and satisfactorily expressed by figures than by words. I have found the scale of marks you give to work well in the choral and soloists' classes of competition festivals. I think the heads of analysis in each class are quite the correct ones, grouped rightly, and all that are necessary to form part of an excellent marking scheme.

MR. GRANVILLE HUMPHREYS.

I think it would be difficult to improve upon your marking scheme; though, of course, for the greater satisfaction of competitors, and whenever possible, figures should be supplemented by verbal and written criticism of the performances.

MR. J. W. ALDOUS.

(Conductor, Lancaster Choir, winners of Morecambe Challenge Shield.)

From considerable experience with the larger musical festivals, I think that adjudicators' impressions should be registered by figures, not words. The scheme detailed in the January *Record* has been well tried, and is, I think, as good as can be devised.

MR. FRED. W. BLACOW,

(Conductor, Salford Vocal Society.)

In my experience as adjudicator and adjudicated, I have found the "scale of marks" by figures the fairest and surest way of arriving at the comparative values of musical performances, both choral and instrumental, solo, and in bands and choirs. The marking scheme given by you is an admirable one and, in the usual run of competitions, effective; but I am of opinion that in the highest classes of competitions, such as the challenge shield classes for both male and mixed-voice choirs, at Blackpool, Morecambe, Southport, &c., there ought to be a separate mark for "interpretation." Either the 20 marks for D should be divided into: Expression, pace, rhythm, 10; interpretation, 10; or expression, pace, rhythm, 10; general effect, 10; and interpretation, 20. The choirs who compete in these classes are differentiated from the other classes by their musicianship. The artistic interpretation by the conductor is the feature of greatest value in the highest classes, and ought to have special attention in the judging and a separate marking in figures. Is it not possible to curb the "singing conductor"? He must not sing in sight-singing, and ought to be barred in pieces also.

MR. E. HITCHON.

(Conductor of the Habergum Male-voice Choir, winners of numerous first prizes.)

I think the marking scheme the best arrangement that could possibly be devised, for I am sure it would be impossible for an adjudicator to sum-up finely every little detail of sixty or seventy renderings of a song, and carry it through, and discriminate at the end without the use of figures. As to the number of figures used, it is all a matter for the judge himself. I remember being adjudicated by Mr. Moody, of Ripon Cathedral, and he only used a total of forty. But he could arrive at his conclusions quicker and better than by words alone. So far as marks and remarks tally, I think it is by far the best arrangement.

MR. JOHN JAMES.

(Conductor, Hanley Glee and Madrigal Society; Nantwich Orchestral and Choral Society.)

That figures should be used is, to me, a *sine qua non*. I regard it as impossible to record all the various shades of interpretation in mere words; adjudicators are but human, and unless they are possessed of phenomenal memories, together with perfectly balanced minds free from the excitement of the competitions, such a practical scheme as that contained in your last issue is the only trustworthy means of demonstrating a thorough insight on the part of the adjudicator into the work of competitors. It has often been said—and with some truth—that competitors show more *real* knowledge of the music than the adjudicators, hence the need for much care and a system which may record the finest detail. I do not advocate any less than eighty marks in instrumental or vocal classes, nor would I interfere with your marks under their respective headings.

MR. W. TATTERSALL.

(Conductor, Southport Choir, winners of the Challenge Shield, Blackpool, 1908, &c., &c.)

I think it is not possible to improve the scheme of marks you have proposed, except perhaps that more marks might be allowed for "attack, pronunciation and enunciation"—say fifteen. The pronunciation of some of the choirs is very provincial.

MR. IVOR ATKINS.

(Organist, Worcester Cathedral.)

There can be no question, to my mind, as to the enormous advantage that figures have over words in recording one's impressions accurately, and the scale of marks you print seems to me admirable. It is just a question whether, in view of the very great importance of rhythm and the noticeable lack of it that so many competitors show, something more might not be done to vitalise English music by "starring" it, *i.e.*, by marking it separately. In the pianoforte classes I do not see any advantage in giving 20 instead of the usual 10 for accuracy. As it is disturbing to an adjudicator to have a change in the full marks under any particular head, I should adhere to ten for accuracy and add 10 for "use of pedals," and so preserve 80 as a total of marks.

MRS. MARY LAYTON.

I have looked very carefully through the scale of marks in the *Record*, and think it admirable. It is evidently the result of great experience, and will be most useful to those needing help in the very difficult task of registering their impressions fairly and completely. Personally I should like "Production" added to group B in choral classes and quartets, and of course there are other smaller points, but they could all come in under "General Effect."

I shall be very glad to use this scheme myself, for it is more compact as well as more comprehensive than the one I have hitherto used.

DR. SINCLAIR.

(Organist, Hereford Cathedral.)

I consider your given scale of marks excellent, and I have worked by it at many competitions. I suggest one addition which I think is of importance—for choral classes, *unaccompanied*—that, in addition to "Intonation," choirs should be marked for "retaining pitch." The two to be kept quite distinct in separate columns. For practical reasons in saving time (a very important thing in a long festival), I am against having more than eighty for the total, more than five columns, and fifteens instead of tens and twenties.

(Other letters are held over.)

MORRISTON.

December 25, 27.

This was the fortieth annual Eisteddfod and concerts in connection with Tabernacle Church. In the chief choral contest, the Llansamlet Choir was an easy first. The "Second Choral" and "Male-voice" were won by the Carmel Choir and the Morriston Male Choir respectively. On Christmas evening a Welsh concert was given, when several Welsh airs, arranged by Mr. D. Emlyn Evans, were rendered by the Tabernacle Congregational Choir, and were warmly received.

CHESTER.

December 27.

The twenty-first Christmas Eisteddfod attracted good entries and large audiences. Mr. Harry Evans adjudicated in the music sections and awarded prizes as follows:—

Soprano.—Miss Carrie Hastings.
Contralto.—Mrs. R. T. Hammond.
Tenor.—Mr. Tom Morris.
Baritone.—Mr. L. L. Powell.
Mixed-voice Quartet.—Orpheus, Chester.

THE SCHOOL MUSIC REVIEW.—FEBRUARY 1, 1910.

MALE-VOICE CHOIRS.

- Test: "Hymn before action" (Walford Davies).
Broughton and District (Mr. E. Evans).
1st. Habergham (Mr. E. Hitchon).
Maelor (Mr. J. Wright).
Yron (Mr. J. A. Jones).
3rd. Warrington Apollo (Mr. H. Berrey).
2nd. Warrington (Mr. W. S. Nesbitt).

MIXED-VOICE CHOIRS.

- Test: "Eulogy of love" (from "Dafydd ap Gwilym") (Harry Evans).
1st. Chester Choral Union (Mr. J. Skeldon).
Colten United (Mr. Levi Roberts).

MIDDLESBROUGH.

January 1 and 3.

The event afforded evidence of the earnestness with which the study of music in many forms is pursued in this district. Two whole days were devoted to the proceedings. The adjudicators were Mr. Harry Evans and Dr. David Thomas.

RESULTS.

- Pianoforte Solo (Junior, two classes).—Ruth Meggeson and Edith Davies.
Violin Solo (Junior).—Edith E. Hudson.
Violin Solo (Senior).—William A. Tweddle.
Girls' Vocal Solo.—Jessie Elliott.
Boys' Vocal Solo.—Jack Spence.
Soprano.—Miss Marion Nadin.
Contralto.—Miss Lizzie Morton.
Tenor.—Mr. S. T. Edwards.
Bass.—Mr. Hilton Gidlow.
Male-voice Quartet.—Darlington Æolian.
Mixed-voice Quartet.—Middlesbrough Cloister.
Junior Choral Sight-reading (two-part).—One entry. Guisborough Providence.

CHILDREN'S CHOIRS.

- Test: "Within the wood's shadow" (Schumann).
Middlesbrough Marton Road Baptist (Mr. Ernest Hobden).
1st. Guisborough Providence Girls (Miss A. A. Goodwill).
Middlesbrough St. Philomena's (Miss Mabel Lockey).
Middlesbrough St. Mary's Girls (Mr. Godfrey White).
2nd. West Hartlepool Church Square Boys (Mr. K. W. Henderson).

TWO-PART SONG FOR CHILDREN.

- Test: "A bird song" (Roland Rogers).
North Ormesby Boys (Mr. Leonard Williams).
Middlesbrough Southend Boys (Mr. James Emerson).
2nd. Middlesbrough St. Mary's Girls' Intermediate (Mr. Godfrey White).
Middlesbrough St. Philomena's (Miss Mabel Lockey).
1st. Guisborough Providence Girls (Miss A. A. Goodwill).

ACTION SONG (20 to 30 voices, from six to ten years of age).

- Middlesbrough St. Mary's Junior "The Quakeresses"
Girls (Miss Agnes Kane) - - - (J. Frise).
West Hartlepool Young Crusaders - - - "The Gay Little Japs."
(Mrs. Greig) - - -
2nd. Middlesbrough St. Mary's Infants "The Grandmothers"
(Miss Rachel McElhone) - - - (J. Frise).
1st. Middlesbrough St. Philomena's "The Rose Queen"
(Miss Mabel Lockey) - - - (A. G. Crowe).

CHURCH CHOIRS (30 to 40 voices).

- Test: "Judge me, O God" (Mendelssohn).
Counon Wesleyan Church Choir (Mr. John Teesdale).
1st. Middlesbrough Linthorpe Road P. M. Church Choir
(Mr. Thomas Nicholas).
West Hartlepool St. Oswald's Church Choir (Mr. E. V. Pickersgill).

MALE-VOICE CHOIRS.

- Test: "The Reveille" (Elgar).
Middlesbrough Apollo (Mr. Thomas Nicholas).
1st. Cleveland Harmonic (Mr. Gavin Kay).
North Ormesby (Mr. Leonard Williams).

MIXED-VOICE CHOIRS.

- Test: "Hymn to Music" (Dudley Buck).
Hartlepool Co-operative Choral Union (Mr. Wm. Holdforth).
Wolsingham Choral Society (Mr. John Bell).
1st. Cleveland Harmonic Choral Society (Mr. Gavin Kay).
2nd. Tees-side Vocal Union (Mr. Thomas Nicholas).
Teesborough Choral Society (Mr. Tom Jones).

WORKINGTON, CUMBERLAND.

January 1, 3.

This is one of the oldest established events in England. Formerly it was promoted by Mr. Ivander Griffiths, but he has been forced to retire from active participation owing to severe illness. The secretary is now Mr. J. Stephen Jones, who, notwithstanding

heavy responsibilities in connection with elections, contrived to make the festival a great success. Dr. McNaught adjudicated.

RESULTS.

- Pianoforte Solo (Junior, three classes).—Ina Morgan, Jessie Collins, Victoria Eden.
Pianoforte Solo (Open).—J. Cleasly.
Violin Solo (Junior, two classes).—A. E. Harrison, Marjorie Thompson.
Violin Solo (Open).—Miss M. Park.
Girls' Solo-singing (Junior).—Jane F. A. Johnstone.
(Senior).—Elizabeth Whitehead.
Boys' Solo-singing.—Herbert Fleetham.
Soprano.—Miss Addison.
Mezzo-soprano.—Miss D. Hetherington.
Contralto.—Miss Mary Rowitt.
Tenor.—Mr. H. Simpson.
Bartitone.—Mr. Frank Dobie.
Bass.—Mr. Frank Dobie.
Special Soprano.—Misses C. and J. Dodsworth.
Soprano and Contralto Duet.—The Misses Dodsworth.
Tenor and Bass Duet.—Messrs. Alfred and Albert Wood.
Mixed-voice Quartet.—Workington.
Male-voice Quartet.—Crotchet, Whitehaven.
Junior Choral Sight-reading (two-part).—Higher Grade, Workington.

CHILDREN'S CHOIRS (Junior).

- Test: "Sister, awake" (Newton).
St. James', Whitehaven (Mr. J. Gillmour).

CHILDREN'S CHOIRS (Senior).

- Test: "Shepherd, Shepherd" (Purcell).
Cleator Moor
1st. Higher Grade, Workington (Mr. A. Wood).

FEMALE-VOICE CHOIR.

- (Twelve to twenty-four voices).
Test: Trio (accompanied) "The season of roses" (Herman).
1st. Haverigg.
Whitehaven (Mr. F. Woledge).
2nd. Workington Baptist (Mr. Lawson).

MALE-VOICE CHOIR

- Tests: "Sorrow" (Schubert); and "Annie Laurie" (arr. by Button).
Æolian (Workington).
1st. Whitehaven (Mr. H. R. Woledge).
Seaton.
2nd. Millom (Mr. H. G. Cooke).

MIXED CHOIRS.

- (Twenty-four to fifty voices.)
Tests: Motet, "In Divers Tongues" (Palestrina); and part-song, "The bells of St. Michael's Tower" (Sir R. F. Stewart).
One entry: Haverigg.

CHURCH, CHAPEL, OR MISSION CHOIRS.

- (Twenty to thirty-six voices.)
Tests: Anthem, "I was glad" (Elvey); and part-song, "Break, break, break" (Macfarren).
Cleator Moor Congregational.
1st. Baptist, Workington.
2nd. Primitive Methodist, Workington.
Corporation Road Primitive Methodist, Workington.

THE BLACKPOOL FESTIVAL, 1909.

The Report of the adjudicators on the festival held last October has just been published. It is probably the most remarkable document of its kind that has ever been issued. It fills over eighty pages of closely printed matter, and gives detailed reports on the performances of the 659 vocal and instrumental soloists and the eighty or so choral and other musical organizations that took part in the festival. Some of them make general remarks that will be read with interest by a wide circle. The following are extracts:—

SIR CHARLES VILLIERS STANFORD.

I was very delighted by the tone, the technique, and the interpretative ability of the competing choirs. They gave me the impression of having studied a far wider repertoire than the pieces chosen for the competition, and I may express a hope that this wise method of training will continue, for if competitions resulted in the work of such organizations being centred solely upon the test-pieces, mischief instead of benefit must result in the long run. The high general average of musicianship made it clear that no such influences exist now, and the

excellent results lead one to hope that they will not develop in the future.

I should like also to mention most favourably the generally excellent enunciation of the words, a point of the highest importance, which marked a striking advance on the choral singing of past times.

Might I express a hope in the interests of the vocal training of the choirs, that in future, in the choice of the *a cappella* music, more regard should be paid to the limitations of the human voice? In all examinations I look upon it as a mistake to try and discover what examinees can *not* do, in preference to finding out what they *can* do. Some of the test-pieces were so difficult from an unaccompanied vocal standpoint that they suggested having been written for instruments upon which the unprepared chords and complicated progressions could be accurately struck. The voice is not a keyed instrument, and nothing can be more injurious to it than to encourage it to strain for and get near to difficulties which are almost, if not quite, insuperable. Such difficulties are, it is true, to be met with in the works of many great composers, but for a meeting like yours they would be inadvisable. Choirs of such excellence as I heard at Blackpool could give the best account of any difficulties, however great, provided that they were of a vocal character; but it is as dangerous for the well-being of their voices (both individually and collectively) to attempt impossibilities which would baffle a choir of picked musicians, as it is unsatisfactory for the judges and the audience to listen to their truly amazing efforts to surmount them. In steepchasing the obstacles are not of a nature to ensure the falling of all the racers, and the prizes are not given to those who miss a jump by a foot over those who miss it by two feet. If they were, the horses would suffer, and such races would be stopped in their interests. So it is with your fine northern singers. Give them, therefore, the best music you can find, but only that which is really vocal, and which will improve their voices rather than strain them. Their best qualities will show all the more if trained upon such material; it will make for the best tone-colour, and for the expression of the greatest intelligence, and will minimise bad or uncertain intonation and falling in pitch. For this reason your choice of the Palestrina Motet was admirable, but curiously enough that, the most purely vocal work of all, was the least successful in performance in every single case. Simple as it seemed, it was the hardest to perform characteristically and adequately. A good and persistent dose of this type of music (and there is a vast treasure-house of it in England) will do more to develop the best qualities of your choral singers and to imbue them with the highest artistic feelings, than any amount of amazing feats of tackling intervals and chord changes which are instrumental rather than vocal. Moreover, that type of music can only be rendered in that compromise known as the tempered scale, where every interval has perforce (as on the pianoforte) to be a little out of tune. The pure scale, that most valued possession of the voice and of the stringed instruments, must be sacrificed under such conditions; and it should not be forgotten that so modern a great master as Wagner always insisted on the pure scale as the true foundation of the best choral singing, illustrating it splendidly himself in "Parsifal," and in his edition of Palestrina's "Stabat Mater."

May your enterprise go on and prosper, orchestrally as well as vocally. You may help the country on this road of progress by encouraging orchestral bodies, which are in no way behind your present choral combinations; and with that development will come a vast widening of the musical horizon throughout the country. For you are educating audiences as well as performers, and of such an endeavour only good can come all round.

DR. MCNAUGHT.

Among the numerous debatable questions that arise in connection with the far-reaching operations of the Blackpool Festival, there are none that present more scope for discussion than that concerning the character of the music chosen as tests in the advanced choral sections.

It will be generally allowed that these tests have always been chosen, not because they were difficult, but solely because of their artistic importance, which was to a large extent assured by the reputation of their composers.

It is undeniable that one of the results of the imposition of these tests has been the evolution of remarkable choral technique and skill in interpretation. This demonstration of capacity to cope with great difficulties has in its turn tempted composers to experiment with new tonal idioms, which again are employed, not for the purpose of imposing difficulties, but in order to explore new paths.

The question now is, how far these explorations into what sometimes seems to be a nebulous region are to be tolerated or encouraged.

The difficulties under consideration are of two kinds, although they are much involved with one another. First, there are those connected with the physical capacity of the voice as an instrument; and second, there is the more important matter of the abilities of the choralists to conceive the effects asked for and to memorise them.

Is it not possible for composers to discover innumerable new tints of combined tone and new nuances of rhythm, without imposing tests that are the despair of conductors and choralists? I believe it is. The Music Selection Committee of the Festival should use its great influence to bring such music into existence. The Festival has done much for musical art, and I daresay it will do even more.

MR. HARRY EVANS.

I must confess to having been taken completely by surprise at the dramatic contralto competition. Knowing only too well the excessive demands of the test-piece, "The Swimmer" (Elgar), upon the technical and temperamental resources of the singers, one would not have been surprised or disappointed had there been only two or three fairly adequate renderings. But when very good performances succeeded one another, and the depths of the emotional side of the poem were so effectively revealed, I could not help feeling that this was indeed a rare experience and privilege for an adjudicator; and as I stated publicly, we had the most emotional singing here that I have experienced during my connection with the Blackpool Festival.

The remarks of the other adjudicators will be given in our next issue.

A list of dates of competitions for 1910 was given in our January issue. New settlements are as follows: Blackpool, October 18 to 22 (five days), and that for Keighley, October 22 and 29.

CORRESPONDENCE.

TO THE EDITOR OF THE COMPETITION RECORD.

DEAR SIR,—I was greatly interested in your remarks, on p. 127 of your December number, concerning "Da bist die Ruh." Why do we never get this expressiveness in children's pianoforte playing? Surely the fearful drudgery entailed by the absurdity of the demand for scales and arpeggi from memory and the horrible work it necessitates has something to do with it. When shall we have an artistic examining body? Your note "gives one furiously to think." If one could only do something to cure the evil!—Yours,

A PIANOFORTE TEACHER.

The syllabus of the Liverpool Musical Festival (competitive) for children, to be held on Saturday, April 23, is now ready. This event has become an important one. Hitherto, under the fostering care of Mr. R. T. Edwards, the well-known conductor of the Liverpool Village Choir, it has attracted many talented young performers and some of the finest young people's choirs in the country. The standard of execution being so high, the festival must have exercised widespread influence. The coming festival will, we trust, be well supported. The adjudicators are to be Dr. Coward, Mr. S. Coleridge-Taylor, and Mr. Wilfred Jones.

To my dear Friends the Choir of St. George's United Free Church, Edinburgh.

DEATH IS SWALLOWED UP IN VICTORY

ANTHEM FOR EASTER

Ps. lxxxviii. 10—12; 1 Cor. xv. 54;
Ps. xvi. 10, 11; Words of Quartet
and Chorus by J. G. JOHNSTON.

COMPOSED BY

ALFRED HOLLINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

TENOR. $\text{♩} = 80.$ **RECIT.** *f* Wilt Thou shew wonders to the dead? shall the

BASS. *f* Wilt Thou shew wonders to the dead? shall the

Sw. Reels. *mf Gt.* *senza Ped.* *Ped.*

dead a - rise and praise Thee? Shall Thy lov - ing-kindness be de - clared in the grave? And Thy

dead a - rise and praise Thee? Shall Thy lov - ing-kindness be de - clared in the grave? And Thy

righteousness in the land of for - get - ful - ness? *rit.*

righteousness in the land of for - get - ful - ness? *rit.*

Allegro. $\text{♩} = 92.$ *f Gt. Sw. coupd. cres.*

DEATH IS SWALLOWED UP IN VICTORY.

Adagio.

Allegro.

Death is swallow'd up in vic-to-ry, . . . Death, Death is swallow'd up in vic-to-ry. Be -

Death is swallow'd up in vic-to-ry, . . . Death, Death is swallow'd up in vic-to-ry. Be -

Death is swallow'd up in vic-to-ry, . . . Death, Death is swallow'd up in vic-to-ry. Be -

Death is swallow'd up in vic-to-ry, . . . Death, Death is swallow'd up in vic-to-ry. Be -

Adagio. *Allegro.* ♩ = 92.

- hold, I am a-live for ev-er-more, saith the Lord. Death, Death is

- hold, I am a-live for ev-er-more, saith the Lord. Death, Death is

- hold, I am a-live for ev-er-more, saith the Lord. Death, Death is

- hold, I am a-live for ev-er-more, saith the Lord. Death, Death is

swallow'd up in vic-to-ry. Be-hold, I am a-live for ev-er-more, saith the Lord.

swallow'd up in vic-to-ry. Be-hold, I am a-live for ev-er-more, saith the Lord.

swallow'd up in vic-to-ry. Be-hold, I am a-live for ev-er-more, saith the Lord.

swallow'd up in vic-to-ry. Be-hold, I am a-live for ev-er-more, saith the Lord.

DEATH IS SWALLOWED UP IN VICTORY.

mf
Thou wilt not leave my soul in hell ;

mf
Thou wilt not leave my soul in hell ;

mf
Thou wilt not leave my soul in hell ;

mf
Thou wilt not leave my soul in hell ;

Sv. mp
Gt. to Ped. in.

p
nei - ther wilt Thou suf - fer Thine Ho - ly One to see cor - rup - tion.

p
nei - ther wilt Thou suf - fer Thine Ho - ly .. One to see cor - rup - tion.

p
nei - ther wilt Thou suf - fer Thine Ho - ly One to see cor - rup - tion.

p
nei - ther wilt Thou suf - fer Thine Ho - ly One to see cor - rup - tion.

p senza Org. ad lib.
Org. mf Gt. cres.
Gt. to Ped.

f
Death, death is swallow'd up in vic - to - ry. *mf* Thou wilt shew me the path of life, ..

f
Death, death is swallow'd up in vic - to - ry. *mf* Thou wilt shew me the path of life, ..

f
Death, death is swallow'd up in vic - to - ry. *mf* Thou wilt shew me the path of life, ..

f
Death, death is swallow'd up in vic - to - ry. *mf* Thou wilt shew me the path of life, ..

mf

DEATH IS SWALLOWED UP IN VICTORY.

cres. Thou wilt shew me the path of life, . . in Thy pre-sence is ful-ness of joy; at

cres. Thou wilt shew me the path of life, . . in Thy pre-sence is ful-ness of joy; at

cres. Thou wilt shew me the path of life, . . in Thy pre-sence is ful-ness of joy; at

cres. Thou wilt shew me the path of life, . . in Thy pre-sence is ful-ness of joy; at

cres. Thou wilt shew me the path of life, . . in Thy pre-sence is ful-ness of joy; at

poco dim. Thy right hand there are pleasures for ev-er-more. *f* Death is swallow'd up in vic-to-ry. *poco rit.*

poco dim. Thy right hand there are pleasures for ev-er-more. *f* Death is swallow'd up in vic-to-ry. *poco rit.*

poco dim. Thy right hand there are pleasures for ev-er-more. *f* Death is swallow'd up in vic-to-ry. *poco rit.*

poco dim. Thy right hand there are pleasures for ev-er-more. *f* Death is swallow'd up in vic-to-ry. *poco rit.*

poco dim. Thy right hand there are pleasures for ev-er-more. *f* Death is swallow'd up in vic-to-ry. *poco rit.*

Andante. *espressivo.* **QUARTET OR SEMI-CHORUS. Repeat in Chorus.**

espressivo. O suf-f'ring Christ! Our faith to

espressivo. O suf-f'ring Christ! Our faith to

espressivo. O suf-f'ring Christ! Our faith to

espressivo. O suf-f'ring Christ! Our faith to

Andante. $\text{♩} = 80.$ *Sw. Diaps. p* *p* *senza Org.*

DEATH IS SWALLOWED UP IN VICTORY.

cres. *dim.*

Thy dear Cross is cling-ing, O dy-ing Christ! Our life im-mor-tal

cres. *dim.*

Thy dear Cross is cling-ing, O dy-ing Christ! Our life im-mor-tal

cres. *dim.*

Thy dear Cross is cling-ing, O dy-ing Christ! Our life im-mor-tal

cres. *dim.*

Thy dear Cross is cling-ing, O dy-ing Christ! Our life im-mor-tal

poco a poco cres.

from Thy Cross is spring-ing, O ris-en Christ! In Thee from death our

poco a poco cres.

from Thy Cross is spring-ing, O ris-en Christ! In Thee from death our

poco a poco cres.

from Thy Cross is spring-ing, O ris-en Christ! In Thee from death our

poco a poco cres.

from Thy Cross is spring-ing, O ris-en Christ! In Thee from death our

f

ran-somed spi-rits soar, O liv-ing Christ! In Thee our

f

ran-somed spi-rits soar, O liv-ing Christ! In Thee our

f

ran-somed spi-rits soar, O liv-ing Christ! In Thee our

f

ran-somed spi-rits soar, O liv-ing Christ! In Thee our

DEATH IS SWALLOWED UP IN VICTORY.

life is hid - den ev - er more. . .

life is hid - den ev - er more. . .

life is hid - den ev - er more. . .

life is hid - den ev - er more. . .

p *pp* *rit.*

$\text{♩} = 100.$ *rit.*

Death is swal - low'd up in vic - to - ry.

Death is swal - low'd up in vic - to - ry.

Death is swal - low'd up in vic - to - ry.

Death is swal - low'd up in vic - to - ry.

f *rit.* *mf* *rit.* *f* *rit.*

Ped. *Allegro.*

The power of sin . . is bro - - ken, The Vic - tor's word is

The power of sin . . is bro - - ken, The Vic - tor's word is

The power of sin . . is bro - - ken, The Vic - tor's word is

The power of sin . . is bro - - ken, The Vic - tor's word is

f *Allegro.* $\text{♩} = 120.$

DEATH IS SWALLOWED UP IN VICTORY.

marcato.

spo - - ken, "I am a - live for ev - er - more." No ter - rors

spo - - ken, "I am a - live for ev - er - more." No ter - rors

spo - - ken, "I am a - live for ev - er - more." No ter - rors

spo - - ken, "I am a - live for ev - er - more." No ter - rors

shall dis - may us, No doubts can now be - tray us ;

shall dis - may us, No doubts can now be - tray us ;

shall dis - may us, No doubts can now be - tray us ;

shall dis - may us, No doubts can now be - tray us ;

He is a - live He is a - live. "Be - hold, I am a - live for

He is a - live, He is a - live. "Be - hold, I am a - live for

He is a - live, He is a - live. "Be - hold, I am a - live for

He is a - live, He is a - live. "Be - hold, I am a - live for

ev - er - more," saith the Lord. Hal - le - lu - jah! A - -

ev - er - more," saith the Lord. Hal - le - lu - jah! A - -

ev - er - more," saith the Lord. Hal - le - lu - jah! A - -

ev - er - more," saith the Lord. Hal - le - lu - jah! A - -

men, Hal - le - lu - jah! A - men, A - -

men, Hal - le - lu - jah! A - men, A - -

men, Hal - le - lu - jah! A - men, A - -

men, Hal - le - lu - jah! A - men, A - -

men. - - - - -

men. - - - - -

men. - - - - -

men. - - - - -

men. - - - - -

Adagio.

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Mr. George Charlesworth's singing was notable for his good articu-
lation, but to this virtue he adds the natural gift of a baritone voice of
considerable resonance and useful quality, and sufficient technical skill
to leave him free to follow the dictates of his temperament. He showed
a suitable appreciation of each item of the well-varied programme
chosen for performance. His readings of airs from operas by Mozart,
Massenet, and Verdi, and a number of short songs, placed his capacity
for interpreting their meaning beyond doubt, and his phrasing of the
air "Vision Fugitive" alone was sufficient to establish his claim to
musicianship.

STANDARD.

Mr. Charlesworth's voice is a bass-baritone of a fine resonant quality
throughout, and he sings with a sincerity and dramatic insight that
should serve him in good stead should he ever decide to turn his
talents to the interpretation of opera in English. Both Henschel's
"Young Dietrich" and the "Credo" from Verdi's "Otello" showed
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COURT JOURNAL.

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quality throughout, but he sings with a dramatic intuition and nervous
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(For continuation, see page 143.)

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AND SINGING-CLASS CIRCULAR.

MARCH 1, 1910.

FREDERICK CHOPIN.

There seems no reason for doubt that Frederick Chopin was born at Zelazowa Wola, near Warsaw, on February 22, 1810. The entry in the local church register, discovered by Miss Janotha, is somewhat obscure because it apparently gives the above date as that of the baptism, but the entry elsewhere is dated April 23.

Nicholas Chopin, the composer's father, was a native of Nancy in Lorraine, and was therefore a subject of France. He left Nancy for Warsaw in 1787. This migration is partly accounted for by the fact that he was the son of a Pole. At Warsaw he met, and in 1806, married Justina Krzyzanowska, a daughter of a noble but not wealthy family. She bore him three daughters and one son. Both parents were cultured and devoted to intellectual pursuits. Frederick in his infancy soon displayed musical talent, the development of which was entrusted to Adalbert Zywny, a Bohemian, who had settled in Warsaw, and is said to have made 'a fortune' by giving pianoforte lessons for three florins (eighteenpence) per hour. Frederick's progress was rapid, and at eight years of age he was a virtuoso sought after by the neighbouring aristocracy. Even thus early he began to compose. Soon after this period he took lessons in composition from Joseph Elsner, who was obviously a competent and far-seeing man. He observed the original tendencies of his pupil, and in a letter to another pupil said:

Leave him in peace, his is an uncommon way because his gifts are uncommon. He does not strictly adhere to the customary method, but he has one of his own, and he will reveal in his works an originality which in such a degree has not been found in anyone.

Chopin's opinion of his two and only teachers was expressed later on as follows:

From Zywny and Elsner even the greatest ass must learn something.

In 1825 Op. 1, 'Premier Rondeau in C minor,' was published, and in 1830 the 'Là ci darem la mano' (the duet in Mozart's 'Don Giovanni') variations (Op. 2) appeared. It was of Opus 2 that Schumann wrote in 1831 in enthusiastic admiration, and used the celebrated phrase 'Hats off, gentlemen, a genius.' In 1828 Chopin visited Berlin, Vienna, and other towns in Central Europe, exhibiting his skill and maturing his powers by contact with other musicians. In this year he wrote the 'Sonata in C minor,' known as Op. 4, but not published until 1851, two years after his death. This work exhibited weakness rather than strength, and therefore cannot be regarded as representative of his peculiar ability. He soon realised that the true bent of his genius found freer vent when it was unfettered by forms and anything savouring of pedantry. In 1829 Chopin fell desperately in love

with Constantia Gladkowska, a pupil at the Warsaw Conservatorium, but although the passion lasted a year or two it did not survive his absence on a long tour. Yet the episode had considerable influence on his compositions. Paris was visited in 1831, and here Chopin met Kalkbrenner, the then famous pianoforte teacher, only to decide not to study with him. After much success as a performer, he heard Field, who was a forerunner, but scarcely in any sense an instructor of Chopin. Field's opinion of Chopin was that he was *un talent de chambre de malade*, a criticism which (as Professor Niecks says) makes one think of Auber's remark that Chopin was dying all his life. Berlioz and many other contemporary musical lights were now in Chopin's circle. Yet with all the aural experience he enjoyed of the best music of the period, he assimilated little or nothing that did not fit in with his own idiom. His compositions now developed in boldness and originality, and he began to stir the critics. Rellstab, an eminent writer of the period, thus delivers himself of his feelings regarding the Mazurka (Op. 7):

In the dances before us the author satisfies the passion (of writing affectedly and unnaturally) to a loathsome excess. He is indefatigable, and I might say inexhaustible [*sic*], in his search for ear-splitting discords, forced transitions, harsh modulations, ugly distortions of melody and rhythm. Everything it is possible to think of is raked up to produce the effect of odd originality, but especially strange keys, the most unnatural positions of chords, the most perverse combinations with regard to fingering. . . .

If Mr. Chopin had shown this composition to a master, the latter would, it is to be hoped, have torn it and thrown it at his feet, which we hereby do symbolically.

And Moscheles remarks:

Where Field smiles, Chopin makes a grinning grimace; where Field sighs, Chopin groans; where Field shrugs his shoulders, Chopin twists his whole body; where Field puts some seasoning into the food, Chopin empties a handful of cayenne pepper. . . . In short, if one holds Field's charming romances before a distorting concave mirror, so that every delicate expression becomes coarse, one gets Chopin's work. . . . We implore Mr. Chopin to return to nature. . . .

Those who have distorted fingers may put them right by practising these studies; but those who have not, should not play them—at least, not without having a surgeon at hand. . . .

I like to employ every free hour in the evening in making myself acquainted with Chopin's studies and his other compositions, and find much charm in the originality and national colouring of their moti; but my fingers always stumble over certain hard, inartistic, and to me incomprehensible modulations, and the whole is often too sweetish for my taste, and appears too little worthy of a man and a trained musician.

In 1834, at Aix la Chapelle, Chopin met Mendelssohn for the first time. In one of his letters Mendelssohn thus writes of his new friend: 'Chopin is now one of the very first pianoforte-players; he produces as much effect as Paganini does on the violin, and performs wonders which one would never have imagined possible.' Leipzig was visited in 1835, and here there was a remarkable meeting with Mendelssohn, Schumann, Clara Wieck and other celebrities. Later Chopin met Thalberg, whom it is said he absolutely despised. Another tender attachment dates from this period. The object was Maria Wodzinska, but in the end the young lady transferred her affections elsewhere. On July 11, 1837, Chopin

came to London for the first time. He stayed only a few days, and did not make a public appearance.

We now reach the period during which Chopin came under the influence of the remarkable and, it would seem, fascinating personality of George Sand. The intimacy of the pair has occasioned much controversy, painful and otherwise. The story is too long to tell here. It is fully told in Professor Niecks's 'Life of Chopin,' vol. ii. Here we have only to do with Chopin the artist, and his achievements.

An acquaintance with Liszt must be recorded. But it came to an abrupt termination. Niecks relates that Liszt told him that the reason was that 'our lady-loves had quarrelled, and as good cavaliers we were in duty bound to side with them.' But the historian seems incredulous.

In 1848, Chopin made a second visit to London. He arrived on April 21, and went at first to 10, Bentinck Street, and later to 40, Dover Street. Although his compositions had been severely assailed, notably in the *Musical World*, he soon captured the ear of the select circle to which he privately and publicly performed. At the two matinées he gave, he used a Broadwood grand (eight feet long, straight-strung), which is still with just pride exhibited by the firm, at their new premises in Conduit Street. This instrument is even now in good playing condition, and is an excellent testimony to the soundness of the construction of the instruments made by this firm.

During his stay in England, Chopin visited Edinburgh, Glasgow, and Manchester, giving concerts or recitals in each town. He was in London again early in November, but steadily-growing weakness forbade much public work. He complained bitterly of the climatic conditions in 'unbearable London,' and in January, 1845, took his departure for Paris. He retained no pleasurable feeling of England. On the route to Paris he exclaimed to his companion: 'Do you see the cattle in this meadow? *Ça a plus d'intelligence que les Anglais.*' A hard saying!

His health now rapidly failed, and on October 17 he passed away. Liszt, who saw Chopin soon after his decease, states that his face, which had previously borne the expression of his suffering, now resumed a look of youth, purity, and calm. An impressive funeral ceremony, at which Mozart's 'Requiem Mass' was performed, was held at the Church of the Madeleine, and the burial took place in silence at the cemetery of Père-Lachaise, Meyerbeer and other mourners walking the whole three miles bareheaded. A touching incident was the sprinkling on the coffin, when in the grave, of Polish earth which, enclosed in a silver cup, had been given to Chopin nineteen years before by friends on his departure from Wola.

It is remarkable that, save for about a dozen songs, most of which are of little musical value, Chopin composed only for the pianoforte. It seemed that his musical conceptions were dominated by the pianoforte keyboard, and the possibilities of its manipulation by ten fingers assisted by the

pedal. A good deal of his music demands a subtle kind of *rubato* inexpressible in notation. Berlioz said that Chopin could not play strictly in time, and Sir Charles Hallé related to Professor Niecks an account of a dispute between him (Hallé) and Chopin, as to whether the latter played his 'Mazurka' in four-four instead of three-four time, and although Chopin was at first reluctant to admit the change, he was ultimately convinced. One cannot help remarking that in the indefiniteness of *rubato* many of the performers of Chopin's music leave the composer entirely in the shade. Dr. Hadow, in his second series of 'Studies in Modern Music,' points out that the tonality of Chopin's music was to some extent affected by that of Polish folk-songs, which are often written in one or other of the ecclesiastical modes.

We read that Chopin was very fastidious in his method of composition. He would spend weeks in writing and re-writing a single page. How much more fluent and confident are even some of our youngest composers in these advanced times!

Many able writers have expended their eloquence and ability in expounding the distinctive characteristics of Chopin's style. The influence of Chopin over pianoforte technique and composition are admitted by all to have been very great.

On these points the following authoritative opinions, which we are fortunately enabled to place before our readers, will be read with interest.

MR. EMIL SAUER.

When you ask what Chopin and his immortal works mean to me, I find mere words inadequate to the full expression of my feeling of almost reverential appreciation of that great master. While I am seated at the pianoforte, he is ever my inspiration. Of all the gods who have showered countless jewels on our pianoforte literature, he remains the one at whose shrine I ever tender heartfelt thank-offerings on bended knee. 'Doux et harmonieux génie'!—graceful and deserved tribute paid to Chopin in the opening of Franz Liszt's noble biography of the musician. That tribute finds its echo in my heart. 'God of the Pianoforte,' Rubinstein fittingly calls him in his work, *Die Kunst und ihre Meister*. Never was the language of praise, albeit with flowery epithets, more justly applied than to the genius of Chopin, the dreamy Minnesinger, who, now sobbing with passion, now mourning for his country, and again vibrating with melodies worked up to a wild enthusiasm, has brought delight and happiness to millions.

In the greater forms of musical expression (Pianoforte concertos, works in Variation form, &c.) Bach, Beethoven, Schubert and Schumann alone surpass him. As tone-poet, master of colour and creator of sound-effects—such effects as were completed and considerably extended by Franz Liszt—no one else comes near him. In vain you seek his equal. Works, full of attractive melody, like his Preludes, Nocturnes, Impromptus, Etudes, Ballades, Scherzos, Waltzes and Polonaises, stand alone and unchallenged. The depth and tragedy, too, which speak to us from the two Sonatas (I should prefer

to give them the description 'Quasi una Fantasia'), the F minor Fantasia, the Barcarolle, the Polonaise-Fantasia, &c., are typical of the skill, power, and 'infinite variety' of the great composer.

For a proper interpretation of Chopin's muse and a complete understanding of his inner meaning, we must not look to the traditional German pianists, but to those whose tastes are cosmopolitan, their perceptions acute, their manners polished, and their powers of expression cultivated and refined. In short, the true exponent of Chopin's work must be one to whom music is not science but Art, who produces his music, not with studied calculation and mechanical intelligence, but with that heartfelt earnestness which distinctively marks the true virtuoso. Unfortunately, the number of those who count it no penance to play in public, who idolize their pianoforte, and lovingly caress its keys, making them speak in clear, bell-like tones, is extremely limited. They are the 'peculiar faddists' (*wunderliche Käuze*) who, through a single mishap in a whole evening, an over-strong accent or a pause too short, have a sleepless night. No composer demands more careful treatment in his works, round which are woven artistic arabesques like garlands of flowers, than does Frederick Chopin. The adequate interpretation of his compositions requires extreme accuracy, subtle handling, and loving care of each individual note, with a true sense of sound and colour, accompanied by an artistic freedom in performance aided by the possession of a faultless technique. For these reasons, those who master the pianoforte 'as musicians rather than as pianists'—a new phrase, but rapidly growing in popularity—suffer disastrous shipwreck on the rocks concealed in Chopin.

In our own times, when snobbery, which affects to despise naïveté and melodic invention, which rushes on at high-pressure to hyper-polyphony, cacophony, and a chaos of dubious experiments; in these days of sad decadence, when Art is measured by bushels, when anarchy holds the majority, and musical mathematicians and engineers are triumphant, there is, of course, much sympathetic shrugging of shoulders for pianoforte virtuosos of the old school. Chopin in heaven above looks down deprecatingly on the maltreatment so often accorded his works in concert hall and salon.

PROFESSOR FREDERICK NIECKS.

Chopin is undoubtedly one of the most exquisitely poetical musicians the world has seen, and if the stress is laid on 'exquisitely,' and the qualification 'romantic' added, it may be unhesitatingly said that he was not only one of the most, but indeed *the* most poetical musician the world has seen. His superiority among the post-classical composers for the pianoforte as to originality and beauty of style and matter is universally recognised. The influence exercised by him on the development of music generally is, on the other hand, too much overlooked. He was a creative and inspiring power not merely in pianism,

but also in music at large. To be convinced of this we have only to realise the difference between Chopin's harmonic resources and kind and degree of expressiveness, and those of his predecessors. Original as Schumann was, he was greatly influenced by Chopin. On Liszt the latter's influence was, of course, much more powerful, for Liszt's originality as a composer was less, and his familiarity with his fellow-pianist's compositions greater. But Wagner, too, must have been strongly influenced by the Polish master, whether directly or indirectly does not matter. No doubt the chromatic in the texture and the psychological and intimately subjective may be said to have been in the air at that time; but Chopin was indisputably the first to give a strong impulse in that direction. Chopin owed much to Poland—to the country, the people, and the folk-songs and folk-dances; but Poland owes infinitely more to him. Although a patriotic Pole, he was neither an average nor a typical Pole. Nations imagine that they produce their geniuses. That, however, is mere foolish self-complacency and vain-gloriousness. Geniuses are gifts. Poland had as little to do with the making of Chopin as Italy, England, and Germany with the making of Dante, Shakespeare, and Goethe. Genius is the result of a felicitous but fortuitous concurrence of circumstances. Chopin's pianoforte style is as such an ideal style—the nature of the instrument and the nature of the style are co-extensive. This could not be said of Liszt's pianoforte style, which is more many-sided but less pure. Chopin's pianoforte style is also a virtuosic style. Virtuosity, however, is there as a means to a higher end, not for its own sake. No pianist-composer's music is so much played as Chopin's, and no composer's music is so rarely well played. In fact, if the present state of matters prevails much longer, the public must lose its belief in Chopin as the most poetic of pianist-composers.

MR. TOBIAS MATTHAY.

I am asked to say a few words as to Chopin's influence on pianoforte technique. It would, of course, require a volume to answer fully the question. Chopin's beneficent influence on pianoforte playing and pianoforte writing is indeed incalculably great; and although it is true that that influence is immensely strong as regards technical novelty and improvement, it is still greater from a purely musical point of view, for no one has used the instrument to express feeling so intimately as he has done. As regards technique, his strength lies in the fact that he has more accurately gauged the potentialities of the instrument than anyone has done before or since—we must put him even above Liszt himself in this respect, in spite of all the marvels that giant wrought.

Chopin's success in thus making his musical and poetic invention synchronise so perfectly with the acoustical and mechanical possibilities of his instrument must be attributed, in the first place, to his infinitely fine musical ear, which forbade his writing the inappropriate.

It is difficult to determine exactly how far his own particular ways of key-treatment (touch or technique) influenced his invention, or how far his poetic feeling compelled him to gain his particular playing-technique, but the results are clear enough. The more salient features of the pianistic progress he wrought are found in the enormously greater delicacy and variety of tone he demanded in his cantabiles, the musicality and often the extreme lightness of his passage-work, and the laying-out of this in note-groups beyond the octave limit, and his extensive use of chromatic passing-notes; and perhaps more notable still than these points, his revelation of the immense possibilities of the Rubato element, and his constant but subtle use of the damper-pedal.

With regard to his cantabile no doubt his invention was here greatly influenced by his own technical habits. From the internal evidence of his music, the remarks of his pupils and the shape of his hand, it is conclusively proved that he well knew the use of what we now term 'flat finger' weight-touch, a singing tone produced by a perfectly elastically used finger in conjunction with release of the whole arm, thus admitting far greater beauty and variety of singing-tone than that of the earlier touch methods. Again, his own playing clearly influenced his passage invention, a passage-technique quite original as regards a lightness and swiftness before undreamt of, as for instance in so many of his wonderful filigree cadenzas—a lightness obviously to be attributed to his having thoroughly mastered those problems of key and muscle which we now sum up under the heading of 'Agility touch.' We may admit that these improvements in pianoforte treatment had been in a measure led up to by earlier composers, yet Chopin leapt leagues ahead of them.

But what we have to thank him most for is the deep poetic feeling underlying all his music. Except in his very earliest works we never find him writing a passage for the mere sound of it, or the mere playing of it. However brilliant the rush of sounds, they are always written as a direct and inevitable expression of his mood or feeling. It is because he never swerved from this, his ever-present purpose to express feeling through the musically beautiful, that he became and has remained the greatest pianoforte writer, and that his music will for ever glorify our instrument.

MR. FREDERICK CORDER.

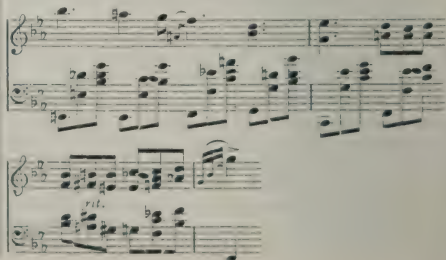
It has always seemed to me that Chopin has not yet received adequate recognition as harmonist. Until about a generation ago he was looked upon with something like contempt by those fine crusted old musicians like my teachers Hiller and Macfarren, both of whom openly declared that music had said its last word with Mendelssohn. Even the broad-minded Prout only ventured to give two insignificant illustrations from Chopin in his harmony book. Theorists regarded him as a writer of elegant drawing-room music on the same plane as Henselt, but addicted to a sad misuse of those hateful chromatic chords. The people

who could only play his easiest Nocturnes and the A minor Valse used to cry *fié!* upon him for being so sentimental, forgetting that these pieces were just the 'pot-boilers' by which he won the affections of the pianists. Now I come to think of it, when I played the F minor Fantasia at my examination for the Mendelssohn Scholarship in 1875, there was only one English musician—Arthur Sullivan—out of a committee of fifteen who knew anything of the work.

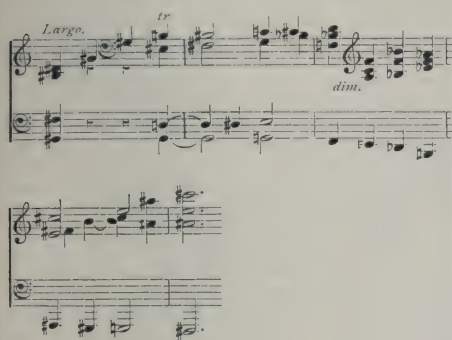
Chopin arrived at a fortunate time. The romantic tendency in music, initiated by Spohr and Weber in opera, was beginning to make itself felt in abstract music. In an incredibly short space of time the diatonic track of Mozart and Beethoven was obliterated by the chromatic experiments of Schumann, Liszt, and Wagner. Incited by their example, Chopin distanced all his contemporaries in the ease with which he manipulated the new progressions, and especially in the marvellous grace with which he crowned them with melody. However intricate the harmonic web, Chopin's melody never lacks charm—charm of a tender and always refined kind. Austerity was a mood he never knew. From the marvellous Mazurkas to the great Ballades you can find no page that is not absolutely attractive. It is interesting to compare his Op. 1—a Hummelesque Rondo—with the later works and to note how quickly the chains of dominant sevenths and Spohr-like progressions of diminished sevenths on a dominant pedal were abandoned in favour of combinations of the two which appeared magically novel. The very first of the Mazurkas has such a passage:



He alone possessed the secret of these progressions, so natural, so obvious to us *now*, yet which no one has successfully imitated. In the E flat Nocturne no familiarity can rob that return from the dominant key of its delightful flavour:



in the same vein, but yet more romantic, is the return to the subject in the slow movement of the B minor Sonata :



One might quote dozens of examples as striking as these, yet all different: the B flat major Prelude, with its ingenious chromatic accompaniment figure; the majestic C minor Polonaise, with its theme in the bass and resultant strange harmonic effect; the unparalleled pedal point in the Coda of the Barcarolle; but perhaps above all the amazingly original first Scherzo in B minor. It is not generally known that this piece was published under the title of 'Le Banquet infernal,' a title which proved too shocking for the drawing-room. But it explains the weird character of the piece, and those terrific augmented sixth chords on the last page. The demoniac character given by the passing-notes in the arpeggio passages is wonderful, and the peaceful middle section (usually exaggerated out of all sense by performers) is in the highest degree artistic.

Towards the end of his life Chopin recognised more clearly the power which a real mastery of counterpoint bestows. The result of his studies may be noted in the growing polyphonic character of the last works, the Barcarolle, the Polonaise Fantaisie and the last two Nocturnes. Had he attained to his 'third period,' it is pretty certain that he would have bequeathed us a wealth of wonders: it is even possible that he might have experimented with the orchestra, which up till then he had hardly thought about. But this is not very likely, since he found the best setting for his ideas in the most limited of forms. That a man could exhibit such endless variety of invention in such unpromising ground as the Mazurka and Polonaise afford, is to my mind the highest evidence of his greatness. I could discourse for pages on his codas and concluding cadences alone; but it is needless when their beauties are at everyone's reach. It is a very superficial remark to say that Chopin is sentimental: all chromatic progressions convey a greasy, sickly impression; but can the writer of the A flat Polonaise, the first and third Scherzos, the Allegro de Concert, and many such dashing compositions be adequately described by such an epithet? Surely not.

M. VINCENT D'INDY

in his 'Cours de Composition Musicale,' Book II., first part, says :

With Chopin's work we perceive what has been since called the *pianistic style*, a style of which the effects were, and still are, in many ways deplorable. All the compositions for pianoforte which up to now we have examined remained, in fact, exclusively *musical*, whether signed Bach, Rameau, Haydn, Beethoven, or even Schubert: that is to say, the legitimate care for instrumental effect was always subordinate to the claims and exigencies of music. During the romantic period, however, we pointed out the growing influence of the *concerto style*, manifesting itself principally by the unusual extension of the *trait agogique*, or *touch of virtuosity*, serving as conclusion to the first exposition in movements of the Sonata type. Through that, two very serious errors crept into pianoforte music, of which Chopin exaggerated the effects in proportion to his insufficiency of genuine *musical* education :

1. Notes selected for advantageous *fingering*, and not for the architectural logic of the work ; 2. Entire passages written solely for *virtuosity*, and playing no useful rôle in the balance of the composition.

Of his four Sonatas, that in B minor (Op. 58) is the most remarkable as regards musical invention. All feeling for construction and of co-ordination of ideas is unfortunately lacking; but for the most part these ideas themselves are truly resplendent with melodic wealth.

SIR ALEXANDER MACKENZIE

had an uncanny experience in connection with the well-known 'Funeral March.' He thus tells us the true version of the story :

When I was living in Florence, I made the acquaintance of a young musician—pupil of the well-known pianist, Signor Giuseppe Buonamici—who, although bearing an Austrian name, 'Struve,' was, I believe, of Welsh origin. In course of time I became intimate in the little Struve circle, which consisted of mother and son—and a pet dog, Fido.

In 1883, I had to leave for London, and on the day previous to my departure I took one of my usual walks with my young friend. The great mental depression under which he was suffering was obvious, and after a while he confessed that he could not shake off a premonition of sudden and violent death. No reasoning or banter had the least effect upon his settled conviction.

He then told me that he intended to take his mother to Casamicciola (near Naples) for the summer months, and invited me to be their guest on my return from England. The kind offer was tempting, and my half-promise to avail myself of it was cordially accepted.

On the very morning upon which I left London, on my return, I had the news of the catastrophe in Casamicciola, and on my arrival in Italy I learned the following facts : On July 28, 1883, the inmates of the Hotel 'Piccola Sentinella' retired, after dinner, to the salon. Young Struve was requested, as usual, to play to them. His

selection of music, Chopin's 'Funeral March,' did not, however, meet with the approval of one of the company—a Marquis Capellini—who, remarking that he 'declined to be made miserable by the piece,' descended into the garden. Two minutes afterwards came the crash, and collapse of the house; and of the many who were at or near the pianoforte that night, not one lived to tell the tale. So sudden must have been the end that Struve was found still grasping the last chord he had played: a piece of falling cornice had pierced his skull. His mother was also killed.

Once or twice I have read more or less incorrect versions of this incident: but of course in no case could there have been any reference to the weird foreboding of impending disaster which my unfortunate friend confided to me.

M. VINCENT D'INDY ON CÉSAR FRANCK.*

By ERNEST NEWMAN.

(Continued from p. 78.)

Few musicians have called forth sounder criticism in their generation than César Franck has done, and few have been more accurately 'placed' by contemporary criticism. Writers like M. Derepas and M. Camille Maclair have stated for us the intellectual and emotional essence of his music with singular penetration, and in language of unusual eloquence; while M. d'Indy and M. Paul Dukas to name these two alone have shown very clearly where Franck stands in the story of the evolution of musical form. His whole work, indeed, is so lucid, so transparent, that criticism could hardly go wrong about it. A man may like the music or dislike it, according to his temperament; but he cannot be in any doubt as to the message of it, or the quality of the personality from which it springs. Franck represents a type of imagination that had not previously appeared in music, though we have had it frequently in painting, in literature, and in philosophy. Not, of course, that his exact parallel can be found, for these precise correspondences do not exist between minds working in the different arts. But if the resemblances are not absolute, they are often unmistakable; we need only to avoid the error of supposing that a particular musician resembles one particular poet or painter, instead of two or three of them. There is a good deal of Raphael in Mozart, for example; but there is a good deal also of Fragonard and Watteau and Boucher. César Franck, as every one exclaims at his first acquaintance with his music, is a mystic; and before him, mysticism had hardly found voice in music. Schumann comes near it here and there in his 'Faust'; but Schumann was too essentially a child of the German romantic revival—the men of which saw the Middle Ages through the slightly distorting veil of their own Teutonic sentiment—to be able to attain the pure simplicity of soul that

medieval mysticism at its best exhibits. There is mysticism, of a sort, in 'Parsifal,' but it is not the genuine mysticism of Franck. Wagner's revolt against the world is that of a man who has lived too much in it and become exhausted by its temptations and its gratifications; the body is weary, and in its lassitude it draws the mind down with it. In Newman's 'Dream of Gerontius,' again, and in Elgar's, we are as far as in 'Parsifal' from the mystic frame of mind that Franck represents. Such mysticism as there is in the work is a revolt against the harshness or the incomprehensibility of the outer world; Gerontius has seen the difficulty of life, has felt the anguish of doubt and the cold sweat of fear; and his aspiration towards the Eternal is the cry of the prisoner for release. Here, as in Wagner, we feel the modernity and the temporality of the mood. Franck, on the other hand, is the mystic *pur sang*, and of all time. Like Maeterlinck, he is not terrified at life, and does not fly from it; he accepts it serenely and almost blithely, the good fortune of his temperament enabling him to see in it a harmony that it does not contain for more fretful, though possibly more sensitive souls. This is the genuine mystic nature. Men like Wagner are mystics only at a particular time of their lives, and as the result of subtle transformations in the physical tissues, that bring with them transformations of thought. The mood comes, at some time or other, to most men who have spent themselves excessively upon life and are glad to escape from a pressure that they can no longer bear; and the phenomenon has been common enough in certain epochs of history, when great numbers of men, weary of the flesh and its phantasms, have thought that by fleeing to the desert they could flee from themselves. Men like these are only mystics by the force of circumstances; like the monk in Anatole France's 'Thais,' the fundamental nature of them remains unchanged. A particular metamorphosis of tissue in Wagner brings 'Parsifal' into being; but we may be quite certain that if, after the work, some elixir of youth could have been injected into his veins, he would have written music and poetry that was as much the negation of 'Parsifal' as 'Parsifal' is the negation of 'Tristan' and 'Die Meistersinger.' Emotional veerings of this kind would have been impossible to Franck. He was of simpler tissue than Wagner, and he was made all of a piece. His mysticism is himself—not the chance product of a life spent in this or that way, but the substance and the colour of the stuff that was in him from his birth. He was a mystic by election, not by circumstance. The serenity and simplicity of his outer life reappear in his art. Had he been a medieval Fleming, he would have dwelt like other mystics, in a hut in a forest, not because he was disgusted with the world and weary of sinning in it, but because in this way he could best pour out the simple gladness of a heart that found the earth, on the whole, a thing of beauty and harmony; as Spinoza, humbly polishing lenses for

* *César Franck*. By Vincent d'Indy. Translated, with an Introduction, by Rosa Newmarch. John Lane. 7s. 6d. net.

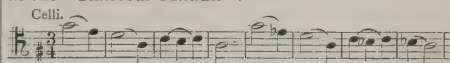
a modest living, had more of the true essentials of the universal force revealed to him in his broodings than any of the flaming, restless soldiers or politicians or merchants around him. Had Franck been an artist, living in the early days of Italian art, he would, as M. d'Indy points out, have painted pictures like those of Filippo Lippi or Giovanni da Fiesole—simple, pious and meditative. M. d'Indy, again, rightly sees an analogy between him and the builders of the French cathedrals of the 13th century, with their modesty and sincerity of soul, their eurythmy of line, the quiet but profound rapture that breathes through their work. Had Franck written prose or verse, it would have been something in the style of Maeterlinck, or Jacob Behmen, or Ruysbroeck; had he been a philosopher, he would have given us something of the serene contemplativeness of the 'God-intoxicated Spinoza.' Simplicity and serenity in his case, as in that of so many other mystics, do not mean superficiality of thought. Great passion may mean only a great stirring of mud, and a great whirling of the apparatus of thinking may mean only a barren ploughing of sands; while awe may be struck into us by apparently the simplest thought if it be phrased by a poet who is a master. In Franck, as I have tried to point out, the simplicity is merely that of a soul at complete harmony with itself and with the world. As M. Camille Maclair has phrased it, in his own luminous and sensitive style, 'No one else has that faculty of suave and sensuous mysticism, that unique charm, that serene plenitude of fervour, that purity of soaring melody, above all, that power of joy which springs from a religious effusion, that radiant whiteness resulting from a harmony at once ingenuous and ecstatic. There is no severity in this evangelical mysticism. . . . Bach is formidable; he thunders, he has the robust faith of the Middle Ages; his rhythm is colossal; even his gaiety is as alarming as the laughter of a giant. Franck is enamoured of gentleness and consolation, and his music rolls into the soul in long waves, as on the slack of a moonlit tide. It is tenderness itself; divine tenderness borrowing the humble smile of humanity.'

Franck's style is in keeping with his outlook; it is rounded, suave, harmonious, abhorring harshness or excess of any kind. It is one of the most individual of styles, and so one of the easiest to recognise wherever we hear it. It is a question, indeed, whether it is not just a little manneristic now and then. This is a point to which M. d'Indy might have given fuller consideration. The degree to which 'manner' can be indulged in before becoming 'mannerism' is hard to determine, and it would be incautious to generalise upon so subtle and elusive a subject. We are inclined to look upon mannerism—that is, the tendency to think too frequently and too automatically in certain formulas of style—as the qualifying mark of the second- or third-rate men, and to regard the first-rate men as being free from it. But every first-rate man has some peculiarities of style which we

should call a mannerism or a trick in a smaller one. Beethoven, for example, is very fond of making a transition from one main group of ideas to another by repetitions of the same melodic fragment in notes of gradually increasing rapidity. Wagner's method of piling up an effect by successive reiterations of the same figure in different parts of the scale is well known. Should we call these mannerisms or manner? Perhaps the latter. But take Brahms's addiction to certain rhythmic devices, such as inserting one or two triplet groups into a passage in duple rhythm, and *vice versa*. Sometimes we should call this the Brahms manner, and sometimes the Brahms mannerism, according to whether we felt that the device grew naturally out of the thought, or represented the mere obeying of a nervous habit—of the kind that makes a man keep twiddling a button of his coat while talking to you, the button not being a strictly necessary factor in the conversation to anyone but the victim of the habit. "In other cases the line of definition is quite easy to draw. No one would hesitate to say, for example, that Mendelssohn's constant use of the feminine phrase-ending is a mannerism, or that Grieg's trick of working through a series of chromatic harmonies over a descending bass is another. This may constitute the Grieg 'manner,' it is true; but in this case it has degenerated into mannerism. On the other hand, Beethoven works mostly with themes formed of small intervals, while many of Strauss's best melodies move by widely separated intervals, and traverse a far larger arc than Beethoven's; yet no one would call either of these individual traits a Beethoven or Strauss mannerism. César Franck's style has an unmistakable physiognomy of its own. It is always recognisable by its fondness for suave harmonic and melodic transitions, often obtained by the immediate repetition of an idea with the slightest possible alteration. Thus in the 'Variations Symphoniques' we have:



in the 'Chasseur Maudit':



in the Quintet:



If space permitted, many other examples might be quoted to illustrate these peculiarities of Franck's melodic and harmonic structure, especially the latter—for the main characteristic of his harmony is this soft flow of one tint into another. Yet we rarely have the impression of the style ceasing to

be manner and becoming mannerism. Now and then, it must be admitted, we do feel this; though on the whole we accept the style as the natural vehicle of expression of the man, as Wagner's was. The suavity of the melodic curves and the melting shades of the harmonies are, in fact, the perfect counterpart of the substance of Franck's thought. The music never gives us the impression of a weakling, as so much of Grieg's chromaticism does; it is simply that to everything that Franck does he gives a Correggio-like suavity of line, and bathes it in a softly luminous glow. Hence it is that his art never hurts us; even in its most passionate moments it descends like a balm on the soul. And for the same reason, no matter how ingenious the structure or the handling, one is never conscious of the labour that has been put into it. The wheels never creak, the scaffolding never slows; everything flows easily and purely, like a broad and lucent river through a rich and smiling landscape.

French critics claim that Franck has created the symphonic form of the future, finding the solution of the problem that music has had to face ever since the beginning of the 19th century. Here one cannot follow them so readily. M. d'Indy finds a peculiar excellence in the cyclic style of structure adopted by Franck, who thus grafted, as it were, what is best in the Wagnerian and Lisztian system of the poetic transformation of themes upon the classical sonata form, thus ideally blending the old and the new, the abstract and the poetic, the formal and the free. He loves to base his instrumental works upon what M. d'Indy calls a 'germinative idea'—a kind of leit-motiv, but without the too frequent scrappiness of the leit-motiv, that pervades the whole work. M. d'Indy shows how the principle operates in the D major quartet; but anyone who does not know that work can study the principle in the more familiar Violin sonata. With all deference to the opinion of so many eminent critics, I cannot, for my own part, feel that the system is so fruitful or so final as they believe. It is surely a hybrid, and, like all hybrids, with an insecure tenure of life. It is indeed necessary to find for modern music some principle that shall make it as coherent and logical as the classical symphony. It is clear, too, that this must be achieved mainly by thematic reminiscences that shall perpetually rouse in the hearer a sense that what he is now listening to is a living outgrowth from what he heard a few moments ago, while at the same time variety of treatment or of association shall give him an ever-fresh interest in the themes. This was, of course, the principle of Wagner. But it seems to me that if it is to be applied to instrumental music pure and simple, with full success, the work must either be contained within the frame of a single movement, or, if we are to have the usual three or four symphonic movements, the thematic reminiscences must be supported by something in the nature of a programme, however slight. Beautiful as the Quartet and the Violin sonata are, will any man say that the re-entry of the old material in the later movements carries an unmistakable message

with it? Within the single movement the composer may do what he likes in the way of reminiscence; but when an interval of time has elapsed and a new movement has been begun, we inevitably ask ourselves why a composer should re-introduce a motive that has already had its say, instead of inventing fresh material. I do not contend, of course, that he must not do this, but merely that he should make it absolutely clear to us that it was the best thing he could do; he must show us, that is, the logic of it. Now without a programme of some kind, this is difficult. In Franck's Symphony the bare knowledge that the vigorous second subject of the first movement symbolises 'Faith' is sufficient to make us accept every re-entry of it without question. The barest hint of this kind will suffice. Without such a hint the imagination is forced to fall back upon purely musical reasons for the re-introduction of an old theme in a later movement, and generally these reasons seem insufficient. Is there any really valid reason, for example, for the re-entry of the theme of the Adagio in the Finale of Brahms's first Violin sonata? If Brahms had chosen, that is, to fill its place with new matter, would any of us have been conscious of a deficiency? In Franck's Quartet, again, do the various repetitions of the themes of the Adagio and the Scherzo in the Finale tell their own story, or even *any* intelligible story? The device is borrowed, of course, from Beethoven's ninth Symphony, where the composer seems to try first one of the earlier themes and then another for his Finale, and finally to reject them all in favour of a new one. But as Beethoven does it, and under those particular circumstances, the procedure is perfectly logical; we have the hint of a developing poetic scheme to guide us. But in Franck's Quartet there is no such hint, and so the repetitions, having neither a musical nor a poetical justification, do not make their meaning clear. In Elgar's Symphony the difficulty is generally—though perhaps not always—surmounted in the ablest way. The central theme is so fully and impressively stated at the beginning that we instinctively fasten upon it and feel that it will later on give us the clue to the whole work. This impression is heightened by the various fragmentary references that are made to the theme, and clinched by the triumphant statement of it at the end. Here, although the symphony is in four movements, we are conscious of its unity, feeling, as with the fifth Symphony of Beethoven, that we have the key to a number of episodes and vicissitudes that would otherwise be only bewildering. In Franck's Quartet and in the Violin sonata, in spite of the wonderful beauty of the music, we cannot rid ourselves of something of this bewilderment. On the other hand, when he works within the limits of one continuous movement, as in the 'Prelude, Chorale and Fugue,' the method of reminiscence is most effective and thoroughly logical. The one-movement form is surely the form for the future. Franck, then, in this respect merely marks a transitional stage in the history of instrumental form.

THOMAS AUGUSTINE ARNE: A BICENTENARY APPRECIATION.

BY FRANK KIDSON.

What was the state and condition of English music in the year 1710? I do not ask what was the appreciation of music in England, but how it was regarded as an English national art, when, on March 12 of that year, was born, as son of Thomas Arne (the genteel upholsterer of King Street, Covent Garden), that little mite of humanity that was destined to add to its highest lustre.

To answer our question we may say that, on the whole, it was in rather a poor way. Purcell had been dead nearly fifteen years, though happily not quite forgotten. Dr. Blow had died a year and a half before. Jeremiah Clarke had, in December, 1707, shot himself, and John Eccles, though still alive, had retired from active work. Of the older school of composers, Daniel Purcell was alive, John Weldon also; and Leveridge and Carey were composing, with some other minor lights. Besides these there were sundry English vocalists, and performers on the organ, viol, violin or flute, for the hautboy had scarcely become popular. Many of these found some difficulty in getting a hearing among the crowd of foreigners that thronged London.

William Boyce was a baby, a month old, and was probably mostly in evidence as a vocal performer when his contemporary was born.

Purcell's operas were shelved in favour of the Italian operas brought from Italy by Thomas Clayton. Some of these operas were composed by Italians and others by Clayton himself, and it must be confessed that he made rather a sorry figure in his work.

Handel had not yet brought out his first English work, 'Rinaldo,' though it came in less than a year's time, and a further spell of Italian opera reigned until Master Thomas Arne grew old enough to show that something might be done musically with native talent and theme.

We need not enter very fully into the Arne biography. The details of this have been industriously collected by the late Mr. F. G. Edwards, and the reader has but to turn up the November and December numbers of the *Musical Times*, 1901, to get some very interesting particulars. Briefly it may be said that his father, Thomas Arne, was an upholsterer in a large way of business in King Street, Covent Garden, and that he had determined that his eldest son should have a professional instead of a tradesman's career. He therefore sent him to Eton, and ultimately young Arne became a lawyer's clerk. Dr. Burney heard from Arne's own lips how, at an early age, music possessed his soul. How he played at Eton on a cracked flute, and attended the opera in the servants' gallery, in borrowed livery. How, also, he played the spinet, with muffled strings, while the rest of the family were a-bed; and how he studied the violin under Festing. The father at last discovered the lad's

determination to become a musician, and wisely gave in. Free to make music his profession, he taught his sister and his brother the art, and with much success. The former, Susanna Maria Arne, who married the brutal Theophilus Cibber in haste, had, perhaps, leisure to regret her matrimonial choice: she became a singer and an actress of great merit. She made her second stage appearance in her brother's first opera, and was frequently an exponent of his music.

Arne possessed great originality with a tunefulness that never left him. The stilted Italianized opera was yet in evidence, though the 'Beggars' and the host of ballad operas that followed it had made vigorous protest. The music in these productions was supplied by the nondescript street tunes, selected without a particle of consideration as to appropriateness, and but lamely fitted with verses written to be sung to them. Addison's opera 'Rosamond' had been absurdly set by Clayton, and it was here that Arne got the chance to show what musical stuff he was made of. He wrote fresh music and his sister took the title-rôle in its first performance; this was at the Lincoln's Inn Theatre in 1733. The song that survived the opera was the one by which she made fame for herself and him, 'Was ever nymph like Rosamond.'

But 'Comus' was yet to come, and here Arne reached, in 1738, a high place. Two years after, in 1740, 'Rule, Britannia,' and those exquisite Shakespearean songs from 'Twelfth Night' and 'As you like it' at once raised Arne to the highest rank of lyric composers. No need to repeat the oft-told tale of the occasion which brought forth 'Rule, Britannia,' or to again refute the alleged crib from Handel; no need to enter into discussion whether Mallet or Thomson was responsible for the highfalutin nonsense that Arne wrote his music to. The 'Ode,' as it was called, did not immediately 'catch on,' and it was ultimately—when published 'by particular desire' by a second-rate music-seller—sandwiched between the music for his 'Judgment of Paris' and 'Sawney and Jenney,' a familiar dialogue in 'ye Scotch stile.'

It was at this period, say 1738 to 1750, that Arne was at his brightest, and most winning in his tunefulness. He led the way with dainty and charming airs for Marylebone, Ranelagh, and Vauxhall audiences. The songs themselves were artificial enough, of course. Damon and Philander were false to Chloe or Belinda, or vice versa. Peggy was happy with her rustic-lover, Roger, and discoursed of meads and cows, and so forth, and as a matter of fact the airs followed the lead thus set. They were, however, just suited to the songs, and were perfection for the jingle of the spinet or harpsichord. Some fall into a groove easily, but we have but to compare the unknown imitators of the Arne manner to see how superior the genuine article is. If we accept the little 'curly' character of the tune fitted to the 'Dresden shepherdess' kind of words, we can find a great deal that pleases in the periodical books of songs which Arne published himself, or through John Walsh. His son, Michael Arne, was one of the few to rival the Master in

his own craft, as 'The lass with the delicate air' can sufficiently testify.

Arne took himself seriously when he produced 'Artaxerxes.' I am afraid modern audiences would not stand this opera in its fullness. It gradually faded until only 'In infancy our hopes and fears,' 'The soldier, tired of war's alarms,' and 'Water parted from the sea,' were the sole remnants of that once famous production. That the last-named was considered 'genteel' we have the bear leader's testimony in 'She stoops to conquer,' for it shares with the minuet from 'Ariadne' the honour of supplying the music for the bear's dancing. Arne was an English musician—a thoroughly English one—and if we are to believe many people, we never had much native talent that lay in that direction. Still, it seems to me that with all Arne's faults and with all his limitations, and these were but of his age, he should be far dearer to us than many of those foreign composers who supply our concert programmes with lyrics that are either, in translation, sickly sentimental or deadly dull, and whose music cannot have the same appeal to our English temperament. Yet beyond the three Shakespearean songs, 'Blow, blow, thou winter wind,' 'Where the bee sucks' (both more frequently used as test-pieces for children's singing, rather than as concert items), and 'When daisies pied,' what does the average person hear of Dr. Arne's music except 'Rule, Britannia'?

Arne is probably the most representative of English composers of the 18th century, save for Church music. It is true he did little instrumental work that is now known, though Mr. Moffat has resuscitated a Violin sonata of great merit* and it is more than likely that other buried work might be brought to life with advantage. Yet Arne is neglected, and shamefully so. His work has to be culled from old copies, published during the composer's lifetime, and this is accessible only in such storages as the British Museum, or the private libraries of musical antiquaries.

It will be interesting to note how many arrangers of concerts will remember the musician's two-hundredth anniversary, or, having remembered, will make a feature of Arne's music? I fear but few. Yet among the constantly-repeated items there could surely be a little room spared for some of his best music, vocal and instrumental, to let this generation know that worthy music could, at times, come from the brain of an Englishman.

HOW A TRUMPET IS MADE.


By D. J. BLAIKLEY.

III.—TRUMPETS AND HORNS WITH SIDE-HOLES.

It has been demonstrated in the foregoing articles that trumpets and other kindred instruments of fixed lengths are limited in intonation to the natural harmonic scale, and that although from the eighth to the sixteenth harmonic many notes agree with those of the diatonic scale, yet

the agreement is far from being complete. But if we reject the various attempts that have been made to derive the diatonic scale from any one root, we can plainly see that from two roots standing a fourth apart, as from C to F (doh to fah), elements may be chosen, some of them being common to both harmonic scales, which give the diatonic scale in its completeness. Thus if we take a horn in C, the 8th, 9th, 10th, 12th, 15th and 16th notes are correct for C, D, E, G, B and C, and the 11th, 13th and 14th notes are incorrect. But supplementing this horn by one in F, a fourth higher, we obtain F, G, A, as its eighth, ninth and tenth harmonics, and thus from two instruments of fixed length we are able to produce the accepted diatonic scale, which may very reasonably be regarded as being derived from two roots or generators. This arrangement, requiring two instruments and two players to produce a scale of only one octave, though scientifically correct, is manifestly inconvenient; and the difficulty would be increased if we endeavoured to fill up the lower intervals of the harmonic scale; for more and more tubes of different lengths, giving different fundamental tones, would be required.

The art of wind instrument making is therefore to a large extent the art of treating a tube of fixed length in such a way that it virtually becomes many tubes of different lengths, giving different fundamental tones, and consequently different series of harmonics. From mediæval days to the time of Bach and Gluck the family of instruments known as Zinken or Cornetti were much used, and these instruments afforded one means of attaining the desired end. They were usually made of wood, with a conical bore, and were played with cup-shaped mouthpieces. By the use of side-holes closed by the fingers, the different lengths referred to above were obtained; these holes were usually seven in number, six for the fingers and one at the back for the thumb. The finger-holes enabled the player to produce a diatonic scale, and by overblowing the compass could be extended to two octaves or rather more. From accounts by Mersenne (*Harmonie Universelle*) and others, the cornetti appear to have been much appreciated, but as they now have only a historical interest, it will be sufficient to say that they were made of various pitches, covering a range from tenor to soprano. The chief defect of the larger ones was due to the fact that the finger-holes were neither so large nor spaced so far apart as requisite for good intonation. Theoretically a side-hole should be large enough to act as if it were the open end of a tube, but when the finger-holes are small in comparison to the diameter of the instrument, this condition is impossible, and many complications and imperfections result therefrom.

The tenor instrument of this old family of cornets (or Cornetti) was known as the cornou, and for the convenience of fingering was given a slightly serpentine form, thus . The further extension of the length of such an instrument to reach the 8-ft. C, an increase of calibre to

* 'Trio Sonata in E minor' in 'Old English Violin Music' (Novello).

yield a bass quality, and a more complete bending or serpent-like form resulted in the Serpent, which is generally regarded as the invention of Edmé Guillaume, a canon of Auxerre, in 1590. The difficulty of placing the finger-holes of such a large instrument in even approximately correct positions was partially overcome by the gradual addition of key-work, but at the best the serpent was uncertain in intonation and unequal in the tone-quality of successive notes. It was in use, however, until comparatively recent times, for the late Sir Michael Costa used it in the performances of the Sacred Harmonic Society; it therefore had a life of nearly three centuries.

About the year 1780, an inventor contrived a modification of the form of the serpent, while preserving its musical (or *un-musical*?) characteristics. This modification consisted in doubling the tube abruptly upon itself, in the manner of the bassoon. In this form the instrument was widely known as the bass horn or basson Russe, and it became very generally used in military bands.

For the sake of chronological order, the application of side-holes to the trumpet must be parenthetically noted here, and the further development of the bass horn or serpent be made the subject of a succeeding paragraph. It appears that towards the end of the 18th century the cornetto had gradually fallen into disuse, and it became increasingly important to improve the trumpet, or to supplement its natural notes by others which would make its scale more complete. About the year 1795, the instrument maker Weidinger, of Vienna, produced a trumpet with five side-holes, opened by keys or levers, but the idea was probably due to a horn player named Kœlbel. The instruments were much used for a time, but as it is impossible to maintain the true trumpet tone without the bell expansion, and as when the side-holes are open the tone comes mainly from a cylindrical tube, it is not surprising that the popularity of this variety of trumpet was not maintained. One point in the design, however, was distinctly good, and this was the covering of all the lateral holes with padded keys, leaving none to be stopped merely by the fingers; by this means free choice of position for the holes giving the scale became possible, and the application of keys to the bugle (patented by Joseph Halliday in 1810) resulted in an instrument which held an important place in military and other bands until it was displaced by the more modern piston instruments.

To return to the bass-horn. Halary, an instrument maker of Paris, modified its form and proportions, and by using key-work throughout produced an instrument having fairly good intonation and uniformity of tone-quality. His patent was taken out in 1822, and his instrument, known as the ophicleide, and made both as a bass and as a tenor, had a longer reign than the key-bugle, although, like its smaller companion, it has ultimately given place to the piston instruments. The pitch of the key-bugle was usually c , and that of the

ophicleide was an octave lower, or C, but practically the lower range of the latter was relatively one octave greater than that of the former, for the first chromatic octave of the bugle began with c , the octave from c to c' not being used, whereas on the ophicleide the pedal octave from C to c was available with chromatic completeness, as the instrument was furnished with eleven or twelve keys. On the bugle, with its practical scale beginning only on the second harmonic, c' , the interval between this note and the third harmonic (g') could be divided chromatically with the five or six keys usually fitted. This use of the pedal octave of bass brass instruments has been maintained on modern piston valve tubas or bombardons, as will be explained in the section to be devoted to these.

On both the key-bugle and the ophicleide there was an 'open-standing' key, by which $B\sharp$ and $B\flat$ respectively were obtained, and for military purposes the ophicleide was also made in $B\flat_1$ with A_1 in the 16-ft. octave for its lowest note. The tone of the instrument was characteristic, though somewhat hollow, and therefore did not blend well with that of the trombones. Mendelssohn, however, employed it so effectively in his 'Midsummer Night's Dream' music that some critics aver that none of our more modern instruments can quite take its place, and with the present desire for every possible variety of tone-colour, it would not be surprising if we were to see a revival of the ophicleide, which, since the death of Mr. Sam Hughes, has been practically an obsolete member of our bands, both orchestral and military.

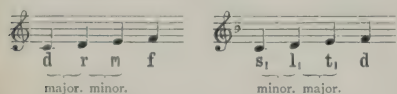
It is more easy to describe the acoustical foundations of an instrument and its mechanical contrivances than it is to define its characteristics of tone-quality, or even to give it a name that will be generally recognized. The same name has at different times and in different countries been given to different instruments, and the same instrument is known by different names. For instance, the name cornet, as applied to the old instrument with finger-holes, is also applied to the well-known modern instrument with valves, and beyond the fact that they are both blown with the lips, the two have nothing in common. Again, as regards tone-quality: a certain type of tone is regarded as the ideal one for a given instrument in one country, and the same quality would not be appreciated in another. As an instance of this the following remarks of Berlioz may be of interest. Writing of the Gewandhaus orchestra, Leipsic, in 1843, when he conducted a concert there, he said: 'L'ophicléide, ou du moins le mince instrument de cuivre qu'on me présentait sous ce nom, ne ressemblait point aux ophicléides français; il n'avait presque point de son. Il fût donc considéré comme non avenu; on le remplaça tant bien que mal par un quatrième trombone.' Yet we may, perhaps, safely assume that an ophicleide admitted into the Gewandhaus orchestra would at least approach very nearly to the German ideal of the instrument.

IV.—TRUMPETS AND HORNS WITH SLIDES.

Horns, strictly speaking, do not lend themselves to the application of a movable telescopic slide for scale purposes. To make the heading of this section more accurate, a modification of the old schoolboy riddle might be suggested, and to the question 'When is a horn not a horn?' the answer would be 'When it is a trombone.' It is with trombones that we shall be chiefly concerned until the modern valve instruments are considered.

In the preceding section the action or effect of side-holes was considered. By their means we virtually obtain many instruments of different pitches combined in one; in other words, by the successive opening of the side-holes the air-column of the original tube is shortened step by step, and thus different fundamental notes are established, which, with their natural harmonics, can be so used as to give a chromatic scale of from two to three octaves, and on some instruments even more.

With the slide this scheme is reversed. Instead of obtaining new fundamentals by shortening the tube, a telescopic slide is bent or doubled on itself into U form, and by extending this the normal length of the instrument can be increased either by definite stages or gradually to give the effect of the *portamento* or glide. The great advantage of the slide over any other means of altering lengths, whether by decrement or increment, is that the slide admits of infinite gradations of pitch, so that, to take an instance, the distinction between the major and minor tone need not be lost. On fixed-tone instruments the changing position of the major and minor tones is obliterated: *d r m f* in C becoming the same as *s₁ l₁ t₁ d* in F:





whereas on a slide instrument the proper sequence of the major and minor tones can be expressed.

The question is sometimes asked, why is such a valuable means of obtaining just intonation confined to trumpets and trombones? The answer is that the slide principle, from its very nature, is applicable only to instruments which have cylindrical tubing for the greater part of their length. To an instrument such as the French horn, which has a slight though gradual taper, or to the tuba with its wide mouth and rapid taper, the principle of the slide cannot possibly be applied to any useful extent.

The addition of the slide to the natural trumpet appears to have been made about the end of the 18th century. The slide is so placed that it is moved outward towards or under the player's chin by two fingers of the right hand, and recovers its home or closed position by means of a spring. This arrangement of the slide gives a shift equal to a tone in pitch, and therefore its advantage, though limited, is very distinct. It is possible that an increased length of slide, giving a more

complete scale, may be adopted in the future, but although attempts have been made in this direction these are not as yet much known.

In the trombone we have the slide at its best, and, granting the condition that the slide principle can only be utilised on instruments of a certain quality of tone (determined mainly by their cylindrical tubing), it is difficult to conceive that any contrivance could be more scientifically and musically true, or better adapted to give the desired results. The early use of the slide on the trombone, as compared with its much later use on the trumpet, is to be accounted for by the fact that, the trombone being used as a bass to the cornetti, its lower notes were called upon, and the necessity of filling up the gaps between the lower harmonics could only be met by the use of the slide. In the oldest instruments of the trombone family, the sackbuts, it does not appear that the slide was capable of an extension of more than a tone and a half or two tones, but from the time of Virdung (*Musica Getuscht*, 1511) to our own time, the trombone has undergone but little change, and the slides have been of the length required to give every semitone between the second and third harmonics, requiring seven 'positions,' or the home position and six shifts, each shift *lowering* the fundamental pitch one semitone. Therefore, assuming the instrument

to be in C the note  would be the second harmonic, and  would be the third harmonic, of *f* \sharp and *g* respectively, obtained from the seventh and sixth positions; i.e., to yield the semitone *above c*, the second harmonic of C, the instrument must be *lowered* to *F* \sharp , so that the third harmonic of this new root or generator may give the note required.

The chief distinction between the trombone and the trumpet, both being instruments of the same general character, lies in this, that the trombone serves as the tenor or bass to the trumpet, the latter instrument having a smaller bell and being played with a smaller mouth-piece, whilst the total tube length, and therefore the harmonics of the tenor trombone in C and of the trumpet in that key, are the same.

Trombones have been made, and are still made, in various keys. For the sake of completeness the whole of the recognized members of the family are here named:

DISCANT TROMBONE,
in *b* \flat , *a*, *a* \flat , or *g*.
ALTO TROMBONE,
in *f* or *e* \flat .

Obsolete.

Rarely used: as a first trombone sometimes replaced by the Tenor in C.

TENOR TROMBONE,
in *c* or *B* \flat .

The instrument in *B* \flat is the most generally used.

BASS TROMBONE,
in *G*, *F*, or *E* \flat .

The *G* is the usual bass in this country.

CONTRABASS TROMBONE,
in *C* or *B* \flat ₁

Very little used, but required by Wagner.

For the bass trombone in E₂, and more especially for the contra-bass trombone, the length of slide extension is so great that double slides have been introduced, by means of which the 'shift' of the B₂ contrabass becomes the same as that of the B₂ tenor, an octave higher.

(To be continued.)

Occasional Notes.

The full programme of the Leeds Triennial Festival, which will take place from October 12 to 15, is as follows: Wednesday morning.—'Elijah' (Mendelssohn). Evening.—Symphonic poem for orchestra, 'Villon' (Wallace); 'A Sea Symphony,' for soli and chorus (Vaughan Williams); Concerto for pianoforte and orchestra in C minor (Rachmaninoff), the solo part played by the composer; Orchestral fantasia, 'Don Juan' (Strauss). Thursday morning.—Overture, 'Egmont' (Beethoven); 'A German Requiem' (Brahms); New Symphony (Rachmaninoff), conducted by the composer; Overture, 'In der Natur' (Dvorák). Evening.—Overture, 'Zauberflöte' (Mozart); 'Ode for St. Cecilia's Day' (Handel); Act I., 'Die Walküre' (Wagner). Friday morning.—Symphonic Variations (Dvorák); Ode, 'Wellington' (Stanford); Motet, 'Sing ye to the Lord' (Bach). Evening.—'The Blessed Damozel,' for soli and female voices (Debussy); 'Sea Pictures' (Elgar); Part-songs for chorus, (a) 'Go, song of mine' (Elgar); (b) 'As Vesta was descending' (Weelkes); Symphony (No. 3) in E flat, 'The Rhenish' (Schumann); 'The Wedding of Shon MacLean' (Hubert Bath), conducted by the composer. Saturday morning.—'The Passion according to St. Matthew' (Bach). Evening.—Symphony (No. 4) in F minor (Tchaikovsky); 'The Pied Piper of Hamelin' (Parry); 'Songs of the Fleet,' a new work (Stanford), for baritone solo and chorus; Variations (Op. 36) (Elgar); and selections from Act III., 'Die Meistersinger' (Wagner).

Many of our readers will be interested to know that the library of the late Mr. F. G. Edwards (Editor of the *Musical Times* from 1897 to December, 1909) will be sold by auction in April, by Messrs. Puttick & Simpson, at their rooms in Leicester Square. A more detailed notice will appear in our April issue. The contents include Alessandro Scarlatti's manuscript of 'L'Olympe Vindicate'; proof copy of the vocal parts of 'Elijah' with Mendelssohn's corrections in red chalk; early editions of Bach's Christmas Oratorio, Passion Music, Cantatas, &c., and some autograph letters from Mendelssohn to Bartholomew, respecting the English translation of 'Elijah.'

The Philharmonic Society has conferred upon Mr. Emil Sauer, in recognition of his artistic merits, the much coveted Philharmonic gold medal, bearing the impression of Beethoven's likeness, which has only been presented to a few most distinguished artists who have repeatedly assisted at the Philharmonic Society's concerts.

At a meeting of the Standing Committee of the Gloucester Musical Festival, held on February 12, under the presidency of the Dean of Gloucester, the following programme was suggested for adoption by the stewards for performance at the September meeting

of the three choirs of Gloucester, Worcester and Hereford: Tuesday morning (September 6), 'Elijah'; Tuesday evening, new orchestral work by Vaughan Williams, and 'Dream of Gerontius'; Wednesday (September 7), Symphony in A flat (Elgar), 'Beyond these voices' (Parry), new Organ Concerto (Dr. Basil Harwood), Rhapsodie for alto voice with male-voice choir (Brahms), and 'By the waters of Babylon' (Goetz); Wednesday evening, 'Ode to music' (Parry), new choral work by Dr. A. Herbert Brewer, &c.; Thursday (September 8), 'Tod und Verklärung' (Strauss), 'Requiem' (Berlioz), 'Be not afraid' (Bach); Thursday evening, new orchestral work by Professor Granville Bantock and 'Stabat Mater' (Dvorák); Friday (September 9), 'Messiah.'

Sir Hubert Parry has generously given the sum of £1,500 towards the improvement of the Shire Hall for musical purposes. It is hoped that extensive alterations, both as regards the seating and structure of the Hall and the Orchestra will be completed in time for the Gloucester Festival.

From a programme:

'When shepherds pipe on oaten straws,
And merry larks are ploughmen's clocks;
And turtles kiss the rooks and daws,
And mermaids bleach their summer frocks.'
The cuckoo then, &c.

This is evidently a local printer's idea of sea-side costume. It may be presumed that 'Mermaids' summer frocks' are of watered silk. We commend the line to the notice of Shakespearean scholars, as a new reading of the bard. If to the charms of flowing locks and sweet voice the mermaid adds 'summer frocks,' no wonder the mariner's trade is a dangerous one.

Among the festivals which are to take place during this year's exhibition in Munich, there will be a Beethoven-Brahms-Bruckner Cycle by the orchestra of the Munich Konzert-Verein. This cycle will, as last year, be under the direction of Mr. Ferdinand Löwe (Vienna), and the most celebrated soloists will take part. The following dates have been fixed: August 5, 8, 13, 15, 17, 19, 22, 24, 27, 31, and September 2 and 4. These twelve symphony concerts are arranged for the days when there are no Wagner or Mozart festival performances, and will take place in the new music hall of the exhibition. The prospectus may be obtained on application either to the Geschäftsstelle der Ausstellung, the Landesverband für Fremdenverkehr, the Konzert-Verein München, or the Tourist Office of Schenker & Co., in Munich.

With reference to the article on Chopin in the earlier part of the present issue, it is but just to say that much of the information given therein has been obtained from Professor Niecks's valuable and exhaustive life of Chopin—Frederick Chopin, as a Man and Musician. Many of our readers will be interested to know that this important publication has now been reduced in price to 12s. 6d. It is still issued in its original form and binding, in two volumes.

The *Musical Competition Record* for March will not be included as one of the extra supplements in the present issue. It will, however, be published as usual in the March number of the *School Music Review*, and any of our readers who wish to keep the series complete may obtain a copy gratis and post-free on application to the publishers.

ROYAL OPERA, COVENT GARDEN.

FIRST PRODUCTION IN ENGLAND OF 'ELEKTRA.'

BY RICHARD STRAUSS.

Mr. Thomas Beecham's boldly conceived scheme was inaugurated on February 19, with memorable success. The production of 'Elektra' alone would have sufficed to give distinction to the season. Expectation had been raised to the highest pitch by unprecedented preliminary newspaper articles, many of which gave absurdly exaggerated and inaccurate accounts of Strauss's work. As a matter of fact, the music rarely imposes exceptional strain of attention on the part of the auditor at all accustomed to modern music; and its extravagances, such as they are, occupy only brief periods in a performance extending for an hour and three-quarters.

'Elektra' was first produced at Dresden, on January 25, 1909, and since that time it has been the chief work of its class to challenge the world's verdict. On the whole that verdict has been that it displays Richard Strauss's genius at its best and worst. The story it deals with is a sombre one. It is a Teutonic version by Van Hoffmannsthal of Sophocles' great tragedy. Clytemnestra, with the aid of her paramour Ægistheus, has procured the murder of her husband Agamemnon, and is now in fear of the discovery of her guilt by her children, Elektra, Chrysothemis and their banished brother Orestes. Elektra, who is the embodiment of vehement lust for vengeance, endeavours to persuade her meeker and shrinking sister to kill the guilty pair. Before the design is carried out Orestes, whose death had been announced, appears, and when he learns from Elektra the fearful truth, he resolves himself to avenge his mother's crime. He kills Clytemnestra and Ægistheus, and Elektra, in a delirious joy-dance, falls dead before her horror-stricken attendants. This is the tragic end of the play.

There is only one scene—an inner courtyard bounded by the back of a palace. A sacrificial procession regarding which much nonsense has been written was seen on this occasion only through the opening of the courtyard. There was stage realism, but little of the musical realism we had been led to expect.

The experience of one performance does not justify definite judgment on the art-value of the opera. But it fully sufficed to enable an unprejudiced hearer to feel deeply impressed with the power of the composer to express, less by means of the vocal parts than by the orchestra, the touching, exciting and thrilling situations concentrated in this comparatively short drama. Sometimes, it must be confessed, there were dull moments in which the music seemed to have no obvious association with the text. The soliloquies and dialogues were, in places, unnaturally and tediously long, and the music did not appear to differentiate the characters with sufficient distinctness. As a spectacle the performance was rather monotonous, and not even the conspicuous ability of the exponents of the chief characters could make tolerable the constant conventional uplifting of both hands to express horror and amazement. Strauss makes use of many short themes, and special harmonies to which significance is meant to be attached. These are not of the class to be quickly memorized, but no doubt familiarity with them will deepen the already fascinating interest of the orchestral treatment. If on a first hearing the mind does not easily recall definite musical impressions, it must be confessed that no one susceptible to music could fail to retain some of the ineffable charm of the music associated with the recognition of Orestes by Elektra. This, surely, is one of the most beautiful

things in all musical literature. These are random criticisms. There is very much more to be said than can be found space for in our present issue. We shall return to the subject later on.

The cast, with chief characters, was as follows:

Ægistheus	.. .. .	Mr. M. D'Oisly.
Clytemnestra	.. .. .	Frau von Bahr Mildeburg.
Elektra	.. .. .	Miss Edyth Walker.
Chrysothemis	.. .. .	Miss Frances Rose.
Orestes	.. .. .	Herr Weidemann.

The chief burden is borne by Elektra and Clytemnestra. The former is on the stage almost throughout, and the part was splendidly performed by Miss Walker. Frau Mildeburg also displayed great power, and Miss Frances Rose was an able exponent of her exacting part. Mr. Thomas Beecham conducted, and by his success has placed himself in the front rank of living conductors. The band included 115 performers, and the playing was superb. The King and Queen and an overwhelming audience attended. A great and deserved ovation awaited the conductor and performers at the end.

Church and Organ Music.

THE NEW ORGAN IN CHESTER CATHEDRAL.

The authorities of our English cathedrals are rapidly availing themselves of the modern improvements in organ-building, and of this the latest example is to be found at Chester, which can now boast of possessing an exceedingly fine instrument.

The history of a cathedral organ is always of great interest, and many of our instruments of to-day are the result, tonally, of the work of many generations. There is generally some fine old diapason, or flute of peculiarly rich tone, which should be, and nearly always is, retained in the latest 'edition' of the organ: which reminds us of a story told us by Sir John Stainer (of revered memory), bearing upon this point. The organ which Willis built for St. Paul's, in 1872, contained a fine diapason by Father Smith, which Willis so successfully copied that there was some difficulty in distinguishing them. Sir John was fond of showing off these stops, and often did so. But when, after his retirement, the organ was dismantled for rebuilding, to his great surprise and amusement (we can see his genial smile now), he discovered, or rather Willis did, that he had confused the two, and that the supposed Father Smith turned out to be Father Willis! But the story goes to show the still flourishing condition of the art of voicing.

The Chester organ is particularly rich in diapasons and flutes, some of which have stood upon more than one voicing machine. Whatever their tone may have been, it certainly has not suffered at the hands of the eminent firm (Messrs. Hill & Son) who have been entrusted with the reconstruction of the organ. They indeed deserve the greatest credit for the highly artistic manner in which they have accomplished their work. Nearly one-half of the stops are new, while the action throughout is of the latest type, and remarkable for its promptness and response to any demands. The tone is refined and dignified, and entirely suitable to the acoustical properties of the cathedral. The complete specification will no doubt interest our 'organic' readers:

PEDAL ORGAN (11 stops).

	Feet.		Feet.
*Double open diapason	.. 32	*Bass flute	.. .. 8
Open diapason (wood)	.. 16	Cello	.. .. 8
*Open diapason (metal)	.. 16	*Contra trombone (metal)	.. 32
Violine	.. .. 16	*Trombone	.. .. 16
Bourdon	.. .. 16	*Bombarde	.. .. 8
Principal	.. .. 8		

GREAT ORGAN (17 stops).

	Feet.		Feet.
Bourdon	16	Harmonic flute	4
Double diapason (metal) ..	16	*Octave	4
*Open diapason (7)	8	Twelfth	2½
*Open diapason (2)	8	Fifteenth	2
Open diapason (3)	8	Mixture (5 ranks)	—
Flute à Pavillon	8	*Contra Posaune	16
Harmonic flute	8	*Trumpet	8
Stopped diapason	8	*Clarion	4
Principal	4		

SWELL ORGAN (14 stops).

Bourdon	16	Fifteenth	2
Open diapason	8	Mixture (4 ranks)	—
Stopped diapason	8	*Contra fagotto	16
*Echo gamba	8	*Horn	8
*Voix célestes	8	*Trumpet	8
Principal	4	*Oboe	8
Suabe flute	4	*Clarion	4

SOLO ORGAN (9 stops).

Viola	8	Contra bassoon (tenor C) ..	16
*Vx anglica	8	*Orchestral oboe	8
Lieblich gedeckt	8	*Vox humana	8
*Harmonic flute	8	*Tuba	8
Harmonic flute	4		

CHOIR ORGAN (12 stops).

Double dulciana (metal) ..	16	Gemshorn	4
*Open diapason	8	*Principal	4
*Viola	8	*Hohl flute	4
Dulciana	8	Stopped flute	4
Clavabella	8	Piccolo	2
Stopped diapason	8	*Clarinet	8

Stops marked * are new.

COUPLERS.

Solo sub-octave.	Swell to Choir.
Solo octave.	Solo to Pedal.
Swell octave.	Swell to Pedal.
Solo to Great.	Great to Pedal.
Swell to Great.	Choir to Pedal.

ACCESSORIES.

Five composition pedals to Great.
 One adjustable pedal.
 Five pistons to Great.
 One adjustable piston.
 One setting piston.
 Four pistons to Solo.
 Four pistons to Choir.
 Five composition pedals to Swell.
 One adjustable pedal.
 Five pistons to Swell.
 One adjustable piston.
 One setting piston.
 One poppet pedal, Great to Pedal.
 One pedal takes in all couplers and pedal stops down to bass flute and bourdon.
 Swell pedal.
 Solo swell pedal.
 Manual compass : CC to C.
 Pedal compass : CCC to F.
 All Great and Swell pistons and composition pedals act on Pedal stops, if desired.

WIND PRESSURES.

	Inches.		Inches.
Tuba	12	Choir	3
Swell reeds	7	Pedal reeds	3
Great reeds	7	Pedal, Great and Swell flue ..	¾
Solo reed and flute	5	Action	8

The wind is supplied by a Kinetic fan, worked by electricity, and placed in a room in the North Transept Triforium. Seven of the pedal stops are placed in the North Transept and played by electro-pneumatic action. With the exception of the two flutes and tuba, the whole of the Solo organ is placed in a separate swell-box. The whole of the Choir organ is placed in the South Choir Aisle and played by electro-pneumatic action. If we might suggest any improvement on this fine scheme, it would be the inclusion of a clarinet in the Solo, the lowest octave of the bassoon, and a sub-octave coupler to Swell. But we can personally testify to the fine balance of tone, especially in the 8-ft. flue work. The diapasons are, throughout, exceedingly fine, and the reeds among the most satisfactory we have heard, and we were much struck with the quality of the tuba and 32-ft. reed. The Swell oboe is an excellent example of soft, musical and equal voicing, and the lowest octave is smooth and free from the 'calf-like' bleat of bygone days. The flutes are remarkable for their variety and beauty of tone.

Altogether we must heartily congratulate Dr. J. C. Bridge on having so successfully consummated his design, and the builders once more for the admirable way in which they have carried out his wishes. The work was brought to a most fitting and satisfactory conclusion by a series of recitals, as follows :

Monday, January 31 -	Dr. Joseph C. Bridge.
Tuesday, February 1	Dr. W. G. Alcock.
Wednesday „ 2	Dr. J. Kendrick Pyne.
Thursday „ 3	Dr. A. L. Peace.
Friday „ 4	Sir Frederick Bridge.
Saturday „ 5	Mr. T. Tertius Noble.

An interesting fact is that of these organists, three, viz., Sir Frederick Bridge, Dr. J. C. Bridge, and Dr. Kendrick Pyne, performed at the opening of the organ erected in 1876.

We sub tend the programmes of the first three recitals. The list will be completed in our April issue.

DR. JOSEPH C. BRIDGE.

- Overture, 'Richard the First' *Handel.*
- (a) Pastoral Symphony from 'Christmas Oratorio' *Bach.*
- (b) 'Vigil of the Shepherds' *Dudley Buck.*
- (c) Pastoral Symphony—'The Light of the World' .. *Sullivan.*
- Fantasia—Allegro. Andante. Allegro *Sir R. Stewart.*
- (a) Evening Prayer *J. C. Bridge.*
- (b) Fanfare *Deorák.*
- Largo, 'From the New World' *Tchaikovsky.*
- Andante cantabile *Wagner.*
- Introduction to 'Parsifal' *John Hopkins.*
- 'Thanksgiving' March

DR. W. G. ALCOCK.

- Prelude and Fugue in D major *J. S. Bach.*
- Good Friday music ('Parsifal') *Wagner.*
- 'Il spozalizio' *Liszt.*
- Introduction and Fugue from the Organ Sonata on the 94th Psalm *Reubke.*
- Choral Preludes *Brahms.*
- (a) 'My inmost heart doth yearn'
(b) 'A rose breaks into bloom'
(c) 'O God, Thou Holiest' *Basil Harwood.*
- Requiem Æternam
- Marche Pontificale from the Organ Symphony No. 1 .. *Widor.*

DR. J. KENDRICK PYNE.

- (a) Diapason movement from 'Three pieces for a Chamber Organ' *S. S. Wesley.*
- (b) Andantino Rondoletta *William Byrd.*
- (c) Prelude and Fugue in G major (a 5 voci) *J. S. Bach.*
- (d) Andante Religioso *Max Reger.*
- (e) Orgue pour l'orgue *Clair Franck.*
- Grand Fantasia and Fugue for the organ, founded on an ancient Huguenot Theme *Franz Liszt.*
- Impromptu Elegiac *J. Kendrick Pyne.*
- Marcia Trionfale *Verdi.*

On Sunday evening, February 6, in the chapel of St. John's College, Cambridge, under the direction of the organist, Mr. C. B. Rootham, the following music was rendered, and under the conditions of a fine performance amid beautiful surroundings, the occasion was a notable one :

- Organ solo—Toccata and Fugue in C minor .. *J. S. Bach.*
- 'Stabat Mater' for double chorus (unaccompanied) *Palestrina.*
- Concerto in A minor for solo violin and string orchestra *J. S. Bach.*
- Mass in G major for solo voices, chorus, orchestra, and organ *J. S. Bach.*
- Soloists—TREBLE CHORISTS and Mr. GODWIN HUNT.
At the organ—Mr. W. L. RAYNES.

The name of Samuel Sebastian Wesley will surely live by the memorials of his own raising, but it was fitting that a tablet to his memory should have been placed in the Cathedral of which he was organist. At Winchester Cathedral, on February 5, a notable gathering took place of those connected with and interested in Cathedral music, for the purpose of honouring the memory of one whose work stands out conspicuously among that of English musicians. The inscription is in inlaid metal letters, and runs as follows:—'In memory of Samuel Sebastian Wesley, Mus. Doc., organist of this Cathedral 1849-1864. "Ascribe unto the Lord the honour due unto His Name." ' We

refrain from a biographical notice of the great composer, as a comprehensive article appeared in our May number for 1900. It is sufficient to say that all present, whether performers or listeners, were impressed with the importance of the occasion. Among those who attended were the Very Rev. the Dean, the Ven. Archdeacon Fearon, the Ven. Archdeacon Robinson, and many other clergy; Sir George Martin, Drs. F. E. Gladstone and J. Kendrick Pyne (both pupils of Wesley), Dr. Sweeting (Winchester College), and Dr. Champneys, an old Wykehamist. The anthems were 'Thou wilt keep him in perfect peace,' the last part of 'The Wilderness,' and 'Blessed be the God and Father.' Dr. Prendergast was at the organ, and gave a masterly performance of the 'Choral Song and Fugue' as an outgoing voluntary.

A very interesting letter on the music at St. Paul's Cathedral appears over the initials 'G. G.,' in the *Church Times* of February 4. The writer is moved by a statement by a former contributor who says, 'The spirit of the great master organist (Sir John Stainer) still hovers over St. Paul's, nor would we wish to change anything there.' Against this it is urged that 'during the last ten years or more a great change of feeling with regard to what is worthy and unworthy in music has spread, and is spreading far and wide.' Our critic, quite good-humouredly, then pleads for a return to traditional unaccompanied music, and between the lines we perceive a dislike to the organ as a means of accompaniment, at least in the way it is used at St. Paul's. Is 'G. G.' aware that he may hear at St. Paul's splendid performances of such works as Palestrina's 'Missa Papae Marcelli,' Eccard's 'When to the Temple Mary went,' and many others of that school, not to mention Tallis and Gibbons? But his special grievance is the Hymn Tune, and though we sorrowfully agree with many of his strictures, yet we feel that Stainer at least has written more than one hymn tune which will live. Why is it that the generality of people will allow the highest development of any art but music amidst ecclesiastical surroundings? Surely a cathedral with fourteen anthems and as many settings of the service in each week of the year may be allowed to represent all styles. To our mind, the singing and organ playing at St. Paul's to-day well provide the inspiration sought by organists and choir-directors all over England, as is claimed for them by 'G. G.'s' opponent.

CHOIR BENEVOLENT FUND.

The annual general meeting of the Choir Benevolent Fund was held in the Chapter Room, St. Paul's Cathedral, on February 8. A highly satisfactory balance sheet was passed, showing that this admirably managed Society is in a progressively flourishing condition. It is, however, to be noted with regret that only six cathedrals contribute an annual offertory to the Fund, and it might be thought that the important assistance rendered to the services of our cathedral and collegiate churches generally by the members of this Society, should call for similar recognition by the respective Deans and Chapters throughout the country. A particularly gratifying feature of the report is the statement made with regard to the kindly bequest in the will of the late Rev. H. H. Woodward, wherein the copyright of certain of his Church compositions has been bequeathed to the Society. The sales arising from these publications have already realized over fifty pounds. Another gratifying feature is the recognition of the valuable services of the indefatigable Secretary, Mr. W. A. Frost, who has now devoted his energies to the good work for over twenty years.

The Huddersfield and District Organists' Association gave their annual dinner on February 4, when Dr. J. Kendrick Pyne, the retired organist of Manchester Cathedral and lecturer to Manchester University, was the guest. Before the dinner, Dr. Pyne gave a magnificent recital on the fine organ in the Town Hall, playing pieces by Bossi, Byrde, Bach, Franck, Salomé, and an 'Impromptu Elegiac' by himself, but the *pièce de résistance* was a tremendous Fantasia and Fugue on a church theme from Meyerbeer's opera, 'Le Prophète.' This piece consisted of an Introduction,

Melody, Slow movement, Scherzo, Fanfare, Allegro, Adagio, Fantasia, Fugue, and Peroration; it lasted quite half an hour, and was magnificently played. His rendering of Bach's Prelude and Fugue in G major was noteworthy for its brilliant staccato and accent effects. Dr. Pyne was enthusiastically received by the Association, which had a most successful evening, under the presidency of Dr. A. E. Hull. Dr. Pyne also gave a short recital in the Parish Church after evensong on Sunday, including in his selection Bach's St. Ann's Fugue, Wesley's Diapason movement and Haydn's C major slow movement, and the March in C of Mailly.

We gladly print the following letter sent us by the authorities of Worcester Cathedral, and feel sure it will meet with a ready response from many of our readers:

'3, College Yard,
'Worcester.

'DEAR SIR,—You may have seen in the papers the announcement of the death of the Reverend Herbert Hall Woodward, Precentor of Worcester Cathedral and composer of Church music,—music which, by its melody and devotional character, appeals to so many people who hear it. His anthem "The radiant morn," and his setting to the Communion Service (Woodward in E flat) are amongst the best known of his compositions.

'It has been decided to raise a Memorial to him, and that it should take the form of the re-building of the Choir School of Worcester Cathedral, hereafter to be called the "Woodward Choir School."

'There could be no more fitting Memorial to perpetuate his memory, as the School owed its origin to him, and for twenty-eight years he was a veritable father to the boys.

'It was thought that there are many choirs and churches which would value the opportunity of showing their appreciation of Mr. Woodward's music by making some contribution towards the Memorial.

'Any donation may be sent to either of the Honorary Secretaries:

'REV. H. J. MERCER (Minor Canon),
3, College Yard, Worcester.

'A. H. WHINFIELD, Esq.,
Severn Grange, Worcester.'

Who said the organ is not an instrument capable of expression? At all events there is some one in Australia who can prove the contrary. Hear what a local paper saith:

MR. ———'S ORGAN RECITAL.

'A very large attendance of interested auditors assembled at ——— Anglican Church last evening to hear Mr. ——— give a recital on the fine pipe organ under the lofty roof. As might be expected of one of Mr. ——— character and reputation, the organist played with power and precision and with the confidence of conscious competence. Unfortunately, no printed programmes were available, so that other organists might add the series to their repertoire. For they were mostly gems. Mr. ——— appeared to use chiefly diapason, cremona, melodia, and flute effects, and his handling of the manuals was much appreciated, especially as the stops became more familiar. The volume ranged pretty well from maximum to minimum. The opening selection was massive, and the thunder and reverberation of great gun booms, as they play hide and seek among the caves on some cliff constructed sea boundary, were impressive, the subsequent diminution making the result more marked. Contrasts and variety were not lacking. A delicate air religieux was succeeded by a quaint number with an almost weird monotone foundation. A "singing" lyric, with appropriate obbligato, gave place to staccato crashes, and this to a majestic movement. Then followed a nicely moulded and modulated minor. The two concluding pieces were stirring ones. Exultant streams preceded telling tremolo passages in the one, and this foil was replaced by a grand finale not inaptly described as the "roaring fortes," with rolling, vibrating, pulsating recession.'

The Choir School of York Minster, under the headmastership of Mr. G. A. Scaife, is in a most flourishing condition, and in great request by parents desiring a sound school and musical training for their sons. The boys receive their lessons in musical theory from Mr. Scaife, and their singing tuition from the organist of the Minster, Mr. T. Tertius Noble. Remarkable results have been obtained in the examinations held by Trinity College, all the boys entered having passed with honours.

Before boys are admitted as probationers they have to submit to severe examination as to voice, knowledge of music, &c. (including reading at sight), so that the best boys only are eligible. They then receive two years' training, and must pass further examinations before they can become choristers.

SPECIAL SERVICES.

On Friday evenings in Lent, in accordance with an annual custom of long standing, a special service is held in St. Anne's, Soho, at which is sung Bach's Passion Music (St. John). The opening service of this Lenten season took place on Friday, February 11, and was attended by a reverent and numerous congregation. Shortened Evensong, including the 51st Psalm, was succeeded by the 'Passion' music. The choir, which was augmented for the occasion, was supported by the organ and an orchestra. The Chorales, in which the congregation joined, produced a most impressive effect, and the performance was notable for its devotional rendering and musical excellence, and must have fully satisfied Mr. E. H. Thorne, to whose untiring labours these services are due. It is needless to add that the whole was under his admirable direction.

On Sunday, February 6, an excellent performance of Gounod's 'Death and Life' was given at Brixton Church, by the Brixton Oratorio Choir, which numbers 120 chosen voices. The soloists were Miss Ethel Henry-Bird, Miss Emily Newman, Mr. Ernest Pike and Mr. Thomas Howell. There was a full professional orchestra (principal first violin, Mr. F. Weist-Hill), and Mr. Welton Hickin was the organist; Mr. Douglas Redman conducted with care and alertness. At the same church, on Ash Wednesday, were given Gounod's 'O day of penitence' and 'By Babylon's wave,' and Stainer's 'Daughter of Jairus.' The soloists were Miss Marsden Owen, Mr. Frederick Lake, and Mr. E. W. Chittenden, while the chorus parts were taken by the Brixton Oratorio Choir. Mr. Douglas Redman conducted, and Mr. Welton Hickin was at the organ. Rossini's 'Stabat Mater' is promised for Sunday, March 6, at 3.30.

On Monday, February 7, a recital was held in Pembroke College Chapel, Cambridge, under the direction of Mr. Felix Morley. The College Choir was responsible for the choral selections, and a small but efficient body of string instrumentalists lent valuable assistance. Dr. Naylor (Emmanuel College) presided at the organ, while the vocalist was Miss V. Beaumont, a young lady of promise. The chief item in the programme was a setting of Psalm 150 for solo, chorus and orchestra, by Mr. F. W. Morley. This received a very creditable rendering, and is a work which only requires to be known to be widely appreciated.

A very successful performance of Gaul's cantata, 'The Holy City,' was given, with organ accompaniment only, on February 10, at Holy Trinity Church, Southwell, by the choir, largely augmented for the occasion. The chorus of forty-five voices sang splendidly throughout, under the direction of Mr. A. E. Leatherland, who played the accompaniments.

At St. Paul's Evangelical Lutheran Church, Allentown, (Pa.), on Sunday, January 30, a Service of Praise was held, at which the whole of the music performed was selected from the compositions of Mr. John E. West. The anthems included 'Righteous art thou, O Lord,' and the voluntaries were the Allegretto Grazioso and the Postlude in B flat. Mr. West's music is evidently appreciated abroad, as it so justly is in this country.

The funeral of Mr. Samuel Noble, one of the senior 'Gentlemen' of His Majesty's Chapels Royal, took place on February 4, at Kensal Green Cemetery, in the presence of many friends. The service was conducted by the Rev. Canon Edgar Sheppard, D.D., Sub-Dean of the Chapels Royal, and the musical portions were rendered by the choir of the Chapel Royal. The Nunc dimittis was sung at the graveside. Mr. Noble had been associated with the Chapels Royal St. James's and Whitehall for upwards of thirty years.

ORGAN RECITALS.

- Mr. Paul Rochard, Hincley Parish Church—Sonata No. 4, *Guilmant*.
 Mr. F. Monk, All Saints', Eastworth, Surrey—'Quem vidistis pastores,' *W. T. Best*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Concerto No. 4, *Handel*.
 Mr. Walter Hoyle, St. Michael's, Coventry—Austrian Hymn and variations, *Haydn-Chipp*.
 Mr. Allan Brown, Broomwood Wesleyan Church, S.W.—St. Ann's Fugue, *J. S. Bach*.
 Mr. Hector E. Shallcross, St. Andrew's Presbyterian Church, Chatham—March for a Choral Festival, *W. T. Best*.
 Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Toccata in F, *Widor*.
 Mr. W. Wilson Foster, St. Nicholas, Whitehaven—Prelude on 'Wachet auf,' *J. S. Bach*.
 Mr. A. E. Jones, Town Hall, Bolton—Toccata and Fugue in D minor, *J. S. Bach*.
 Mr. Thomas Carpenter, St. Sepulchre's, Holborn—Toccata in C, *D'Ervy*.
 Mr. Alfred H. Dudley, Rock Ferry Congregational Church, Birkenhead—Larghetto and Allegro (fifth Concerto), *Handel*.
 Mr. Hanforth, Parish Church, Sheffield—Berceuse and Fanfare, *W. Faulkes*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—Jubilant March, *Stainer*.
 Mr. James Tomlinson, Public Hall, Preston—Storm Fantasia, *Lemmens*.
 Dr. A. W. Pollitt, St. Peter's Church, Newton-in-Makerfield—Ballade in E flat, *A. W. Pollitt*.
 Mr. W. H. Maxfield, St. John the Evangelist's, Altrincham—Madrigal, *Lemare*.
 Mr. Montague F. Phillips, St. Michael and All Angels, Little Ilford—Rêverie, *Lemare*.
 Mr. P. J. Mansfield, Belgrave Church, Torquay—Epilogue, *Healey Willan*.
 Mr. Percy Moore, Holy Trinity Church, Wimbledon—Allegretto grazioso, *Holloway*.
 Mr. Westlake Morgan, St. Katharine Cree Church, E.C.—Gothic March, *Salomé*.
 Mr. Arthur Rackham, St. Katharine Cree Church, E.C.—Basso ostinato, *Arenskey*.
 Mr. H. Douglas, Congregational Church, Matlock—Requiem æternam, *Basil Harwood*.
 Mr. H. L. Pope, St. Laurence Jewry—Romanza from Suite in G minor, *Max Reger*.
 Mr. Sydney Scott, St. Mary-le-Strand—Postlude in E flat, *Henry Smart*.
 Mr. R. Goss-Custard, Rotherhithe Great Hall—Prelude and Fugue in D major, *Bach*.
 Mr. George H. Rees, Wesleyan Church, Caledonian Road—Fantasia in G, *Bach*.
 Mr. John Pulein, St. Peter's Church, Harrogate—Gavotte, *A. W. Pollitt*.
 Mr. Arthur Ruddock, Portsmouth Town Hall—Andante from Second Symphonic, *Widor*.
 Mr. Evan Evans, St. Mary's Church, Johannesburg—March on a theme of Handel, *Guilmant*.
 Mr. C. H. Moody, Winchester Cathedral—Minuet and Trio, *W. G. Wood*.
 Mr. A. E. Jones, Bolton Town Hall—Grand Chœur Dialogué, *Gigout*.
 Mr. W. Silkstone Dobson, Christ Church, Southport—Fantasia, *Mozart*.
 Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata No. 6, *Rheinberger*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. F. Atfield, organist of Deeping St. Nicholas, Spalding.

Mr. A. S. Ballard, organist and choirmaster of St. Michael's Church, Stockwell Park Road.

Mr. Sidney H. Cooper, organist and choirmaster of St. John's Church, Sevenoaks.

Mr. J. P. Davis, articulated pupil to Dr. Sinclair, has been appointed organist of St. Michael's College, Tenbury.

Mr. G. Vincent Evans, organist and choirmaster of the Parish Church, Wanstead.

Mr. Robert Tinniswood, organist and choirmaster of All Saints' Church, Friern Barnet.

CHOIR APPOINTMENT.

Mr. S. Mann, bass, Liverpool Cathedral.

MANCHESTER DIOCESAN CHURCH MUSIC SOCIETY.

This Society was inaugurated at a meeting of clergy, organists and choirmasters held under the presidency of the Lord Bishop of the Diocese, on July 16, 1909.

Its objects are 'the help and encouragement of Church music in the Diocese of Manchester, and the promotion of feelings of good-fellowship and brotherhood amongst all engaged in this branch of Church work.' Local centres have been formed at the following places besides Manchester:—Blackburn, Bolton, Burnley, Bury, The Fylde, Lancaster, Leigh, Oldham, Preston and Rochdale. In each of these centres united choir festivals will be held annually, and once in three years each choir will have the opportunity of attending a central festival in Manchester. In addition to holding these festivals the scope of the Society includes: The provision of lectures, meetings, &c., on subjects of interest to Church Musicians; the mutual assistance of neighbouring choirs at special musical services; the formation of a Church Orchestral Society; advice and assistance when asked in the selection of suitable music for choirs; the encouragement of social intercourse amongst members, assistance in the formation of choir clubs (social and athletic), and unions of ex-chorists.

There are two main classes of membership: Ordinary members (clergy, organists, choirmasters and members of choirs) pay an annual subscription of 1s., in return for which they receive a copy of the Service Book for the year, and a bronze badge and card of membership; Associates pay an annual subscription of not less than one guinea.

The essential feature of the scheme is the idea of *personal membership*. After payment of all expenses any balance will be distributed in the form of 'grants in aid of expenses' (on a percentage basis) to those choirs who have attended Festivals during the year.

The scheme has been exceedingly well taken up, some 140 choirs having already joined, with a total membership of upwards of 4,000. Festivals will be held in the current year in all the centres, and at five churches in Manchester.

The president of the Society is the Lord Bishop of Manchester. The treasurers are Dr. Hill Griffith, 17, St. John Street, Deansgate, Manchester, and Mr. William Heald, Williams Deacon's Bank, St. Ann Street, Manchester, and the general secretary and conductor is Mr. Sydney H. Nicholson, organist of Manchester Cathedral.

The award of the judges—Sir Frederick Bridge, Mr. Allen Gill and Mr. Hamilton Harty—in the competition for the prizes recently offered by Dr. Charles Harriss for the best choruses expressing the Imperial idea in music, has now been announced. Thirty-one MSS. were submitted, and the first prize of £50 is awarded to Mr. Percy Fletcher (who also was the prize-winner in another recent musical competition). A further prize of £20 is awarded to Dr. Cuthbert Harriss. The prize choruses will be performed at this year's Empire Concert, which Dr. Harriss will direct.

Reviews.

Symphony No. 4, in G major. By Antonin Dvorák (Op. 88). Arranged for pianoforte solo by Sigfrid Karg-Elert.

Suite for String Orchestra. By W. H. Reed. Arranged for pianoforte solo by Charles Woodhouse.

[Novello & Co., Ltd.]

The neglect that has been suffered by Dvorák's fourth Symphony does injustice to its merits. It has the qualities that bring popularity, and is cast in an artistic mould. Herr Karg-Elert's transcription now brings it within the reach of every pianist who can master its moderate technical difficulty. The intrinsic value of the musical ideas enables the work to survive the loss of its orchestral colouring with but small disadvantage. The main subjects reveal Dvorák in his characteristic moods, sometimes 'racy' and rhythmic, sometimes romantic, and, needless to say, never abstruse. The main themes of the opening movement embody a contrast of moods, being in part solemn and in part gay: it is the second quality that imparts its character to the music as a whole. The slow movement which succeeds is perhaps the most original of the four. An *Allegretto grazioso* with a graceful, swinging rhythm, performs the functions of a Scherzo; it has a curious Coda. The last movement is instinct with life, and contains many characteristic touches that enliven and sustain the interest.

The outstanding feature of Mr. W. H. Reed's 'Suite' of three pieces for string orchestra is its thematic character, and next in importance is the instinct shown for contrapuntal rather than harmonic treatment. Every now and then the composer gives rein to his harmonic imagination, and with good effect; but usually he gives it a subordinate place in the general design, and consequently his work gains in strength. The movements are entitled 'Idylle,' 'Valse Caractéristique,' and 'Finale.' The first two are charming examples of what their names imply, and the third, unlike many spirited last movements, possesses real 'backbone.'

The Organ, and its position in Musical Art: a book for musicians and amateurs. By H. Heathcote Statham.

[Chapman & Hall, Ltd.]

We have, in the volume before us, a highly successful attempt to present the intricacies of the organ in a language easily 'understood of the people.' It is a book to be read by both musicians and amateurs with instruction and interest. Special attention is given to the construction of the instrument, and all that concerns action and pipes is most clearly and concisely presented. Most interesting, too, are the chapters on the use of the organ in oratorio and in church. The author's high opinion of the late Mr. W. T. Best will of course be fully endorsed by all who either knew that great artist, or are acquainted with his influence on the instrument of which he was so consummate a master. There are, however, a few points upon which we differ from Mr. Statham. On page 5, he says 'a "three-inch" wind is obtained by a pressure which drives the water in the anemometer that distance up the further leg of the syphon-shaped glass tube.' We are under the impression that the distance should be one and a-half inches, when the difference between the two levels would then be three inches. We also totally disagree with the assertion on page 36 that the effect of a contra-oboe can be obtained from an 8-ft. oboe with a sub-octave coupler. Let the author try the 8-ft. and 16-ft. oboes at the Albert Hall, and we are sure he would be convinced.

While on the subject of reeds, we must say that we, as purists in the matter of Bach's music, cannot think of orchestral colouring as applying in any way. Mr. Statham's suggested use of the solo reeds in Bach and Mendelssohn does not commend itself to us.

His argument that 'stone, marble and iron do not assist sound vibrations' seems to us untenable. Does he consider the Chapel of King's College, Cambridge, a bad building for sound? Or would he give the Chapel Royal as an example of one favourable to musical performance? We feel he has mistaken the conditions for those necessary to the speaking

voice. There are a few misprints, and we might mention the name of C. Spackman Barker, the inventor of the pneumatic lever, as being wrongly spelt. Also, in some of the musical extracts, notably that of the slow movement of Mendelssohn's 2nd Sonata, there are wrong notes. The addition of an index would have added greatly to the convenience of the reader.

Having had our grumble, we cordially agree with most of Mr. Statham's excellent work. We are, for instance, entirely at one with him in thinking the centre of the screen the best position for the cathedral organ. We also agree that a musical service of praise by proxy, as it may be called, is not by any means so inconsistent with sincere devotion as some unmusical people suppose.

We have read the book with much pleasure, and strongly recommend it to all who, in these days of the apotheosis of the orchestra, still believe the organ to be, in capable hands (and under capable feet!), a logically musical instrument.

Folk-songs from Hampshire. Collected by George B. Gardiner. With pianoforte accompaniment by Gustav von Holst.

[Novello & Co., Ltd.]

This is the third book of the 'Folk-songs of England' series, and some pathetic interest is attached to the work by the recent death of Dr. Gardiner, the collector, who probably only just lived to see the completed work published.

Dr. Gardiner, though a Scot, was an enthusiastic collector of English folk-song, and spent (since 1905) most of his time in Wiltshire, Hampshire, and the adjoining counties gathering up every scrap of folk-song he could come across.

The present work contains sixteen songs of his collecting, and although versions of several of them have been before published, they are all of interest and of some melodic value.

Dr. Gardiner, strangely enough, found traditionally current in the Southern counties of England a great number of songs generally considered as of Scottish or Northern birth. 'John Barleycorn' is one of these, in the present volume, and 'Lord Dunwaters' is a version of a ballad generally associated with James Ratcliffe, the Lord Derwentwater who lost his life, and his estates, in 1715, by following the fortunes of the Old Pretender.

'Sing Ivy' is a pretty version of the well-known nursery rhyme, and among others Dr. Gardiner has included variants of 'The Irish Car,' 'Bedlam City,' 'Young Edwin in the Lowlands Low,' 'Our ship she lies in harbour,' and 'The Squire and the Thresher.'

A once popular song is also present as noted down by Dr. Gardiner: this is the 'Willow Tree.' The words are much in the spirit of folk poetry, but really are by Thomas Dibdin, and with music by Braham; the song was sung in an opera called 'Thirty Thousand,' at Covent Garden, in 1805.

Four dances from 'The Blue Bird.' Composed by Norman O'Neill.

[Elkin & Co.]

An all too-familiar class of sacred compositions has been aptly dubbed 'Kapellmeister' music. Nowadays there is need for some similar term for the incidental music which average conductors of theatre bands think they have special ability and a prescriptive right to supply from their own brains. Such a term would sum up the very qualities whose absence forms the chief virtue of Mr. Norman O'Neill's music to Maeterlinck's play 'The Blue Bird.' A composer with an individual style and artistic judgment, he has written music which enters into the fanciful and mystic spirit of the drama and helps to create an illusion and an 'atmosphere' in the theatre. Some of the best passages are contained in the set of four dances which are now issued arranged for pianoforte solo. The most effective in this guise is the dance of Fire and Water; the dances of the Mist-maids, the Stars and the Hours have many attractive points of melody and harmony that bear the stamp of originality.

Vagrant Songs. Poetry by Eleanor Farjeon. Music by Harry Farjeon (Op. 26). For baritone voice.

[Novello & Co., Ltd.]

In this volume Mr. Harry Farjeon makes no concealment of his admiration for the Debussian type of harmonies. 'Under the dark' and 'White Woman,' are clever studies in a mild application of the imported idiom which, however, never for a moment appears to be the composer's natural method of expression. Moreover, any pretence that it is so is immediately belied in the three remaining songs, which are thoroughly English in style—except here and there in 'Wander Hunger'—and undeniably the best of the collection. 'Of troubles I know none' is amusing, and happily expressed as regards both music and words; it has even a 'catchy' tune. 'I went far and cold' embodies some peculiarities of notation and an accidental reminder of a familiar theme by Tchaikovsky. All five of the songs possess interest and a distinctive character.

The Unison Chant Choir-Book. By Arthur W. Pollitt, D.Mus., and Ernest Bryson.

[Henry Frowde, Oxford University Press.]

To those who feel that the highest form of worship is obtained by congregational singing, the work before us will no doubt make a strong appeal. The vocal part of the chants is of low pitch, and generally of small compass and diatonic progression, and consequently easily grasped by the congregation. The accompaniments, though generally well designed, are, we think, rather full of notes, and might give trouble to some organists. There are also a few progressions which could not be satisfactorily explained, though the authors in their preface expressly regard the organ accompaniments in the light of suggestions, rather than as a strict adherence to academic rule. We should prefer a separate setting to the Psalms for the 31st Day, and presume chants for the Canticles will be provided in a new edition. The book is evidently the result of conscientious thought and high ideal.

Children's Singing Games. Edited by Alice B. Gomme and Cecil J. Sharp. (Books 198 and 199 of Novello's School Songs.)

[Novello & Co., Ltd.]

The pretty ring games that children used to play (and do yet, be it said) at one time were the sole property of the children themselves and the antiquaries who found in them references to remote customs dating from even Pagan times.

Mrs. Gomme has edited an authoritative work on such games for the Folk-Lore Society, and later made a selection from the two volumes of the Folk-Lore Society for sundry books of artistic character, wherein the little games have all the dignity that decorative art can lend. These books are now included among those that in second-hand booksellers' catalogues are marked 'scarce.'

The Board of Education having accepted the idea of singing games, Morris dancing, and country dancing as among the desirable things that should form part of elementary schooling, it has but remained for Mrs. Gomme and Mr. Cecil J. Sharp to combine forces and to produce the two works under notice.

There are twelve games in the two books, and these are all marked as 'collected and arranged' by Mr. Sharp.

Most country children, and many town ones, too, will be familiar with these, although collectors of these games will observe differences according to the district in which the tunes are obtained, for both games and airs have considerable variations in different parts of England.

BOOKS RECEIVED.

Modern Musical Composition: A Manual for Students. By Frederick Corder. Pp. 98. (Curwen & Sons.) Price 5s. net.

Piano Questions. Answered by Josef Hofmann. Pp. xviii. + 183. (Hodder & Stoughton.)

Musical Diary and Artists' List. (Chappell & Co.) 1s. This handy pocket-book provides much useful information. In one respect it is not quite up to date, inasmuch as it states that our office is at '1, Berners Street.'

Correspondence.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

DEAR SIR,—It was a happy thought on the part of Dr. Alcock to draw attention to 'Three 17th Century Settings of the Litany.' It may interest those who read his appreciative article to know that the beautiful and plaintive setting by Thomas Wanless has been in use over forty years at St. Andrew's Church, Wells Street, where it is sung during the Lenten season.

Many years ago, a striking feature was the devotional rendering of the priest's part by the Rev. Benjamin Webb, the church's former well-known vicar.—Yours faithfully,

HENRY KNIGHT.

2, Temple Fortune Hill,
Hendon, N.W.

THE BICENTENARY OF DR. ARNE.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

SIR,—On March 12 will be celebrated the Bicentenary of the birth of Dr. Thomas Arne, the greatest English composer of the 18th century, whose beautiful songs have stood the test of time, while his stirring setting to 'Rule, Britannia,' has done more than any other melody to create a patriotic spirit, and will last as long as the British Empire. Dr. Arne was born in King Street, in the Parish of St. Paul, Covent Garden, on March 12, 1710. Most of his life was spent, and his work done, in this district; and he died in Bow Street, Covent Garden. He was baptized in St. Paul's Church, on May 28, 1710, and buried in the churchyard, on March 15, 1778. But there is no memorial to him in his Parish Church. We are anxious to remedy this serious defect, and to put up a tablet and coloured window to his memory in connection with the bicentenary of his birth. To all lovers of music and of their country this object will surely appeal. It has the heartiest sympathy and approval of Sir Hubert Parry, Sir Frederick Bridge, and other well-known men.

Subscriptions may be sent to the Treasurer of the 'Arne Memorial Fund,' R. Heming, Esq., Bank Manager, London County and Westminster Bank, Covent Garden, W.C., or through either of us. We are yours, &c.,

E. H. MOSSE (Rector),
H. E. WALL (Organist).

St. Paul's Rectory,
Covent Garden, W.C.

Obituary.

We regret to record the following deaths:—

MR. HANDEL THORLEY, at Heaton Chapel, Manchester, on January 20, at the age of eighty-seven. Mr. Thorley was for about thirty years a bass singer and Master of the Chorists in Manchester Cathedral, and was also for a long period choirmaster of the Bolton Choral Union. As an instrumentalist Mr. Thorley was one of the original members of the Hallé Orchestra, in which he played the double-bass for over forty years. A very beautiful wreath was contributed to his memory by the members of the Orchestra at the funeral.

DR. G. B. GARDINER, at Melrose, on January 19. While not a practical musician, he took the keenest interest in the collection of folk-songs, working principally in Hampshire, from which county he obtained a great number. A selection from these had only just been published by Messrs. Novello, and it is probable that he did not live long enough to see the work as it finally issued from the press.

MR. CHARLES MYLNE-BARKER, at Folkestone, on February 17, at the age of sixty-six. Mr. Barker was a member of the firm of Messrs. C. M. Barker & Co., solicitors, and was well known for his literary, dramatic and musical tastes. He had a great knowledge of music, and frequently sang in the Sunday evening choir at Westminster Abbey. He was also a member of the Moray Minstrels.

MR. HENRY BAKER, Mus. Bac., at Wimbledon, at the age of seventy-five. Mr. Baker was born at Nuneham and educated at Winchester School. He subsequently went to Coopers Hill to complete his education as a civil engineer. Always a lover of music, he proceeded to the degree of Mus. Bac. at Oxford, at the suggestion of the Rev. Dr. Dykes. He is best known as the composer of the hymn tune 'Hesperus,' and he also wrote several tunes for the Rev. Garrett Horder's 'Worship Song.'

THE VIOLA.

A paper on the subject of the Viola was read by Mr. Stanley Hawley on January 4 at the Conference of the Incorporated Society of Musicians held at Folkestone. The following is a *precis* of his remarks, the material for which was chiefly compiled by the Rev. H. Carte de Lafontaine.

The family of instruments to which the viola belongs have a common ancestor in the Eastern 'rebec,' which flourished in Europe during the late Middle Ages. The earliest recorded specimens of the violin are found to be really tinkered viols; the first genuine violins were made in the time of the Amatis at Cremona and the Maggini at Brescia. The tenor violin, really the oldest instrument in the quartet, was distinct from the alto violin—the true alto, which we call the tenor—and was first given the name 'viola' about the middle of the 17th century. Famous makers of the viola abounded in Italy; a few instruments were made by Stradivarius, of which ten are said to be extant. German makers gained a reputation in the latter portion of the 17th century, Jacob Stainer being the glory of the period. Belgium, the Low Countries, and France also supplied names to the list. In England the viol-fashion continued until the reign of Charles II. saw the introduction of the violin into Court music. Among English makers of violas William Forster and Joseph Hill deserve mention.

Composers early discovered the distinctive capabilities of the viola. Its employment by Gluck and Sacchini as a means of improving the dramatic orchestra preceded its full development under Mozart. The instrument afterwards gained particular favour with Berlioz. Moderns are awaking to the knowledge of the fair proportions of the viola-maiden, but they have not looked into her eyes, nor understood the beauty of her nature.

It is astonishing how small a quantity of chamber music which included a part for the viola was written before Boccherini and Haydn ensured permanency for the string quartet. The reason is probably that which caused an apparently entire cessation of viola making between 1700 and 1750. Haydn and later great composers indicated, by the nature of the solo passages that they allotted to the viola, how admirably they understood its quality. Mozart's Trio for pianoforte, clarinet and viola illustrates its general capacities. As a solo instrument the viola has suffered neglect. In many important musical institutions of Europe it is usually a violin professor who teaches the viola, a state of things that accords with the prevalent mistaken idea that a violinist has only to learn the alto clef to become a viola player.

Illustrations of viola playing were supplied by Mr. Lionel Tertis in the following programme:

Chaconne .. .. .	.. .. .	Bach.
Romance for viola and orchestra (from Suite in D)	.. .. .	B. J. Dale.
A Fantasia Quartet for four violas .. .. .	.. .. .	York Bowen.
Serenade .. .. .	.. .. .	Guiraud.
Andante .. .. .	.. .. .	A. d'Ambrósio.
Allegro .. .. .	.. .. .	W. Wolstenholme.
Saltarello .. .. .	.. .. .	Vieuxtemps.

In the quartet, Mr. Tertis was joined by Mr. J. T. Lockyer, Mr. Eric Coates and Mr. Raymond Jeremy. Dr. Alfred King was the chairman.

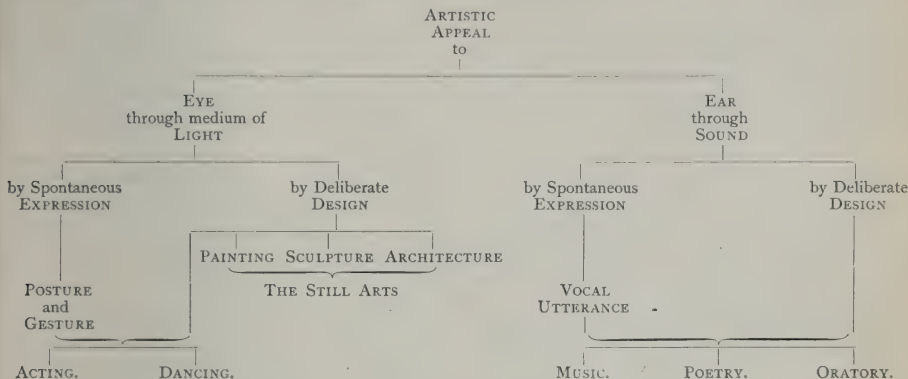
The forthcoming Keats-Shelley *matinée* has been arranged to take place at the Haymarket Theatre on June 10. The object of the *matinée*, which will consist almost entirely of dramatic and musical representations from the works of the two poets, is to complete the equipment of the Keats-Shelley Memorial House, which was opened at Rome, in April last, by the King of Italy.

MUSIC IN RELATION TO OTHER ARTS.

By H. WALFORD DAVIES.

On January 29 and February 5, Dr. Walford Davies completed his three lectures on the above subject at the Royal Institution. The following is the diagram of the

artistic appeal to eye and ear used by the lecturer for the purposes of general and somewhat rough classification and correlation of the arts :



As already reported in our last issue, the lecturer attached great importance to the fact here indicated that there are two quite different elements in most of the arts, which he ventured to classify as those of *expression* and *impression*. That the first of these is found so strikingly in the arts of dancing, acting, music, poetry and oratory is due to the fact that man naturally expresses himself in infinite varieties of gesture and vocal utterance—*i.e.*, of signs and sounds. The second and more absorbing element, that of deliberate design, is traceable to the natural love man happily possesses for order and the discernment of order, and to his progressive and ceaseless pursuit of orderliness in the things which he apprehends through eye and ear.

At the second lecture Dr. Davies discussed the relation and combination of music with its companion aural arts—poetry and oratory. He reminded the audience of the common origin of verbal and musical art, and of their habitual partnership in song. He dwelt upon the familiar difficulty experienced both in making and listening to two appeals simultaneously through the one channel, the ear. A common-sense view would seem to suggest that if two appeals are to be combined, one had better be to the eye, the other to the ear. The drawbacks of the verbal-musical compact were indeed no mere speculation of common sense, but matters of common experience. Probably the greatest music ever written was that which was free from all verbal fetters, *e.g.*, Bach's 'Saints in Glory' Fugue, Mozart's G minor and 'Jupiter' Symphonies, Beethoven's C minor, Schubert's 'Unfinished,' Brahms's Clarinet quintet, &c. On the other hand, it is fairly obvious that certain poems are so absorbingly complete and perfect in their appeal that a musical setting would be a gross miscalculation. Dr. Beeching goes so far as to say that a fine sonnet should not even be spoken, but is at its best on the silent, written page. But though poet and musician can, and do, dispense with each other to advantage, there is yet a vast middle field where the close relations of musical and verbal utterance enable them wonderfully to enhance each other in combination. This middle ground formed the chief subject of the second lecture. Three divisions were noted in some detail: (1) that in which the words made the predominant appeal, as in plain recitative or chant; (2) that in which the music leads, as in the complex choral art of such movements as Bach's *Sanctus* or *Kyrie* in the B minor Mass; (3) that in which the two arts exist on more equal terms, as in such a perfectly balanced old song as 'It was a lover and his lass, where not only metre but actual rhymes are minutely preserved and reflected in the music. Dr. Davies pointed out that music had yet much to learn from poetry in this last

and more equal relationship. It seems surprising how little the identities of method in each are used to attain an identical design, and it was, he said, one of the chief objects of these lectures to suggest that here is a fruitful field for artistic enterprise to-day. We have a rough idea of fitting tunes to words in rhythm and metre, though even distinguished composers violate the compact needlessly, often choosing a musical line of four feet for a poetic line of three. The square four-bar rhythm of music is painfully universal. The exquisite subtleties of poetic metre have yet to be matched in music. Where, for example, is the fine counterpart in music to the delicate metrical arrangement of Herrick's 'To daffodils'? The reflection of rhyme in melodic phrases and cadences—as in the old Shakespearean song already named—awaits cultivation in numberless attractive ways by future composers. It is, perhaps, a drawback that poetry is nearly always set to music. It might be a salutary change if (let it be supposed), for a decade, music were set to poetry. In the cases where this has been done—by Burns, for example—the results were certainly most felicitous.

There is a suggestive current half-truth which asserts that words convey thought and music conveys feeling. The utmost that can truly be said is that words are apt to convey thought and music is apt to convey feeling. Both words and music may convey and evoke both thought and feeling, but owing to their diverse aptitudes they tend to diverge, and it is their natural divergences that make their union permanently and notoriously difficult. It was pointed out that these divergences arise chiefly in the matter of design. Spontaneous verbal utterance and spontaneous melodic utterance may mutually illumine each other at the outset, while the attempt to reconcile poetic and musical designs of any magnitude may subsequently greatly hamper both arts. No one, the lecturer imagined, ever surpassed Handel in devising an initial phrase that reproduced the verbal impulse with perfect veracity, enhancing the emotion without confusing the sense. Examples were given, and the incompatibilities were shown to arise where verbal design was violated for the sake of musical design in development, as in 'For unto us' in the 'Messiah.' It was further pointed out that, in that very chorus, Handel's masterly reversion to a colossal declamatory design of equal verbal and musical veracity (at the words 'Wonderful, Counsellor,' &c.) by a stroke of genius saved the situation. Besides the problem of divergent design, it may be seen that there is a standing practical problem in the reconciliation of the *sostenuto* of music with clear-cut, short enunciation of graphic speech. Broadly speaking, the greatest asset of song is sustained sound. And it is an awkward fact that the device which is the glory of

one art may, and often does, hopelessly caricature the other. A *sostenuto* natural and attractive in song may be grotesque and repellent from the point of view of well-proportioned speech; and it is to be observed that the same emotional situation may provoke on the one hand an intense musical *sostenuto*, and on the other a torrent of graphic words that will not bear sustaining. In concluding this lecture, Dr. Davies suggested that success and safety lay in the alternation of verbal and musical interest rather than in a rigid maintenance of a set relationship between the two. The great masters have often not hesitated to make music the predominant partner at one moment and words at another, not only in alternate movements but by the most rapid transitions in one and the same movement. The naive way in which Haydn uses musical interludes to suggest the various animals as they are created—the flexible tiger, the nimble stag, the sinuous worm, &c.—affords child-like illustrations of a great principle. No one used it with more wonderful effect than Bach in his devotional works. An instance was sung by the choir, in which elaborate contrapuntal texture suddenly gives place to dry recitative with no loss of unity. 'Have we not,' the lecturer said, 'lately rather fallen between two stools? We scorn *recitativo 'secco* on the one hand, and the great Temples of choral art are not built any longer. We move vaguely in the mid-ground, and our large modern choral works are usually long efforts of faithful musical illustration of words, mostly declamation. We dare not pause to build, and we dare not simply write a thin line of monotone should the verbal sense need it. Surely we must, with all our added heritage, yet revert in the near future wherever words demand it to a simpler declamation that shall not weary nor exhaust musical susceptibility, but on the contrary refresh and prepare the hearer for the great musical periods; and we must clearly not spurn, but only seek a grander abstract art—of which the words, if any, shall be wisely chosen key-words, that bear repetition and expansion.'

We ought, he believed, to realise more fully that this alternation of interests is true to life and to every-day experience. New thought leads to new intensity of feeling and purpose. This gives rise to strong emotional utterance, which in its turn prepares the way for a further mental effort; and so on to ever higher planes of musical and verbal achievement. It is only needed that in one and the same work neither of the two materials in which it is wrought should be strained to breaking point.

Midway between the extremes of unadorned recitative (in which words lead) and mighty structures of sound (in which music leads) are the possibilities of innumerable varieties of combination in which music and poetry may more happily conform with each other, conspiring to carry out one beautiful design. In the present-day union of words to music, the over-elaboration of thought which sometimes mars even Bach's work is no less to be avoided than the over-elaboration of emotion which clearly mars Wagner's and that of other more recent composers. We need an unflinching veracity of both musical and poetic import, and a sane intensity in the blend of verbal and musical as of intellectual and emotional utterance which shall convince and refresh the hearer.

The report of the concluding lecture will be given in our April number.

BRIGHTON MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

The second Musical Festival arranged by the Municipality of Brighton took place on February 2, 3, 4, and 5, in the Dome. Though intended in the first place simply as an attraction to the well-known watering place at which Municipal music has been a feature for some time past, the festival has assumed a high degree of artistic worth. Upon this fact, Mr. Joseph Sinton, the Musical Director to the Corporation and conductor in chief of the festival, is to be congratulated. It would have been an easy matter for him to have rested content with supplying the band performances his contract demanded, but his earnestness and energy could not rest content with a mere perfunctory performance of his duties, and he very soon set to work to make his position one of considerable artistic influence. First, certain of the

programmes of the ordinary performances of the Municipal Orchestra were given up to British music. The result was most gratifying, and as a consequence a festival followed last year and was a decided success. It was continued this year with sundry developments that entirely met the approval of the patrons of the undertaking. The most important innovation was the formation of a festival choir. A body of four hundred singers was recruited from the neighbourhood by Mr. Sinton, and trained with such results as to win for the festival the distinction of being the means of showing that there is as good choral material in the South as in the North. The singing of the choir was a complete revelation. In other respects the festival was memorable. The attendance was excellent, and the audience showed the unusual feature of an ability to take an intelligent interest in brand-new works, of which there were several examples in the scheme.

Opera had a very large place in the programme and was, moreover, received with marked approval. The festival began with a concert performance of M. Saint-Saëns's Biblical opera 'Samson and Delilah.' The Delilah was Madame Marie Brema, who sang with dramatic force, though not always with warmth. Mr. Walter Hyde made a good deal of the music of Samson, and Mr. Robert Burnett as the High Priest, Mr. Robert Charlesworth as the Aged Hebrew, and Messrs. George Baker, S. Hempall, Byndon-Ayres and D. Paine in the other characters, helped in giving a good all-round interpretation. The choir sang with resonant volume of tone, excellent balance, and remarkable intelligence. The Municipal Orchestra, augmented to seventy, gave a good but occasionally demonstrative account of the score. The programme of the second concert consisted of the second act of Wagner's 'The Flying Dutchman.' A notable feature was the singing of Mr. Thorpe Bates as the Dutchman, and of Mr. John Coates as Eric. Miss Edith Evans was the Senta, and Mr. Robert Burnett the Daland. The audience was clearly interested, but its enjoyment of the performance would have been greater had the programme given some description of the situation. The Spinning Chorus was sung with delightful freshness of tone by the sopranos and contraltos of the choir.

Mr. Coleridge-Taylor's new work, 'Endymion's Dream,' followed. The cantata, which is short, is based on the classic legend of the association of Endymion—the name given to the sun as it descends into the sea—and Selene, the goddess of the moon. Endymion, granted everlasting life, was conveyed to Mount Latmos, and Selene gazed upon him nightly in her passage across the heavens. Mr. C. R. B. Barrett, the librettist, has made the myth a subject for musical treatment by chorus and two soloists: Endymion (tenor), and Selene (soprano). In his setting of the story of the meeting of Endymion with Selene, Mr. Coleridge-Taylor once more shows his ability to write attractively for the chorus. This fact, as well as the generally pleasing character of the work, will win ready acceptance for it at the hands of choral societies. The solo portions are much in the style of opera, and the whole composition is fresh in character, conveyed with considerable resource and inventiveness. Among the solo portions, the number for Selene 'Nightly for ages' may be noted for its excellent climax, and the composer is equally happy in his design of the tenor numbers. The work develops into a duet of considerable animation, and with the grateful sections for the chorus the whole provides a subject likely to prove of interest to all classes of audiences. The composer conducted an excellent performance. The soloists were Miss Edith Evans and Mr. John Coates. A thoroughly well-prepared reading of Verdi's 'Requiem' was a feature of the third concert. Madame Gleeson-White, Miss Lilian Tree, Mr. John Coates and Mr. Watkin Mills provided the solo quartet, and Mr. Joseph Sinton conducted. The programme contained a new work in the shape of a set of 'Songs of the open air,' composed for baritone solo, chorus and orchestra, by Mr. James R. Dear, who conducted. Mr. Plunket Greene was the soloist, and the songs, which are tuneful and grateful if not strikingly original, were received with approval. Sir Charles Stanford's musical joke 'Ode to discord' was also exploited under his direction. On the last day there were two concerts. In the afternoon M. Paderewsky's Symphony was given in Brighton for the first time, and Dr. Christian Sinding's orchestral 'Rondo Infinito' and some of his songs were conducted by himself.

A new orchestral work entitled 'Life's Moods,' by Mr. Arthur Hervey, was performed for the first time, and proved a well-devised series of tone-pictures of various phases of feeling. The composer conducted. The programme also included an Orchestral suite by Dr. W. H. Speer, entitled 'Cinderella,' and Mr. Edward German's 'Spring,' both directed by their composers. Songs were also given by Miss Jean Waterston and Mr. Plunket Greene. The evening programme included a concert-performance of Mascagni's 'Cavalleria Rusticana,' which aroused much enthusiasm, with Miss Esta D'Argo, Miss Lilian Tree, Miss Enid Gabell, Mr. Walter Hyde and Mr. Robert Burnett as the exponents of the characters. Dr. Sinding conducted his own scholarly Symphony in D minor, Miss Marie Novello played the solo part in Liszt's Pianoforte concerto in E flat, and the festival came to an end with a Symphonic March by Mr. Rutland Boughton. The attendance was good, and the level of the performances excellent. A pleasant feature of the event was found in the special services held at the Parish Church each afternoon. An anthem was given each day by a full choir under the direction of Mr. Chastey Hector, the organist and choirmaster of the church.

NEW SYMPHONY ORCHESTRA.

British music was well represented at the concert given at Queen's Hall on January 27. The programme opened with a set of orchestral variations on 'Old King Cole,' written by Mr. Nicholas Gatty when a Royal College student, and revised for this occasion. Their genial character carried out that of the subject, and their diatonic idiom and delicate texture were welcome features. Mr. Norman O'Neill's setting for baritone and orchestra of Keats's 'La belle dame sans merci' was rightly music of a different class, for it adequately expressed in musical terms the mystery of the poem. The baritone part was well sung by Mr. Ernest Austin. The refinement of the two British compositions was a contrast to the coarseness that disfigures parts of Tchaikovsky's fourth Symphony. The soloist of the occasion was M. Tivadar Nachez, who played his own second Violin concerto. Mr. Landon Ronald conducted all but Mr. O'Neill's work, which was performed under the composer's direction.

LONDON SYMPHONY ORCHESTRA.

Much interest was aroused by the concert given on January 31, when Elgar's Symphony was the chief work in the programme and M. Safonoff the conductor. His reading was, as one would expect, largely governed by a desire for orchestral effects of a brilliant nature, and was strongly coloured by romantic feeling. It made extraordinary demands upon the virtuosity of the players; demands which their close acquaintance with the score enabled them to meet with certainty. In the last movement the effect was exhilarating. The remainder of the programme consisted of Strauss's 'Tod und Verklärung,' a Concerto Grosso for strings, by Handel, and an excerpt from 'Parsifal.'

Beethoven's great Mass in D and Dr. Coward's Sheffield Musical Union formed a dual attraction that brought an immense audience to Queen's Hall on February 14. The extraordinary demands made by the Mass on choral singers are such that only a body of the calibre of Dr. Coward's forces can deal with them successfully. On this occasion the executive feats of the choir were a triumph. Their delivery of such choruses as the 'Et vitam venturi' was a thing to be remembered. Under Dr. Richter's direction they gave a dignified reading of the Mass, vitalised by the dramatic instinct they have acquired from Dr. Coward's training. They were heard unaccompanied in a brilliant performance—sometimes square as regards rhythm—of Bach's Motet for double-chorus, 'Sing ye to the Lord,' and an expressive interpretation of Elgar's six-part piece 'Go, song of mine.' They traversed the harmonic difficulties of the part-song with firm decision and treated the more placid sections sympathetically, but without fully plumbing their depths. Both of the smaller works were conducted by Dr. Coward. The orchestra opened the concert with Mozart's Symphony in B flat (K. 319). The soloists in the Mass were Miss Gleeson-White, Miss Phyllis Lett, Mr. Cynlais Gibbs and Mr. Robert Radford.

QUEEN'S HALL ORCHESTRA.

At the concert given on January 29, the most important work brought forward was César Franck's Symphony in D minor. This noble and impressive composition was admirably played, but it was not plain why in some places the pace was much altered. Miss Marie Hall played, and Mr. George Henschel sang.

On February 12, the Franck Symphony was repeated by request, and the high artistic value of the work was again made clear. Herr Emil Sauer delighted the audience by his fine playing of the 'Emperor' Pianoforte concerto (Beethoven), and the G minor concerto of Mendelssohn. A new Romance for strings by Sibelius was a fair success. Mr. Henry J. Wood conducted on both occasions, and displayed his customary mastery of his resources.

PHILHARMONIC SOCIETY.

At the fourth concert of the season, given on February 10, at Queen's Hall, a very long programme included a performance of Sir Hubert Parry's revised version of his fourth Symphony in E minor, which to many present was the most interesting item. William Wallace's fine symphonic poem 'Villon' opened the concert, and Mr. Landon Ronald's dramatic scena for baritone solo and orchestra, 'The lament of Shah Jehan,' was sung with much effective declamation by Mr. Edmund Burke. Herr Emil Sauer achieved his usual success in Schumann's Pianoforte concerto in A minor and some solos, including Liszt's 'Venezia e Napoli.'

Parry's Symphony is, as revised, a large and important work. It has a sort of moral programme as a basis. The first movement is headed 'Looking for it,' the second movement (an Adagio) has 'Thinking about it' as its motto, the Scherzo illustrates 'Playing on it,' and the brisk Finale 'Girt for it.' There is much to admire in the work. It displays considerable strength and vivacity, and the slow movement has much beauty. It may be hoped that the whole symphony may soon be heard again before an audience not previously tired out.

MR. JOSEPH HOLBROOKE'S ORCHESTRAL CONCERT.

This event occasioned considerable interest in musical circles, although it did not draw a crowded audience. It took place at the Queen's Hall, on February 11, with the assistance of the New Symphony Orchestra, specially augmented for the occasion. It included saxophones, flugel horns, saxhorns, oboe d'amore and a cornò di bassetto. The programme consisted entirely of Mr. Holbrooke's works. The most notable items were the poem 'Uralume' and the Prelude and Scena for bass solo from 'Dylan,' a music-drama in three acts, written by Mr. T. E. Ellis, and set to music by Mr. Holbrooke. Both works displayed the composer at his best. They are full of ingenious devices and have remarkable colour. It is not easy to accustom one's ears to some of Mr. Holbrooke's climaxes, which at times are overpowering. There is, however, enough otherwise to earn admiration for real beauty of effect. The concert will, on the whole, increase Mr. Holbrooke's reputation and excite curiosity as to his future development.

Mr. Landon Ronald shared the conducting with Mr. Holbrooke, and Mr. Robert Radford was the vocalist.

LONDON CHORAL SOCIETY.

With even more than its customary enterprise, this now apparently firmly established Society ventured to give at the Queen's Hall on February 15 the whole three parts of Granville Bantock's 'Omar Khayyam.' The performance began at 7.30 p.m. and continued with only fifteen minutes' break until 11 p.m. It says much for the power, variety of colour and range of expression of this fine exemplification of the genius of the composer that the work held the attention throughout. In fact, the third part was in many respects the most absorbingly interesting. Further criticism of the work itself is impossible here. It must suffice to

record the high merit of the performance, which bore witness to the ability of Mr. Arthur Fagge, who conducted, and to the assiduity with which the difficult music had been rehearsed. The soloists were Miss Phyllis Lett, Mr. John Coates, and Mr. Frederic Austin, the latter of whom very particularly distinguished himself. The London Symphony Orchestra assisted.

GLUCK'S 'IPHIGENIA IN TAURIS.'

Although Gluck is honoured as a composer who has set his mark upon the history of opera, the honour seldom takes tangible form in a performance of his works. 'Iphigenia in Tauris,' one of his most representative operas, has suffered undue neglect, and therefore its revival fitted the policy of the Royal College of Music. The postponed production of the work by this institution took place at His Majesty's Theatre on February 18, and met with a well-deserved success. The chief responsibility fell upon the shoulders of Miss Viola Tree (Exhibitioner), as Iphigenia, and Mr. Jamieson Dodds as Orestes, and it was due to their ability that justice was done to the dignity of Gluck's music. Miss Tree's voice revealed an improvement in quality and her acting showed the benefit of experience. Efficient work was done by Mr. Ivor Walters (Scholar), as Pylades, and Mr. George Baker (Scholar) as Thoas. Other parts were taken by Misses Dorothy Webb, Katherine Vincent, Florence Barrow, Agnes Christa and Erica Pierpoint, and Messrs. John Roxburgh and Eric Roper. A grotesque war-dance of armed Scythians and the pleasant-toned singing of the Priestesses were the most noteworthy features of the chorus work. An orchestra almost entirely composed of past and present pupils of the College gave a well-studied reading of the score. Sir Charles Stanford conducted, and Mr. Richard Temple was the stage director.

OPERATIC NOTES.

New operas continue to flow from the pens which created the familiar combination of 'I Pagliacci' and 'Cavalleria Rusticana.' Leoncavallo's 'Maia' was produced, with equivocal success, in Rome on January 15. Mascagni is under contract to prepare a new work, 'Ysobel,' founded on Tennyson's 'Godiva,' for production in the United States before the end of the year.

It is stated by the *Westminster Gazette* that Mr. C. H. Workman has in hand arrangements for the production of another new musical piece at the Savoy early next month. This will be a work entitled 'Two Merry Monarchs.' The libretto will be by Arthur Anderson and George Levy, the lyrics by Arthur Anderson and Hartley Garrick, and Mr. Orlando Morgan will be the composer.

Mr. Frank Rendle has signed a contract with Mr. Thomas Beecham for a further season of thirteen weeks at Covent Garden, beginning on October 1, 1910, under the management of Mr. Thomas Quinlan. Mr. Beecham promises to produce for the first time in England several operas, particulars of which will be duly announced. The following artists have already been engaged: Madame Agnes Nicholls, Madame Gleeson-White, Miss Perceval Allen, Miss Edith Evans, Miss Caroline Hatchard, Madame Edna Thornton, Madame Zélie Lussan, Mr. Walter Hyde, Mr. John Coates, Mr. Maurice D'Oisly, Mr. Alfred Heather, Mr. Byndon-Ayres, Mr. Robert Maitland, Mr. Frederic Austin, Mr. Albert Archdeacon, Mr. Charles Knowles, Mr. Robert Radford, and Mr. Alfred Kaufmann. The operas will be given in English.

It is proposed to form a new opera society with the object of presenting (a) original English opera; (b) foreign operas of distinction; (c) opera, refused a licence by the Censor, which, in the judgment of the committee, should not have been prohibited on the English stage. Mr. Frederick Whelen is largely concerned in the project. A preliminary meeting was held at the residence of Lord Howard de Walden. Strauss's 'Salome' was suggested as the first work to be given.

Mr. Thomas Beecham has signed a contract with Sir Herbert Beerbohm Tree for a season of light opera, to take place at His Majesty's Theatre, commencing May 8, 1910, for a period of eleven weeks, under the management

of Mr. Thomas Quinlan. During the season five or six novelties will be produced, and the following list of operas is under consideration for performance:

Shamus O'Brien.	La Basoche.
Hänsel and Gretel.	Werther.
Manon.	Tales of Hoffmann.
Mignon.	Muguette.
Le Chemineau.	Solanges.
Figaro.	Carmen.
Cendrillon.	Der Fledermaus.

A brochure containing programme, list of artists, synopsis of operas and dates of performances will be issued shortly, and will be obtainable from Mr. Thomas Quinlan, 318, Regent Street, W. Several well-known artists have already been engaged, and the operas will be sung in English.

THE LONDON SUNDAY SCHOOL CHOIR.

A vast audience attended the Annual Festival Concert given by the London Sunday School Choir at the Albert Hall, on February 19, and displayed throughout a lively interest in the proceedings. The share taken by the choir in a well-chosen programme consisted of four anthems—'O worship the King' (Mauder), 'Prepare ye the way' (Garrett), 'Thou wilt keep him' (Lee Williams), and 'Jerusalem the golden' (R. G. Thompson); three choruses—the March to Calvary from Gounod's 'Redemption,' 'O great is the depth,' from Mendelssohn's 'St. Paul,' and 'Come if you dare,' from Purcell's 'King Arthur'; and three part-songs—'The river floweth' (Roland Rogers), 'Song of the pedlar' (Lee Williams), and 'The shepherd's farewell' (Smart). Although the choir of 1,200 singers was collected from various sources especially for the occasion, its efficiency in some respects compared well with that of the permanent organizations. The tone in each section was pure and well-knit, and the attack was never behind the conductor's beat, the tendency being rather to anticipate it now and then. In spite of its great size, the choir was a plastic body, and achieved some effects of expression very creditably under the able guidance of Mr. William Whiteman. Everything that could do so indicated efficient sectional training. The orchestra, consisting of amateur instrumentalists with a leavening of professionals, played its part in the work of accompanying, and contributed independent items under the guidance of Mr. Wesley Hammet, all of which proved popular. They included a selection of Mendelssohn's 'Songs without words' and Schubert's overture 'Rosamunde.' Miss Agnes Nicholls sang Costa's 'I will extol Thee,' accompanied by Mr. Hamilton Harty, and Mr. Charles Saunders sang 'I will arise,' from Sullivan's 'The Prodigal Son,' accompanied by Mrs. Mary Layton. The demands made for encores were frequent and successful.

TRINITY COLLEGE OF MUSIC.

This institution makes public performances a strong feature of its work. On February 8, the College choir performed Dvorák's 'Stabat Mater' under Dr. H. T. Pringuer. Mr. Harry A. Gray was at the organ, and Mrs. James R. Blazey was at the pianoforte.

The principles of organ-playing taught at this institution were illustrated and driven home by actual example on February 18, when a recital was given at the College by one of the recognised masters of the art, Mr. Edwin H. Lemare. His clean execution and breadth of general effect were notable in the performance of Bach's Toccata and Fugue in D minor, and Mendelssohn's scholarly sixth Sonata. The educative usefulness of the occasion was increased by the insertion in the programme of an analysis of the latter work. Mr. Lemare's gifts as a composer were exemplified in a new 'Rondo Capriccio,' a study on one note (in the bass) entitled 'Soutenir,' and the Scherzo from his Organ Symphony, Op. 50. Written for the most part in a light vein, these works never lost their appropriate character, or failed to be interesting. Mr. Lemare displayed his skill in an important branch of an organist's equipment when he improvised upon a theme handed to him during the recital. The audience showed full appreciation at every stage.

London Concerts.

ROYAL CHORAL SOCIETY.

On Ash Wednesday, February 9, this Society, as usual, performed the 'Dream of Gerontius,' under Sir Frederick Bridge. They have now given many performances of the work, and show increasing confidence in executing the difficult choruses as they get on familiar terms with the music. Their singing of the Demon music suffered from the inherent disabilities of a mammoth choir in dealing with intricate vocal parts, but their reading of the oratorio as a whole was both expressive and impressive. The soloists were Madame Edna Thornton (Angel), Mr. Gervase Elwes (Gerontius), and Mr. William Higley (Priest and Angel of the Agony), who sang with all their distinguished ability. Mr. H. L. Balfour was the organist.

AMATEUR ORCHESTRAS.

The Stock Exchange Choral and Orchestral Society gave a concert at Queen's Hall on February 2. The chief work given was Mr. Frederic Cliffe's Symphony in C minor (Op. 1), which was first performed at the Crystal Palace in 1889. Naturally it did not impress with its modernity, but rather it displayed the features, probably more acceptable to the audience, of lucidity and pleasant melody. The composer conducted a sympathetic and careful performance. Mr. Allen Gill conducted the remainder of the orchestral programme, which included Beethoven's 'Egmont' overture. Miss Enid Gabell sang Brahms's 'Rhapsody' for contralto, male chorus and orchestra, assisted by the choir, under the direction of Mr. Munro Davison. Some unaccompanied part-songs were also effectively sung.

The concert given by the Strolling Players' Orchestra, under Mr. Joseph Ivimey's direction, at Queen's Hall, on February 3, brought to a hearing Dvůřák's Symphony No. 3, a work that suffers undue neglect. The task of the amateur instrumentalists was lightened with judicious 'cutting,' and the compressed version was played with spirit and in a thoroughly satisfactory manner. The string band was heard in Grieg's Suite 'Aus Holberg's Zeit,' and the complete orchestra accompanied Madame Lily Henkel in Hiller's Pianoforte concerto in F sharp minor. Songs were contributed by Madame Chrysé Davida and Mr. Roland Jackson.

CHAMBER MUSIC.

On January 26 the New String Quartet, composed of Messrs. A. E. Sammons, T. W. Petre, H. Waldo Warner, and C. Warwick Evans—four exceedingly able performers individually—gave their first concert at Bechstein Hall. Their programme consisted of Quartets by Dohnányi and Tchaikovsky, and Mr. Waldo Warner's 'Phantasie Quartet' in F.

At the chamber concert given by pupils of the Royal College of Music on January 27, Brahms's String quintet in G was the chief work performed.—The Wessely Quartet included Sir Charles Stanford's Quintet in C minor (Op. 86), in their concert at Bechstein Hall on February 2.—The Motto Quartet played familiar works in excellent style at Æolian Hall on February 15; the value of the occasion was further increased by the presence of Miss Muriel Foster (Mrs. Goetz) as vocalist.

A Pianoforte trio in F minor, by M. Volkmar Andreae, produced by the London Trio in 1907, was repeated by them at their concert in Æolian Hall on February 1. Containing no striking features, it nevertheless proved an interesting work and one possessed of a certain merit. At this concert Mr. Whitehouse, the violoncellist of the Trio, undertook, in his turn, the functions of a soloist. Songs were given by Madame Helen Noldi.

At a concert of the excellent Langley-Mukle series, given at 19, Grosvenor Square, on February 1, two Phantasie-Trios were played by Miss Beatrice Langley (violin), Miss May Mukle (violinello), and Mr. York Bowen (pianoforte). One was by Mr. Bowen, and the other the Trio by Mr. John Ireland that gained a prize in the 'Cobbett' competition.

The programme of the concert given by the London Chamber Concert Association in Novello's Music Room, on February 2, deserves to be put on record for its unconventional character. It was as follows:

Serenade in D, Op. 77a, for flute, violin and viola	M. Reger.
Entr'acte in D minor (MS.), for oboe, clarinet, horn and violoncello	E. W. Naylor.
Variations in G (MS.), for oboe, clarinet, horn, bassoon and pianoforte	"
Phantasie in E minor, for pianoforte, violin and violoncello	J. Friskin.
Suite in G minor, Op. 57, for flute, oboe, clarinet, horn and bassoon	C. H. Lefebvre.

The performance was excellent. We regret that we have no space for detailed criticism.

The Russian Trio, consisting of Messrs. Michael and Joseph Press, and Madame Vera Maurin-Press, made a highly successful début at the Steinway Hall, on Monday afternoon, February 7. The performances of these artists, who are evidently individually excellent as soloists, were always distinguished by a rare perfection of ensemble and unanimity of conception, which enabled them fully to reveal the many beauties contained in Schubert's Trio in B flat, and Tchaikovsky's in A minor (Op. 50).

Those enthusiasts in the cause of neglected old music, Miss Grace Sunderland and Mr. Frank Thistleton, announce a sixth series of recitals, the programmes of which are to be drawn from that fertile source. The series is to comprise three concerts, of which the first took place at Steinway Hall on February 16. The chief work performed was a Concerto by John Hebben, written for two oboes, strings and harpsichord (represented by the pianoforte). The concert-givers performed a Violin and Pianoforte sonata by Veracini, and music by Handel and Purcell completed the instrumental programme. Mr. Roland Jackson contributed songs.

PIANOFORTE RECITALS.

That clever composer and pianist, Mr. York Bowen, gave a recital in both capacities at Æolian Hall on January 29. The two chief works on the programme were of his own making: the one was a new Suite for violin and pianoforte, given with M. Zacharewitsch as violinist, and the other a second Suite for pianoforte alone. Mr. Bowen played throughout with unflinching technical brilliance.

A well-chosen programme was carried out with success by Miss Kathleen Bruckshaw at Æolian Hall, on February 7. The 'Keltic' Sonata of Macdowell, Beethoven's 'Appassionata,' and pieces by Reger, Saint-Saëns, Brahms, and Chopin were played with distinction. Miss Bruckshaw also submitted two pleasant examples of her own composition—a 'Romance,' and a Suite entitled 'Moods.'

M. Benno Moisewitch, a young pianist, made his début at Bechstein Hall on Tuesday afternoon, February 8, and gave evidence of a vivid temperament and considerable technical powers in Beethoven's 'Sonata appassionata' (Op. 57) and Schumann's 'Carnival.'

On the same evening Mr. Richard Buhlig gave the first of three recitals in the Æolian Hall. The programme, which was entirely devoted to Beethoven, contained the rarely-heard Sonata in D (Op. 10, No. 3), the thirty-two Variations in C minor, and the last two Sonatas (Op. 110 and Op. 111). At his second recital, on February 15, Mr. Buhlig gave a fine performance of Schubert's Sonata in G major (Op. 78). He also showed his artistic powers to much advantage in Brahms's early Sonata in F sharp minor (Op. 2), and the same master's Pianoforte pieces (Op. 119).

Before a large and enthusiastic audience, Herr Emil Sauer gave his only recital at Queen's Hall on Wednesday afternoon, February 9. He again, as often before, charmed his hearers with his beautiful touch and immaculate technique. He reached a very high level in Brahms's Scherzo in E flat minor (Op. 4), and in modern French pieces by Gabriel Fauré, Debussy and Saint-Saëns. The latter's Toccata (Op. 112), after the Finale of the fifth Pianoforte concerto, was rendered with wonderful bravura and virtuosity.

Apart from the excellent qualities of Mrs. Davan Wetton's playing, exceptional interest was imparted to her recital at Bechstein Hall, on February 15, by the inclusion in the programme of John Field's Pianoforte concerto in A flat. The interest of the unfamiliar was fully sustained by the rest

of the music, in which Hans von Bronsart and Sterndale Bennett were represented. The concert was given with the assistance of the London Symphony Orchestra, under the direction of Mr. Arthur W. Payne.

M. Alfred Cortot roused great enthusiasm with his playing at Æolian Hall, on February 16. His programme included Liszt's B minor Sonata, Franck's 'Prelude, Aria, and Finale,' and a 'Theme and Variations' by Camille Chevillard.

OTHER RECITALS.

Two matinée recitals have been given at Æolian Hall, under the management of Messrs. Chappell, in furtherance of their scheme for bringing little-known English artists before the public. Both Miss Clara Butterworth and Miss Marjorie Hayward, who appeared on January 27, were fully worthy of a hearing, but it cannot be said that they stood in great need of it. The rich vocal quality and expressiveness of Miss Butterworth's singing and the purity and sympathy of Miss Hayward's violin playing had already received recognition. At the second matinée, which took place on February 10, the programme was provided by Miss Alice Baxter (vocalist) and Mr. Cecil Baumer (pianist), and was carried out with success.

Madame Nina Menzies raised her recital at Queen's Hall, on February 1, above the ordinary level of interest by securing the assistance of the New Symphony Orchestra, under Mr. Landon Ronald. Three songs from Alexandre Georges' 'Marka' were the chief unfamiliar items in the programme, which included two of Wagner's fugitive vocal pieces and a Puccini excerpt. The orchestra played Schubert's 'Unfinished' Symphony, and Mr. J. D. Davis's tone-poem, 'The Maid of Astolat.'

At the concert given by Miss Ethel Barns (violin) and Mr. Charles Phillips (vocalist) at Bechstein Hall on the same date, a Violin and Pianoforte sonata in G by Guillaume Lekeu supplied the chief interest. Miss May Elliot was the pianist. Mr. Phillips's contributions included the four 'Serious songs' of Brahms.

Evidence of the steady progress made by Master Eddy Brown in the art of violin playing was given at his recital at Queen's Hall on February 2. He dealt decisively with Paganini's Concerto (Op. 6), without, however, completely subduing all the unruly portions, with Saint-Saëns's 'Havanaise,' and with a Handel Sonata. Mr. Charlton Keith played accompaniments, and Miss Ada Forrest contributed songs.

Mr. Robert Charlesworth sang songs of different styles in four languages at his recital at Bechstein Hall, on February 3, and on the whole justified himself in making these demands on his versatility. His voice is a bass of pleasant and powerful tone. A song-cycle, 'Elliland,' by Alex. von Fielitz, formed part of his programme.

A joint recital was given at Æolian Hall, on February 4, by Miss Myrtle Meggy (pianoforte) and Mr. Horace Fellowes (violin). Miss Meggy showed a leaning towards Mendelssohn in the choice of solos. Mr. Fellowes played two movements from a Concerto by Mr. J. C. Ames, accompanied by Mr. Stanley Hawley. —Mr. Johan Rasch (violinist) and Mr. Lloyd Hartley (pianoforte), gave a recital at Steinway Hall on February 7; their programme consisted of Sonatas by Schumann, Beethoven and César Franck.

On the same day six organ students of the Royal Academy of Music—Miss E. M. Fulton, Miss M. Detmar, Mr. A. Rowley, Mr. E. H. Hollingham, Mr. H. Perry and Mr. S. Duncan—gave an interesting recital at the Academy.

On Saturday, February 5, Mr. Felix Salmond gave his second Violoncello recital at Bechstein Hall. He is a young and very talented artist, who, in Boëllmann's Variations Symphoniques and the Andante from Dvorák's Concerto in B minor, showed himself to be the possessor of a beautiful tone and advanced technique. With the valuable assistance of his mother, Mrs. Norman Salmond, at the pianoforte, he gave in addition a musically excellent performance of César Franck's beautiful Violoncello sonata in A major (as arranged for violoncello by the composer).

Two recitals have been given by Miss Elena Gerhardt, whose appearances are becoming a familiar and always welcome feature in the London concert season. As usual she chose to build up her programmes with familiar material,

and her interpretations of German Lieder compelled admiration for their artistic completeness. The recitals took place at Bechstein Hall on February 10, and Queen's Hall on February 16, and on both occasions Miss Paula Hegner accompanied.

Miss Dorothy Dorning (violinist) and Miss Marjorie Dorning (pianist) made a successful first appearance at Æolian Hall on February 17.

Suburban Concerts.

On January 29 the Alexandra Palace Choral and Orchestral Society gave Elgar's 'The Apostles,' under the direction of Mr. Allen Gill. The soloists were Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Webster Millar, Mr. Thorpe Bates, Mr. Charles Knowles, and Mr. Julien Henry. A large audience showed every appreciation of a notable performance.

The St. Peter's Choral Society, Brockley, gave an excellent performance of 'Hiawatha,' Parts 1 and 2, with selections from Part 3, on February 1, under the direction of Dr. C. J. Frost. The solo vocalists were Miss Jessie Hudson, a young and promising singer, Mr. William Maxwell and Mr. Dan Price. A small orchestra of professional strings, under the direction of Mr. George Wilby, did efficient service, and Mr. John Curran accompanied.

The St. Martin's Choral Society, Gospel Oak, performed Smart's 'Bride of Dunkerron' at St. Martin's Parish Hall, on February 3, when the choir gave evidence of careful training under their conductor, Mr. G. A. Hardesty. The solo vocalists were Miss Winifred Marwood, Mr. Ben Calvert and Mr. Charles Roff. The programme also included Elgar's choral song 'On the Ahn,' from the 'Bavarian Highlands,' Miss F. H. Puzey's part-song 'When the pearly dews are sleeping,' Faning's 'Song of the Vikings,' and the orchestra played German's 'Henry VIII.' Dances.

A concert of sacred music was given on February 15, by the Emmanuel (Lambeth) Choral Society. The choir, under the direction of Mr. R. C. Law, organist and choirmaster of Emmanuel Church, rendered creditably part-songs and choruses, and the concert concluded with Mendelssohn's 'As the hart pants' (2nd Psalm). The performance reflected much credit on the training of the choir and soloists by the conductor.

MUSIC IN CANADA.

The annual cycle of concerts given by the Mendelssohn Choir of Toronto, which came to an end in the last week of January, met with the usual practical appreciation at the hands of the musical public, the large hall, seating 3,200, being filled to overflowing at every evening's performance. The audiences numbered many visitors from cities across the international boundary line, including music-lovers from New York, Detroit, Cincinnati, Pittsburg, Buffalo, Chicago and other points. The splendid Theodore Thomas Orchestra, of Chicago, had been engaged at practically its full strength, the soloists for the series being Busoni (pianist), Mrs. Rider-Kelsey and Mrs. Sharp Herdien (sopranos), Mr. George Hanlin (tenor), and Messrs. Claude Cunningham and Marion Green (baritones).

The choral selections were Brahms's 'Requiem,' Piérné's 'The Children's Crusade,' César Franck's Psalm 150, 'Scenes from the Bavarian Highlands,' Elgar, excerpts from the same composer's 'Caractacus,' Grieg's 'Landerkenning,' and a *cappella* compositions by Tchaikovsky, Lassen, Granville Bantock, Grieg, Brahms, Kremer, and other composers.

The Choir gave a concert at Buffalo, N.Y., on the 14th inst., and two concerts at Cleveland, Ohio, on the evenings of the 15th and 16th inst., assisted by the Theodore Thomas Orchestra, and by Messrs. Claude Cunningham and Herbert Witherspoon, soloists. At these concerts, selections from the Toronto repertoire for this season were given, besides shorter works by Gounod, Brockway, Vogt, Elgar, and others.

It is stated that at an auction at Florence the municipality of Genoa paid £32 for the bow of Paganini. It will be preserved with the Guarnerius violin which Paganini bequeathed, as his favourite instrument, to his native town.

(NACHTLIED.)

English words by W. G. ROTHERY.

Composed by ADOLPH JENSEN.

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Molto sostenuto.

SOPRANO. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

ALTO. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

TENOR. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

BASS. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

Molto sostenuto.

(For practice only.) *p*

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night, the earth is

p

p

the earth is sleep-ing throughout the night; The mountain height is

p

the earth is sleep-ing throughout the night; The mountain height is

p

the earth is sleep-ing throughout the night; The mountain height is

sleep-ing . . . throughout the peace-ful night; The mountain height is

p

mf *p*

dream-ing, The brook-let's mur-mur dies, Sweet-ly the an-gels are

mf *p*

dream-ing, The brook-let's mur-mur dies, Sweet-ly the an-gels are

mf *p*

dream-ing, The brook-let's mur-mur dies, Sweet-ly the an-gels are

mf *p*

dream-ing, The brook-let's mur-mur dies, Sweet-ly the an-gels are

p

sing-ing A-mid the ho-ly skies, the ho-ly

p

sing-ing A-mid the ho-ly skies, the ho-ly

p

sing-ing A-mid the ho-ly skies, the ho-ly

p

sing-ing A-mid the ho-ly skies, a-mid the ho-ly

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

p

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, Comes love, nev - er fail - ing, bring - ing them peace and

p

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

bright, Sad - ly I gaze through the dark - ness, so sad - ly, Lone in the

bright, Sad - ly I gaze through the dark - ness, so sad - ly, in the

bright, I sad - ly gaze through the dark - ness, so sad - ly, in the

bright, I . . gaze through the dark - ness, Lone in the si - - lent

si - lent night, lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, . . in the the night. . .

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, February 15, 1910.

Puccini's nerve-racking opera 'Tosca' has now been added to the repertoire of the Imperial Court Opera Theatre. The three leading parts (Tosca, Caravadossi and Scarpia) were sung by Fraulein Marcel and Messrs. Schmides and Demuth. Director v. Weingartner, who conducted, presented the work excellently. A new and effective *mise en scène* had also been provided. It is, however, questionable if our public will get used to the horrors of the libretto, and it will probably depend on this whether the opera becomes a permanent addition to the repertoire. A recent revival of Auber's 'Fra Diavolo' has again caused the wish that one might be able, in this and similar light operas, to hear the soloists and orchestra of the Court Opera in a smaller place, as the musical details and the spoken dialogue are often partly lost owing to the enormous dimensions of the Opera House. At the Volksoper, Director Simons had considerable success with the revival of the almost forgotten opera 'La Gioconda,' by Ponchielli. In the title-part, Fraulein Wenger gave evidence of great dramatic powers, the ensembles had been excellently studied, and the mounting of the work was both picturesque and brilliant. Two orchestral novelties, an Overture by Scheinpfug and a Symphony by Sibelius, aroused interest at the Philharmonic Concerts, another feature of which was the second appearance this season of Herr Moriz Rosenthal. On the occasion of the tenth anniversary of its foundation the Konzertverein gave a festival concert at which the conductor, Herr Ferdinand Löwe, was the recipient of many honours. Recitals, which during Carnival time were not frequent, are now given in abundance. Few artists have been able to arouse sufficient interest to fill the great hall of the Musikverein, but among the more successful were Fraulein Marcel, from the Imperial Opera, the much-fêted pianist, Alfred Grünfeld, and that wonderful violinist, Eugène Ysaÿe, whose concert this year, as always, formed the climax of the season.

RICHARD VON PERGER.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

One of our most flourishing young Societies, the Clarence Place Choral Union, gave an interesting concert on January 27, at which, in addition to a miscellaneous selection, Somervell's 'The forsaken merman' and Bridge's 'The forging of the anchor' were performed. The concert was conducted by Mr. Herbert Ellingford, and the chorus work reflected credit on his careful training. Mr. J. F. Newel was the principal solo singer. The selection of the second work was a happy one, as the author of the words, Sir Samuel Ferguson, was a native of Belfast, and the centenary of his birth will be celebrated this month. Sir Samuel, besides being a very learned and cultivated Irish scholar, was far above the average of minor poets, and his native city is naturally proud of his fame.

On January 29 the third of the Queen's University Chamber Concerts had the Brodsky Quartet as its principal attraction, with Madame Gertrude Drinkwater as vocalist. The most notable items were the splendid rendering of Bach's 'Ciaccona,' by Dr. Brodsky, and the performance of Beethoven's last Quartet (Op. 135), which is so rarely heard.

The third subscription concert of the Philharmonic Society was of a miscellaneous character, the Society's own work being restricted to the glorious 'Crucifixus' from Bach's B minor Mass, and some part-songs. The artists engaged were of the best: Herr van Rooy and Madame Edna Thornton, vocalists, with Miss Dorothy Bridson, violin, and Madame Fischer Sobell, pianoforte.

Mr. Ernest Harcourt, conductor of the Norwich Orchestral Union, has been awarded the prize of two guineas for the most suitable setting of Mr. Rudyard Kipling's 'Patrol Song,' written for the Scouts.

BIRMINGHAM.

The Birmingham Choral Union concert, given in the Town Hall on January 22, comprised Haydn's 'Spring,' from the cantata 'The Seasons,' and Mendelssohn's 'The first Walpurgis night.' Unfortunately, owing to a mishap, the organ was not available, and the conductor, Mr. Thomas Facer had, in consequence, to make cuts and alterations which somewhat upset the proper balance, the chorists scarcely doing justice to their powers. The principal parts were taken by Miss Hattie Molineaux, Mr. Joseph Reed, and Mr. James Coleman. Much better results were attained with the performance of Mendelssohn's work. Here chorus and orchestra were heard to greater advantage; indeed, the whole rendering denoted artistic conception and finish, enhanced by the excellent singing of the soloists, Miss Grace Ivell, Mr. Joseph Reed, and Mr. James Coleman.

The same evening Mr. Arthur Cooke gave a Chopin recital in the large Lecture Theatre of the Midland Institute, in connection with the School of Music of which he has, some short time ago, been appointed one of the professors of the pianoforte. His finest performance, in which he excelled, was the first Scherzo in B minor, Op. 20, known as 'Le banquet infernal.'

An artistic and interesting concert was given in the New Temperance Hall, on January 24. The artists were Miss Maria Ricardi, Miss Marie Wadia, Mr. Maurice D'Oisly, Mr. Cecil Pearson, and Mr. Aldo Antonietti (violin), and Miss Mary Burgess (accompanist).

Madame Clara Butt and Mr. Kennerley Rumford gave a successful concert in the Town Hall on January 25, with the assistance of the sisters Pauline, Ethel, and Hazel Hook, and Mr. Harold Wilde. The instrumental portion of the programme comprised violin and violoncello solos by Mr. Tivadar Nachez and Mr. W. H. Squire. The accompanist was Mr. Arthur E. Godfrey.

The New Birmingham Choral Society gave their second concert of the season in the Town Hall on January 30, under Mr. Rutland Boughton's able conductorship. It was essentially a Folk-song concert, comprising some excellently harmonized versions (unaccompanied) of English, Scottish, Irish and Welsh folk-songs, arranged by Granville Bantock, T. F. Dunhill, D. Gillies, Dr. Bell, and Rutland Boughton. By request, Brahms's cycle of part-songs 'Die Marienlieder' (Songs of Mary) were included in the programme, and of these Mr. Rutland Boughton has made a special study. The whole rendering was artistic and refined, admirable in tone-quality and excellent in phrasing, denoting careful training. The choir is making steady advance in the art of unaccompanied part-singing. Miss Winifred New, a mezzo-soprano not heard here previously, contributed Elgar's songs 'After' and 'The poet's life,' also four Irish folk-songs and three Somersetshire folk-songs, the latter arranged by Cecil Sharp. Violoncello solos were rendered by our excellent local violoncellist, Mr. Willy Lehmann. The accompanist was Mr. Clarence Raybould.

The Birmingham Symphony Orchestra gave a concert in the Town Hall on February 1, conducted by M. Wassili Safonoff, which proved an event of special attraction, inasmuch as the eminent Russian conductor made his debut here on this occasion. He created an enormous sensation, and with only two rehearsals he seemed to have transformed our local rank and file into an entirely new organization, for they played as they have never done before. His remarkable reading of Beethoven's overture 'Leonora' No. 3, Tchaikovsky's fourth Symphony, Mozart's Serenade for strings, 'Eine Kleine Nachtmusik,' and Strauss's symphonic tone-poem 'Tod und Verklärung,' was quite a revelation.

Miss Muriel Foster, who has not been heard here since her retirement from the concert-platform after her marriage, was the great attraction at a charity concert given in the Town Hall, on February 8, in aid of the local branch of the National Society for the Prevention of Cruelty to Children, specially organized by Madame Minadieu, a local soprano and teacher of singing. Miss Muriel Foster's glorious voice and dramatic style were once more fully displayed in her artistic rendering of two of Brahms's 'Lieder,' Hubert Parry's 'There,' Delius's 'In the Seraglio garden,' Walford Davies's 'Infant Joy,' and Elgar's 'Oh, soft was the song' and 'Twilight,' from the new song-cycle. The artists

associated with Miss Muriel Foster were Miss Dorothy Silk, Madame Minadieu, and Dr. Theo. Lierhammer (vocalists), Miss Fanny Davies and her pupil, Miss Kathleen Arnold (pianoforte). The accompanist was Mr. Hamilton Hartly.

The Birmingham Choral and Orchestral Association gave their 252nd concert in the Town Hall, on February 5, under their conductor, Mr. Joseph Adams. The principal choral work was Brahms's 'Song of Destiny,' which received an artistic and impressive interpretation; indeed, it was one of the best things the choir have done for some time past. The programme contained almost too many items for a Saturday popular concert, and only passing reference can be made to such well-known numbers as Schubert's 'The song of Miriam,' the same composer's 'Unfinished' Symphony, Elgar's beautiful choral suite, 'From the Bavarian Highlands,' and Sibelius's graphic symphonic poem 'Finlandia.' The vocalist was Miss Euneta Truscott.

Mr. Max Mossel's third drawing room concert of the current series was held at the Grosvenor Room, Grand Hotel, on February 10. The whole programme was devoted to a vocal and pianoforte recital by Miss Agnes Nicholls and Miss Frida Kindler, the accompanist being Mr. Hamilton Hartly. Miss Agnes Nicholls, who was in excellent voice, sang nearly twenty songs, all given with consummate art.

Miss Elena Gerhardt gave one of her delightful and artistic recitals of German Lieder in the Grosvenor Room, Grand Hotel, on February 14, assisted by Miss Paula Hegner, who acted in the dual capacity of accompanist and solo pianist. The Birmingham Temperance Philharmonic Choral Society's concert, given in the Town Hall on February 12, met with great success. The choir sang with much ability, and with fine attack, part-songs by Eaton Fanning, Edward Elgar and Dudley Buck. The rest of the programme was of a miscellaneous character, the principal feature being an operatic recital in costume of Flotow's 'Martha,' Act II., given by Madame Pollack's opera company. Señor José Soler Gomez was the solo violinist. The Clifton Quintet gave their third chamber concert at Queen's College on February 15, which included a scholarly rendering of César Franck's Quartet in D major, and Mozart's Pianoforte and String quartet in G minor.

The Midland Musical Society gave in the Town Hall, on February 19, the complete cycle of Coleridge-Taylor's 'Songs of Hiawatha,' with remarkable artistic results. Mr. A. J. Cotton conducted, and the solo vocalists, Madame Effie Thomas, Mr. John Collett, and Mr. Harry Bannister, were of distinct merit.

BRISTOL.

The Bristol Symphony Orchestra, led by Mr. Maurice Alexander, gave a concert at the Victoria Rooms on February 2. Under the direction of Mr. F. S. Gardner some favourable compositions were interpreted in a satisfactory manner. The most important works performed were Mendelssohn's 'Scotch' Symphony and Beethoven's Concerto for pianoforte, violin, and violoncello with orchestra, (Op. 56). The soloists in the latter were Messrs. G. F. Blanchard, Percival Hodgson, and Roger Bucknall. Other features in the programme were Wagner's overture to 'Die Meistersinger,' Ballet Suite No. 1 (Gluck-Mottl), and Sullivan's 'Di Ballo' Overture. Madame Le Mar, the vocalist, experienced an enthusiastic reception, and her songs were much admired.

Colston Hall was crowded on February 3, when the Bristol Royal Orpheus Glee Society had their Ladies' Night. Mr. Lloyd Chandos was the special soloist, and he distinguished himself in several pieces with the choir, his principal effort being in R. Genée's 'Italian Salad,' which in accordance with the desire of the auditors was repeated. A novelty as far as the choir was concerned consisted of 'Walpurga,' a choral ballad by F. Hegar, full of contrasts. It produced a favourable impression. Other contributions which found favour were 'The old soldier's dream' (Peter Cornelius), 'The death of Hector' (Bexfield), 'Feasting, I watch' (Elgar), and 'When evening's twilight' (J. L. Hatton). Under the efficient direction of Mr. George Riseley, the programme was admirably rendered, and probably no concert given by the Society from its inception sixty-six years ago has been more enjoyed. On February 5,

to mark their appreciation of the honour conferred upon Mr. Riseley by his appointment as Sheriff of Bristol, the Society entertained him at a complimentary supper at the Grand Hotel, under the presidency of Mr. S. L. Usher.

The third of the Subscription Chamber Concerts at the Victoria Rooms on February 7 was well attended, the players being Miss Fanny Davies (pianoforte), M. Achille Rivarde (violin), and Mr. Johann C. Hock (violoncello). Miss Davies and M. Rivarde were associated in Beethoven's Sonata in A major (Op. 4), and their fine interpretation was much appreciated. Another gratifying performance was Tchaikovsky's Trio (Op. 50). There were solos for the pianoforte and violin, and the latter were ably accompanied by Mr. W. E. Fowler.

On February 10 the Clifton Quintet gave their third concert of the season at the Victoria Rooms, and gratified a large audience with their effective rendering of some admired compositions. The performers were Messrs. Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). The scheme comprised César Franck's Quartet in D major for strings, Mozart's Quartet in G minor for pianoforte, violin, viola and violoncello, and solos by Messrs. Alexander and Parsons. Miss Evelyn Beeton, the vocalist, charmed the audience by her tasteful delivery of German Lieder.

Mr. Edwin H. Lemare gave a series of recitals on the five organ at Colston Hall on February 9 and 10, with remarkable success. The programmes comprised a varied and interesting selection both of pure organ music and of arrangements of orchestral music, prominent among the former being Rheinberger's twelfth Sonata, Bach's Toccata in F and Prelude and Fugue in F, Mendelssohn's first Organ sonata, and the recitalist's own Rondo capriccio, while among the latter were Tchaikovsky's Overture-Fantaisie, 'Romeo and Juliet,' and some Wagnerian selections.

There was considerable interest experienced in a lecture on 'Milton and Music' by Sir Frederick Bridge in the Hall of the Merchant Venturers' Technical College, on February 16. The setting of 'Comus' by Henry Lawes was interpreted by Miss Whitmore, Mr. H. Clutterbuck, members of the Bristol Cathedral choir, and a string quartet, under Mr. Hubert Hunt. The music was excellently rendered, and Sir Frederick Bridge complimented those who took part.

DEVON AND CORNWALL.

With popular prices, and under special conditions enforced by the Corporation, Mr. David Parkes used the Plymouth Guildhall for the appearance of his excellent male choir, known as the Plymouth Orpheus, on January 26. This band of ninety well-balanced voices evidenced good training by their distinct enunciation, accurate intonation and attainment of special effects in pieces by Boulanger, Cornelius, Johnson, and MacDowell ('The dance of the Gnomes'). Mr. Parkes gave organ solos; Madame Tydfil Freeman was the vocalist, and Miss Daisy Hawke the pianist. For charitable purposes four performances were given by the operatic society of St. Dunstan's Abbey School, commencing on January 31, of a well-arranged interlude from Mendelssohn's 'Midsummer Night's Dream,' under the direction of the Misses Bartlett, Beattie and Doris Hambley, who also played the accompaniments. The Zion male-voice choir gave a concert in the Elburton suburb, conducted by the Rev. S. G. Jenkins, on February 2, and on the same date at Plymouth, Dr. Weekes' Orchestral Society gave its second concert, including the symphonies Haydn in G, No. 13, and Tchaikovsky's 'Pathétique,' and a novelty was given in Landon Ronald's 'Birthday overture.' Mr. Walter Weekes conducted the second half of the programme, including the Tchaikovsky Symphony. A miscellaneous concert on February 7, at Plymouth, brought forward an excellent little orchestra of twenty players conducted by Mr. R. Ball, when a 'Serenade' by Leoncavallo, and a 'Rêverie du soir' (Saint-Saëns) were in the programme. The soloists were Mrs. H. R. Freeman (violoncello), Miss Florence Woolland (violin), and a quartet of vocalists. Mr. Frank Winterbottom, at his third Symphony concert at Stonehouse, on February 15, introduced a novelty in the Scherzo 'D'après une ballade de Goethe' ('L'Apprenti sorcier') of Dukas, and

also a Quartet for strings by Claudius Blanc (Messrs. Wellington, Wills, Dalling and Pike). The Symphony was Beethoven No. 1.

The Ottery St. Mary choir, on February 8, gave Stainer's 'St. Mary Magdalen,' when it was gratifying to note a marked improvement, especially in the outside parts. Mr. Stanley Chipperfield conducted. The Plympton Choral Society gave a concert on February 8, under its new conductor, Mr. David Parkes (Mr. Walter Weekes having resigned), when Lloyd's 'Hero and Leander' was performed, and several part-songs. The solo vocalists were Miss Minnie Searle and Mr. Percy Taylor. It is painful to record that owing to the rinking craze the Ivybridge Choral Society (conducted by Mr. Arthur Coombe) has ceased to exist, partly for want of a hall; and the Mannamead and Muley Choral Society, which has done artistic work under Mr. Manley Martin, has likewise come to an end, owing to the absorption of the members in the popular fad.

CORNWALL.

On January 30 the Torpoint String Band, conducted by Mr. H. J. Oliver, gave a concert which included a performance, with voices, of Jamouneau's cantata 'The coming of the Kingdom of Christ,' the band acquitting itself well. Lostwithiel Choral Society, at its fifth annual concert on February 2, sang Barnett's 'The ancient mariner,' Mr. A. E. Russell obtaining very good results. The principals were the Misses Euneta Truscott and B. Daniell, and Messrs. A. H. Hallett and A. E. Old. Cowen's 'The rose maiden' was creditably performed at the small village of Millbrook by the Choral and Orchestral Societies on February 3. Mr. Wedlake, the conductor, deserving praise for his evidently careful work. The performances of the Launceston Choral Society are among the best to be heard in the county. Mr. C. S. Parsonson being conductor and a musician of high attainment. McCunn's 'The lay of the last minstrel' was given on February 3. Mr. Parsonson also gave pianoforte solos by Chopin, and the band was led by Mr. A. E. Searle, who also played violin solos. Mr. Seymour Pile, conductor of the Truro Orchestral Society, obtained good performances on February 3 of a Haydn Symphony (No. 2) and Beethoven's No. 5. Considering the youth of the Society, the playing must be classed as very good. On February 4, at Devoran, the Choral Class gave a programme consisting of choruses and part-songs, conducted by Mr. W. R. Coch; and at Falmouth, on February 7, complete success attended the performance of an operetta 'Cinderella,' by the St. Mary's Choral Class, conducted by Miss E. B. Blight.

DUBLIN.

On February 3, the Dublin Orchestral Society (conductor, Dr. M. Esposito) gave the first concert for the season. The programme was as follows:—Cherubini's overture 'Les deux journées,' Schubert's Symphony in C (first time in Ireland), Wagner's 'Charfreitags Zauber,' Paul Dukas's 'L'apprenti sorcier,' Beethoven's 'Leonore' No. 3.

On February 10, a new Choral Society made its first appearance before a Dublin audience—the Orpheus Choral Society, conducted by Mr. Charles Kelly, Vicar-Choral of St. Patrick's Cathedral. The choir was heard to advantage in the following unaccompanied choral items: 'Hosanna to the son of David,' Orlando Gibbons; 'The victor's return,' Mendelssohn; 'O gladsome Light,' Sullivan; 'Homeward,' Leslie; 'Lady, rise! sweet morn's awaking,' Leslie; 'The Lord is my Shepherd,' Schubert (ladies' voices only); and 'In absence,' Buck (male voices only). Miss Agnes Treacy, Mr. Henry Beaumont, and Mr. Clyde Twelveteires (violinist), were the soloists. Mr. George Hewson acted as accompanist.

The chief musical event of the past few months was the production for the first time in English of Saint-Saëns's opera 'Samson and Delilah' by the Moody-Manners Opera Company, at the Theatre Royal. The work created much enthusiasm, and was repeated several times during a very successful season. Of the artists who took part in the first performance, three were of Irish birth, Mr. Joseph O'Mara, Mr. William Dever and Mr. Charles Magrath. Miss Zélie de Lussan was the Delilah. Herr Eckhold conducted.

The Sunday Orchestral Concerts (conductor, Dr. Esposito) continue to be well patronised. The programmes since the Christmas holidays have included the following Symphonies: Haydn in D, Beethoven No. 7, and Wagner's 'Siegfried Idyll.' The vocalists were Madame de Vere-Sapio, Mr. Percy Whitehead, and the Misses Alice Rafter, Nettie Edwards and Queenie Eaton.

The chamber music recitals at the Royal Dublin Society have been given by the Wessely Quartet (who played for the first time here the Dohnányi Quartet in D flat); Miss Annie Lord, pianoforte recital; the Brodsky Quartet, the Walenn Quartet (their first appearance here), and the Manchester Trio (also a first appearance here). On February 2, Mr. Carl Armbruster gave an interesting lecture on 'The songs of Johannes Brahms,' assisted by Miss Pauline Cramer as vocalist.

The Feis Ceoil, or Irish musical festival, is fixed for May 9 and following days. The adjudicators are Mr. T. Tertius Noble, Mr. Joseph O'Mara, Signor Carlo Albanesi, Mr. Sigmund Beel and Mr. J. Ord Hume.

EDINBURGH.

At the tenth of Messrs. Paterson's orchestral concerts, given in the McEwan Hall on January 24, Mr. Landon Ronald conducted fine performances of works by Beethoven, Schubert, Tchaikovsky and others. The great attraction at the eleventh concert, on January 31, Dr. Cowen conducting, was the appearance of M. Emil Sauer, who played Schumann's Pianoforte concerto in A minor in superb style. The programme of the last concert, on February 9, with the exception of Haydn's Symphony in G, was devoted to excerpts from Wagner's compositions. Associated with the orchestra, M. Anton van Rooy created a great impression by his dramatic singing of the Aria from 'The Flying Dutchman,' Hans Sachs's monologue 'Wahn! Wahn!' from 'Die Meistersinger,' and 'Wotan's farewell' and the 'Fire Music' from the 'Götterdämmerung.' The purely orchestral numbers included the Introduction to Act III, and Dance of the Apprentices from 'Die Meistersinger,' the interlude from 'Siegfried,' the Funeral March 'Waldweben' from the 'Götterdämmerung,' and the 'Ride of the Valkyries.'

The third Historical Concert, given in the University Music Class-room on January 26, took the form of a recital of pianoforte compositions and songs by Schumann, dating from the period 1829-1840. The performers were Miss Fanny Davies and Miss Jean Waterston, with Mr. A. M. Henderson as accompanist.

An interesting concert was given by the Edinburgh Junior Choral Society (conductor, Mr. E. W. Winning), in the Livingstone Hall, on February 4. The chief item in the programme was Sir F. Bridge's cantata 'The Frogs and the Ox,' which received a highly creditable rendering, the singing of the choir giving abundant evidence of careful training.

The Edinburgh Amateur Orchestral Society (conductor, Mr. T. H. Collinson) gave their second concert of the season in the Music Hall, on February 7. The programme included Beethoven's 'Leonora' Overture (No. 2), Bizet's 'Petit Suite,' Percy Pitt's 'Scène de Ballet,' and the Overture to 'Die Meistersinger.' Though not reaching the level of professional attainments, the efforts of the orchestra were highly meritorious, and reflected much credit on the conductor. Miss Winifred Nicholson won great praise for her excellent performance of the pianoforte part of Beethoven's 'Emperor' Concerto, and Miss Jessie Forbes sang with much acceptance Gluck's 'Che farò,' and other pieces.

The annual concert of Mr. Kirkhope's Choir was given in the Music Hall, on February 18. The work performed was Sir Hubert Parry's 'Judith,' and the choir was supported by an excellent orchestra led by Mr. Siegl. Throughout the evening, under Mr. Kirkhope's able direction, the choir sang with all its accustomed unity of expression, certainty of attack, and tunefulness. The soloists, who all acquitted themselves admirably, were Madame Agnes Nicholls, Madame Anita Sutherland, Miss Winifred Pullon, Mr. Walter Hyde and Mr. Alfred C. Young—a local baritone who is rapidly making a name for himself.

GLASGOW.

On January 25 the Choral Union gave a performance of Handel's 'Acis and Galatea' and Cliffe's 'Ode to the North-east wind.' Both works had the charm of novelty, the former not having had a place on the Choral Union's programmes for many years past and the latter being quite new. Under Dr. Coward's inspiring guidance the choruses were sung with fine effect. The solo music in Handel's work was given by Miss Esta d'Argo and Messrs. Webster Millar, Joseph Cheetham and Herbert Brown, the last-named receiving a well-deserved ovation for his rendering of 'O ruddier than the cherry.' A memorable feature of the thirteenth Classical Concert on February 1 was the masterly performance of Schumann's Pianoforte concerto in A minor by Mr. Emil Sauer, whose magnificent playing evoked an enthusiasm seldom witnessed at these concerts. The programme also included two novelties—Strauss's 'Macbeth,' and 'Danse Cosaque' from Tchaikovsky's 'Mazeppa,' the first-named, although splendidly played by the Scottish Orchestra, being received with very mixed feelings by the audience.

The Choral Union's performance of Bach's Mass in B minor, on February 8, was a red-letter day in the history of music in Glasgow. To mark the importance of the production of this stupendous work—the first complete performance in Scotland—the Choral and Orchestral Union invited ticket-holders to attend the final rehearsal, a much-prized privilege of which many availed themselves. Considering the enormous difficulty of Bach's choral writing, the Choral Union and Dr. Coward are to be congratulated on their notable performance. The choir, although somewhat light in the soprano section, showed great staying-power, and their rendering of certain numbers, notably the 'Sanctus,' was inspiring. The soloists were Miss Mabel Manson, Madame Amy Dewhurst, and Messrs. Lloyd Chandos and Montague Borwell, the accompaniments being given by the Scottish Orchestra. A special word of praise is due to Mr. J. E. Hodgson for his excellent playing of the organ part. The annual plébiscite concert on February 12 brought the Choral and Orchestral Union's present season to a close.

The Operatic Society connected with the Athenæum School of Music gave a week's performances of Victor Massé's 'Les noces de Jeannette' and Mascagni's 'Cavalleria Rusticana,' beginning on February 14. Since Mr. Henri Verbruggen assumed direction of the Society, its artistic advance has been very marked, and the appearance made by the students this year was most praiseworthy, both vocally and histrionically. A feature of the performances was the excellent playing of the accompaniments by the students' orchestra. At his fourth Chamber Concert, on February 17, Mr. A. H. Henderson presented an 'all-British' programme, the composers drawn upon being Messrs. W. Y. Hurlstone, James Friskin, and Donald Tovey. Interest naturally centred in the work of Mr. Friskin, a young townsman who has had a very successful career at the Royal College of Music. His Quintet in C minor for pianoforte and strings proved to be the most ambitious number on the programme, and it was well received, especially with respect to the first and last movements. Mr. Friskin played the pianoforte part, and was ably supported by Miss Bessie Spence (1st violin), Mr. Alfred Bue (2nd violin), Mr. John Daly (viola), and Mr. W. H. Sasbach (violinello).

GLOUCESTER AND DISTRICT.

The annual concert of the Cirencester Choral Society, of which Mr. A. H. Gibbons is conductor, was given in the Bingham Hall on February 8, and was well attended. Handel's 'Acis and Galatea' was the chief work performed, with Miss Norah Newport, Mr. W. H. Court and Mr. Wilson Tovey as soloists. Mr. J. E. R. Teague played, in excellent style, some violinello solos, in addition to songs by the principals above mentioned. Mendelssohn's 13th Psalm completed the concert, Miss Lily Orpet taking the solo part with considerable success.

On February 3, the Wotton-under-Edge Tabernacle Choral Society gave a good performance of Cowen's 'Sleeping Beauty,' the soloists being Miss Minnie Embrey, Miss Clara Aldersley, Mr. Herbert Sanderson, and Mr. P. Howard Grey.

A small orchestra was efficiently led by Mr. J. Woodward, and Mr. Tapscott conducted the performance with success.

'The Building of the ship' was the work selected by the Tetbury Philharmonic Society for their annual concert, followed by Miss Finden's Burmese story in song, entitled 'The pagoda of flowers.' Mr. F. N. Baxter conducted good performances of both these works, the small orchestra being led by Mr. Baxter, and Miss Lilian Freeth, Miss Calcutt, Messrs. Richards and Batey being the soloists.

The concert of the Newent Choral Society, given in the New Assembly Hall on February 3, was a great success, quite a good performance being given of Hodson's 'Golden Legend.' The chorus was augmented by members of the Gloucester Festival Class, and a small but efficient orchestra was led by Mr. J. Woodward (Gloucester). The soloists were Miss Kate Bailey, Miss Olive Power, Miss Hutchinson, Mr. Robins, Mr. Sanderson, Mr. Vincent Jones and Mr. Morton, and the conductor was Precentor Fleming, of Gloucester Cathedral.

The second concert of the Gloucester Choral Society, on February 15, was devoted to a performance of 'Elijah,' with band and chorus of over 200, under the direction of Dr. A. Herbert Brewer. The solos were taken by Miss Perceval Allen, Miss Florence Taylor, Mr. Roland Jackson and Mr. P. Driver, in place of Mr. Arthur Wynn, who had to give up the engagement at the last moment through indisposition. Mr. W. H. Reed led the band, and the concert was an artistic success.

LIVERPOOL.

The programme of the 149th concert of the Société Armonica on January 29 contained Beethoven's 'Eroica' Symphony, of which an intelligent performance was given under Mr. Akeroyd's direction. Tchaikovsky's Variations on a Roccoco theme for violoncello and orchestra were cleverly played by Mr. H. Van Damme, and the vocalist was Mr. John Booth, a promising young tenor.

At the eighth concert of the Philharmonic Society, on January 25, the vocalist was Signor Tamini, and Madame Renée Chemet gave a skilful performance of the solo violin part in Lalo's 'Symphonie Espagnole.' Dr. Cowen conducted Dvořák's Overture 'In der Natur,' Mozart's beautiful Serenade in D (No. 9), and Richard Strauss's spirited 'Fest Marsch,' an early work, unrepresentative of the composer's later style. The ninth concert, on February 8, was chiefly devoted to Wagner, of whose first act of 'Die Walküre' and final duet from 'Siegfried' a performance was given which, in the absence of scenic illusion and surroundings, was lacking in complete effect. Cordial recognition of the excellent vocalism of Madame Agnes Nicholls, Mr. Walter Hyde and Mr. Robert Radford is due, as also to the playing of the powerful orchestra which Dr. Cowen so ably directs. The choir was agreeably heard in four numbers (Nos. 2, 3, 4 and 6) from Coleridge-Taylor's 'Bon-Bon' choral suite, in which Mr. George Baker was the baritone soloist.

An interesting and instructive paper on Richard Strauss and his works was read by Dr. E. Markham Lee, to the Liverpool section of the I.S.M., on February 12, when the lecturer dealt with his subject very ably, not only from a literary point of view, but also in his pianoforte exposition of the composer's themes and methods. Mrs. Howard Stephens was the vocalist.

Brahms's Sonata in D minor (Op. 108) for violin and pianoforte was admirably interpreted by Mr. Alfred Ross and Madame Marguerite Stilwell (Mrs. Alfred Ross) at their recital on January 27, and the latter accomplished pianist was heard with special interest in Debussy's Petite Suite, 'Children's corner.'

The Liscard Orchestral Society, whose concerts are very popular, performed an interesting selection on February 5, which included Saint-Saëns's Concerto for viola (Op. 33), skilfully played by Mr. T. Rimmer, and the orchestra of sixty, conducted by Mr. P. R. Smart, were heard in Beethoven's 'Leonora' No. 3 Overture, and Coleridge-Taylor's 'Characteristic Waltzes' (Op. 22). The vocalist, Miss Mary Lund, sang Landon Ronald's scena 'Adonais.'

The fourth Schiever Chamber Concert on February 5 was devoted to three Beethoven Quartets—B flat major, Op. 18, F major, Op. 59, and A minor, Op. 132—which were played in the true interpretative spirit by Mr. Ernst Schiever and his associates, Messrs. Alfred Ross, T. Kimmner, and W. Hutton.

Concerts by some young musical aspirants which are worthy of favourable mention include the recital given by Miss Constance Bradford (pianoforte) and Miss Grace Bradford (violin), on February 2; by Miss Millie Mack (pianoforte), assisted by Mr. Leo Ross (violoncello), on February 7; and by Miss Ada Ellwood (pianoforte), on February 18. In the performances of these young débutantes their playing exhibited evidence of careful training and diligent study, and also of innate musical ability.

The presence of Miss Ethel Smyth, who conducted her overture 'The Wreckers' and also her 'Anacreontic Ode' (sung by Mr. Robert Radford) at the Symphony Orchestra's concert on February 1, gave a strong and attractive personal note to an exceptionally interesting programme, which contained the Symphony in G minor by Kalinnikov, a Russian composer whose music and methods owe something to the influence of Tchaikovsky, Mendelssohn's 'Midsummer Night's Dream' Overture and 'Bees' wedding' (orchestrated by Guiraud) were heard in effective contrast.

A performance of Sullivan's oratorio 'The prodigal son' was directed by Mr. A. E. Workman at Emmanuel Church, Bootle, on February 16. The accompaniments were sustained by a small stringed orchestra and organ (Mr. W. A. Roberts). Preceding the oratorio, Mr. Workman's tuneful anthem, 'The Lord is my shepherd,' was sung.

The Symphony Orchestra Concert, on February 15, was conducted by Mr. Henry J. Wood, whose arrangement as a New Suite of three movements from J. S. Bach's organ works (first Organ concerto, fourth and sixth Organ sonatas) was pleasantly heard. The programme also contained Mozart's 'Haffner' Symphony in D, Tchaikovsky's fantasia overture, 'Romeo and Juliet,' and Debussy's 'L'Après-midi d'un faune.' In Beethoven's Pianoforte concerto No. 4, in G major, Miss Tosta di Beneci exhibited an extremely sensitive and delicate touch, and her playing, if not of the robust order, has the rarer charm of tenderness.

MANCHESTER AND DISTRICT.

The feelings of Manchester concert-goers during the last month may be better imagined than described as they have read of the 'Ring' dramas at Edinburgh, and the preparations at Covent Garden, not to mention such trifles as Strauss's 'Elektra,' or operas by Debussy and Delius during the Beecham season in London. How galling it is to think that, at this time of day, with that veteran Wagnerite Richter in our midst, we should be pottering about with concert performances of excerpts from 'Walküre,' 'Siegfried' or 'Götterdämmerung'! Nothing fills our Free Trade Hall better than a Hallé Wagnerian programme, and highly enjoyable as they invariably are, no keen music-lover here can resist some such reflections as those expressed above. In the past, Manchester may with some justice have been regarded as the 'metropolis of music,' but that pride of place is rapidly being lost. At present it looks long odds on the improbability of the coming generation of Lancashire music-lovers—still less the present one—ever having the chance of Wagnerian drama on the stage; but then 'You never can tell'—the repertory theatre came when it had been well-nigh given up in despair. Wagner on the concert platform is like Shakespeare by Brandram—good only as a substitute for something better, and we are not true Wagnerians unless such concerts as the Hallé concert of February 3 fill us with a divine discontent; every Wagner concert makes one's artistic soul clamour for the theatre and an opera season. But we are very grateful to Richter; he gives us of his best, and as yet there are no climaxes like his. As was splendidly said the other day in the *Manchester Guardian*—'*Pater incensu deus*': the Olympian shows in the majestic discipline of his melodic advance, big with fate, but regular and calm, relentless and single-minded as the march of Napier's British infantry up the hill at Albuera, fervid but not tumultuous with the depth not the impotence of emotion.'

Yet these very virtues may appear as defects when, as at the succeeding concert, he played Tchaikovsky's 'Pathetic Symphony'; he does not bring out the languor, the oppression, the pessimism, and the highly-wrought tragic emotion, although in that marvellously eloquent Scherzomarch of the third movement his monumental treatment is peerless. At this same concert we had Brodsky in Bach—for here we can scarcely help thus associating the two names, much as we did Joachim with Beethoven's, and Sarasate with Mendelssohn's Violin concertos—and the Bach A minor concerto is Brodsky's special piece. In the divine melody of the Andante he poured out the real spirit of the music, and in the Hellmesberger cadenza in the Finale—regarded as probably the best-written excursus of its kind—the rapid passages towards the close were done with the utmost lightness and freedom.

If Richter had done nothing else here his persistent preaching of the gospel according to Liszt would have earned for him our lasting gratitude; he, more than anybody else, has laboured to remove from Manchester the reproach that 'they do not like Liszt,' and anybody who will compare the reception to-day of either his orchestral or pianoforte works with that of a dozen years ago must be impressed by the change. On February 10, Egon Petri played a seldom-heard Mozart Pianoforte concerto, and Liszt's 'Spanish' Rhapsody with the very clever orchestration by Busoni (who was Petri's master). Busoni's arrangement is on the concerto principle, having majestic themes in the earlier part, and dance rhythms with sparkling ornamental variations afterwards. Mr. Petri's playing was incredibly brilliant, and quite seemed to dazzle the audience.

On February 19 came a revival of

LISZT'S 'LEGEND OF ST. ELIZABETH.'

The preparation of this oratorio had undoubtedly been a labour of love for that sturdy Lisztianer, Hans Richter, who is so thoroughly imbued with the national associations of the Hungarian melodies used throughout the work. The choir had no difficulty with the straightforward part-writing, and the soloists were Miss Perceval Allen, Miss Ethel Wood, and Messrs. Robert Burrett, Fowler Burton and Francis Harford. Interest in the work flagged somewhat up to the end of the 'Crusaders' scene, but after the interval one was conscious in the three later scenes of a new note of deeper conviction in the music—an intenser glow, and Scenes V. and VI. swept us up to loftier emotional heights. The actual time of performance without cuts was two hours and twenty-six minutes. There would appear to be good grounds for doubting the accuracy of the statement made in the preface to the English edition, from the pen of Mr. C. A. Barry, that it 'was specially composed for a festival at the Wartburg on August 28, 1867,' as its first performance was at Pesth two years earlier, in celebration of the twenty-fifth anniversary of the founding of the Pesth Conservatoire.

The series of Intermezzi for string orchestra by Enrico Bossi, published under the title of 'Gordoniani'—being based presumably on the works of the Italian poet Goldoni—will never take high rank in the literature of the string orchestra. Of the half-dozen novelties promised for this season, we have now had four, two of which have certainly proved successful, viz., Sibelius's 'Värsång' and Bantock's 'Pierrot of the Minute,' but if nothing better can be found among the work of Continental writers than Alexander Ritter's 'Sursum Corda' or this Bossi String suite, then may it be suggested to the responsible parties that native composers such as Percy Pitt, Frank Bridge, Holbrooke, Delius, have each produced orchestral compositions far worthier of performance than the two works just named, and at the Hallé Concerts so far only Mr. Pitt has had a hearing.

The programme of the ninth Promenade Concert, under Mr. Speelman, was largely made up of orchestral items illustrating dance movements, the most instructive being Gluck's ballet-music in Felix Mottl's arrangement. Mr. Albert Holt was the vocalist, and Mr. Charles Collier's harp solos gave great delight. Music of the French school, but not, alas! of the modern section, was played by the Society on February 19. Mr. T. Nicholls conducted the concert.

The past month has been crowded with *lieder-abend* and concerts of chamber-music. In the former class, interest centred chiefly in the re-appearance of Mr. George Henschel at the Gentlemen's Concert on February 2, when he

accompanied himself in operatic arias by Handel and Cimarosa, and *lieder* by Schubert, Schumann, Brahms, Liszt and Loewe.

On February 7, Manchester had its first complete performance of Max Mayer's song-cycle, 'Maeva' (based on the lyrics from Miss Eva Gore-Booth's dramas), at a meeting of the College of Music Club. Miss Annie Worsley sang them to the accompaniment of the composer, the outstanding feature being the complete unity of style and understanding revealed. The composer read over the poem, with explanatory remarks, before each number of the cycle was performed, in the manner of Hugo Wolf. The same evening Miss Elizabeth Meacham and Miss Nellie Anderton sang numerous *lieder* for soprano and contralto, along with several Schumann and Brahms duets, accompanied by Miss Helena McCullagh. Mention must be made of a recital by Mr. James Richardson and Madame Alice Lamb, in which compositions of Mr. Richardson for violoncello and also for voice figured prominently.

On February 14, at Miss Edith Robinson's quartet concert, Donald Tovey's Quintet in C major for pianoforte and strings (still in MS.) was given with the composer at the pianoforte. The work compels attention by its free, vigorous style and unmistakable British idiom; his is a strong, progressive nature, perhaps somewhat deficient in fancy, but distinctly arresting. Along with Miss Robinson he played Brahms's D minor Sonata. Miss Muriel Robinson sang works by Handel, Scarlatti, Schumann, Liszt and Brahms.

Mr. Egon Petri's Beethoven Sonata recitals at the Islington Hall, in connection with the Ancients Brotherhood, were brought to a triumphant conclusion on February 16. Here is a noble movement right in the heart of Manchester slumdom, and no more genuine musical appreciation is to be found anywhere than among these sons of toil. In five recitals Mr. Petri has gone through all the sonatas, as he did last year at the University, but from the student's point of view the later series possessed the greater value. Mr. Petri possesses practically all the attributes of the really great pianist; he grips one's imagination at once, and never releases his hold.

The Chopin Centenary was marked by a recital, on February 21, by another of our resident pianists, Mr. Isidor Cohen.

The 275th concert of the Manchester Vocal Society was the occasion of the regrettable announcement that Dr. Watson would retire from his position as music director at the close of this season. Wesley's motet, 'In exitu Israel,' and three scenes from Purcell's 'King Arthur' (the Camp scene, the Song of Victory, the Frost scene) were the principal features of a lengthy and varied programme.

The Manchester District Band of Hope Choral Union, with an amateur orchestra largely recruited from the Queen Street P.S.A. Brotherhood, gave a performance recently of Handel's 'Judas,' under the conductorship of Mr. W. Chandos Wilson.

At the Gaiety Theatre there has been a revival of ancient dances to ancient music. Miss Nellie Chaplin and numerous assistants, with harpsichord, viols, gamba and hautboy, played old 17th century selections, besides enabling one to perceive the very intimate relation then existent between music and the dance.

With reference to the statement in our last issue that Berlioz's 'Faust' 'has never been heard in Lancashire outside Manchester,' we are informed that the work has been given at Preston on two previous occasions—1882 and the early nineties.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union announce that at the first concert of next season Professor Granville Bantock will conduct Parts II. and III. of his 'Omar Khayyam.' Part I. was given at the recent festival, and proved one of the most popular works of the week, both with choir and audience, so that the announcement has given much satisfaction to musical circles in the neighbourhood. At the second concert, Bach's B minor Mass will be repeated.

On February 1st, Mr. Alfred Wall (violin) and Mr. S. Oppenheim (pianoforte) gave the 'Kreutzer' Sonata and

other works at the concert of the Newcastle Musical Society. Miss Coward, daughter of the well-known chorus-master, sang several songs.

Mozart's and Beethoven's String quintets in C were played with great vigour by the Brodsky Quartet, augmented by Mr. Alfred Barker, at the Chamber Music Society's concert on February 15. Dr. Brodsky played Bach's 'Chaconne' with great mastery and insight; it was one of the most satisfying interpretations the writer has heard.

On February 17, Bach's 'Coffee' and 'Peasants' cantatas were given by the Classical Concert Society. The vocalists were Miss Doris Simpson, Messrs. Roland Jackson and Campbell McInnes. The feature of the evening was the masterly pianoforte-playing of Mr. James M. Preston, a well-known local organist, in Bach's Concerto in D minor for pianoforte and strings. Unfortunately the Concerto and cantatas were marred by an inefficient body of strings.

The same evening, Mr. R. Buhlig (pianoforte) and Mr. Borsdorf (horn) appeared at a Chamber Concert given at Sunderland by Mr. Andrew Bevan.

NORWICH AND DISTRICT.

A successful concert was given by the Norwich Philharmonic Society at St. Andrew's Hall, on February 3, when Sir Edward Elgar's Symphony in A flat received its first hearing in Norwich, and was listened to with the greatest interest by a large audience, the applause at the end being most enthusiastic. Dr. Bates deserves hearty congratulations for the excellence of the performance and the great advance made by the Society in recent years. The other items included the overture to the 'The Magic Flute' (Mozart) and 'Marche Slave.' Mrs. George Swinton was the vocalist.

The Saturday Popular Concerts conducted by Dr. Bunnett under the direction of the Municipality are having a successful season, and the committee organizing the recitals have arranged for a performance of Miss Joan Trevalsa's 'Peter Pan' song-cycle on the last evening of the season.

NOTTINGHAM AND DISTRICT.

On February 10, the Nottingham Sacred Harmonic Society gave a concert performance of Gounod's 'Faust.' The choir showed to greater advantage, the tone being brighter, the attack and finish firmer and more decided than we have lately heard it. The soloists were Madame Esta d'Argo, Mr. Walter Hyde, Mr. Harry Dearth, Mr. Ivor Foster, Madame Wilson Moulds and Mr. Will Downing. Mr. Allen Gill conducted.

Special interest was taken in the Misses Chaplin's performance of old music and dances, with exquisite taste, on February 17. The opportunity of hearing the music of two or three centuries ago does not often occur, and those who are curious in these matters owe the Misses Chaplin a great debt of gratitude. The vocal items were given by Miss Flora Mann.

SHEFFIELD AND DISTRICT.

Local musical energies are being mainly directed to the organization of the chorus for the next festival, the dates of which have been fixed for April 26, 1911, and two following days. Nearly 550 applications for 300 places have been made, and the work of testing has already begun.

It is announced that the results of the two trial orchestral promenade concerts recently given were such as to justify a continuance of the venture. Two more concerts will be given in the Albert Hall, on March 3 and 17. The works to be given include Tchaikovsky's Symphony No. 4, Saint-Saëns's Violin concerto No. 3, Grieg's Pianoforte concerto in A minor, and a series of Wagner selections. A more extended series of concerts will probably be arranged for next season.

An excellent concert was given on February 7 by a new choral body, the St. Oswald's Choral Society, at Millhouses. Mr. J. C. Simon trained and conducted an earnest, well-intentioned and fairly proficient body of singers, who gave a good account of the choral portions of Cowen's 'The rose maiden.' Successful concerts have also been given by the

Sheffield Male Glee and Madrigal Society, under Mr. W. H. Robinson, and by the St. Andrew's Sharrow Choral Society (Mendelssohn's 42nd Psalm), conducted by Mr. O. C. Owrld.

An interesting revival of Beaumont and Fletcher's satirical comedy 'The Knight of the burning pestle,' given by the School of Art Musical and Dramatic Club, was notable for some well-rendered songs and dances of the period, and the playing of appropriate incidental music by a string orchestra under Mr. A. Bagshaw.

At the fourth concert of the Sheffield Chamber Music Society, Mr. Georg Ellenberger's quartet party played works by Haydn (the 'Emperor' Quartet), Beethoven (Op. 18, No. 2) and Brahms (Op. 51, No. 1). The players secured an excellent ensemble, while the interpretations were scholarly and full of interest.

YORKSHIRE.

LEEDS.

The Leeds Philharmonic Society, with which the Subscription Concerts are now completely amalgamated, gave a concert of chamber music on January 26, the programme including Beethoven's early Quintet for wind and pianoforte (Op. 28) and Schubert's Octet, which were played by a party of the principals of the Queen's Hall Orchestra with great refinement. Mr. Hamilton Harty was the pianist, and Mrs. George Swinton gave much pleasure by her fine singing of a number of modern and unhackneyed songs.

Three of the Municipal Concerts have been crowded into the last month, the election having been the cause of a postponement of one of the series. On January 29 we had some evidence of the quality of the individual members of the orchestra in the fact that one of the rank and file of the strings, Mr. Montagu-Nathan, undertook the solo part in Beethoven's Violin concerto, and acquitted himself creditably of a difficult task. The symphony was Dvorák's 'New World,' a favourite one with Mr. Fricker and his orchestra, and no less popular with their audiences. On February 5, Mr. Julian Clifford took Mr. Fricker's place as conductor and gave a very interesting performance of Beethoven's C minor Symphony. Miss Ella Child, a local pianist who has been studying under Busoni, played Liszt's E flat Concerto brilliantly, and at the same time with artistic feeling, and Mr. Oldbury's sympathetic voice and style gave charm to the songs he contributed. On February 12, Mr. Fricker resumed the reins and conducted a programme which observed the Chopin Centenary by including, among other things, the E minor Pianoforte concerto, the solo part in which was played brilliantly, if with some lack of reserve, by a young pianist, Mr. Leopold Schulz. Tchaikovsky's 'Capriccio Italien' and Stanford's first Irish Rhapsody were among the more striking features of the programme.

Four chamber concerts, in addition to that of the Philharmonic series already mentioned, have to be chronicled. On February 2 the ladies' string quartet organized and led by Miss Alice Simpkin gave a concert, at which they gallantly attempted Beethoven's first 'Rasumowsky' Quartet in F, a difficult task which they accomplished with a considerable measure of success, though they achieved still better results in the 'Phantasy' with which Mr. Waldo Warner won the Cobbett prize in 1905, and in Mozart's famous Quartet in C from the Haydn set. On February 11 the Leeds Bohemian concert had a particular interest in that it brought forward a new work of quite exceptional merit by a local musician. Mr. A. E. Grimshaw's series of Variations on a theme in G minor, supplied by a friend (Mrs. A. Herz), is not only most interesting in construction, but it shows an uncommon aptitude in writing for the string quartet. The treatment of the variation form is free, and goes far beyond the old-fashioned convention of decorative figures applied to the original subject, being more in the nature of symphonic development, and the work has a power and originality that entitle it to a much wider recognition. Another feature of the programme was a Quartet in G minor by Glière, a contemporary Russian composer, very characteristic of the school in its strong effects, which sometimes almost transgress the natural

limitations of the string quartet. The Rasch Quartet, on February 16, gave a concert at which César Franck's Pianoforte quintet in F minor (with Mr. Percy Richardson as pianist) was the chief feature of a programme that also included Dvorák's Quartet in E flat (Op. 51), and some isolated movements by Haydn and Mendelssohn. Yet another string quartet concert, given by Mr. Montagu-Nathan on January 27—when Quartets by Haydn, Mozart and Beethoven were played—calls for brief mention, as does the re-appearance of Mr. Emil Sauer, after a long absence from Leeds, at one of Messrs. Haddock's musical evenings, on February 15, when he gave a recital with a rather conventional programme, including the 'Appassionata' Sonata, of which he gave a really magisterial interpretation, dignified and full of colour. The Parish Church choir's annual concert on February 3 deserves mention because Dr. Bairstow, the organist, exercised a wise control over the programme, and instead of allowing small boys to sing ardent love-ditties, confined their efforts to some Somersetshire folk-songs which were exceedingly enjoyable and much more appropriate.

BRADFORD.

At Bradford the Permanent Orchestra, under Mr. Allen Gill, gave a 'Russian' programme on January 22, Tchaikovsky's 'Francesca da Rimini,' 'Slavonic March' and 'Sleeping Beauty' Suite, with Glazounow's 'Scènes de Ballet' and the 'Finlandia' of Sibelius representing the Slavonic school. Pierné's Concertstück for harp and orchestra, the solo part admirably played by Miss Stroobants, of the Hallé Orchestra, proved a very enjoyable feature of the concert, and Miss Lucy Nuttall's very artistic singing merits a word of mention. On February 4, at one of the Subscription Concerts, Dr. Richter conducted a really brilliant series of Wagner pieces, the chief being the first act of 'Die Walküre,' with Miss Agnes Nicholls, Mr. Walter Hyde and Mr. Robert Radford as soloists. The Hallé Orchestra was at its best, and the strings had a quite unusual brilliancy. The singing of Miss Elena Gerhardt gave distinction to the concert on February 18, when the Queen's Hall wind quintet had an important share in the programme.

OTHER TOWNS.

At Hull the Symphony Orchestra has been carrying on a most plucky struggle for existence for four seasons, but with so little success that the present one is likely to be the last. It is handicapped by the fact that it consists chiefly of members of local theatre orchestras, so that its concerts must be given in the afternoon, when of course business people cannot attend; and this, together with the departure of Mr. Wallerstein, who has practically made the Orchestra, are the chief reasons why it seems at present impossible to continue the concerts. On February 9 the programme included the 'Unfinished' symphony of Schubert, together with a pleasing suite made up of 'Carmen' music and some of Dvorák's delightful Slavonic dances, and on the 16th, Schumann's B flat Symphony was given as a recognition of his approaching centenary. On January 25 the Hull Vocal Society, of which Dr. G. H. Smith is the conductor, gave a concert, the principal feature of which was unaccompanied part-music sung by the choir.

The Huddersfield Subscription Concert, on February 1, had for its most prominent feature the very artistic playing of Mr. Richard Buhlig, who gave a fine reading of Beethoven's thirty-two Variations, and showed his discrimination in playing several pieces which depended upon higher artistic qualities than technique and endurance for their effect. On February 5, the Huddersfield Philharmonic gave a miscellaneous programme, of which the most remarkable feature was the clever performance by Miss Mildred Langley, a pianist not yet twelve years old, of the solo part in Liszt's 'Hungarian Fantasia' for pianoforte and orchestra. Mr. Arthur Pearson conducted. At the Wakefield Chamber Concert, on January 26, the Brodsky Quartet appeared, and played Beethoven's Quartet in G (Op. 18, No. 2) and Grieg's 'Unfinished' Quartet. The vocalist, Miss Carmen Hill, sang a series of modern songs.

On February 14 the Leeds Symphony Orchestra visited Harrogate, and under the conductorship of Mr. Julian Clifford gave a couple of programmes into which they managed to cram some of the most popular and hackneyed

of orchestral pieces, from the 'Pathetic' Symphony to a selection from Gounod's 'Faust' and the Mascagni 'Intermezzo,' which, as might be expected, they played quite admirably, with capital tone and precision. A chamber concert given in York, on January 28, by Mr. John Groves, presented the unusual feature of a string quintet formed by the concert-giver and his sisters, who played with much spirit two movements from Dvorák's Op. 77, while yet another member of the family, Miss Grace Groves, contributed songs.

Foreign Notes.

AIX-LA-CHAPELLE.

Under the conductorship of Professor Schwickerath a carefully prepared first performance of Arnold Mendelssohn's choral work 'Der Paria' was given with great success, in the presence of the composer.

ANTWERP.

Spontini's opera 'La Vestale' has been successfully revived.—At the Symphony Concert on January 30, in the Theatre Royal, a new Serenade for string orchestra and flute by Heinrich Zöllner was successfully produced.

ATHENS.

In spite of the many political troubles now disturbing the country, some interesting works have been heard at the concerts conducted by M. Armand Marsick. The programme of the first of these contained Glazounow's Overture on three Greek themes and Debussy's Prelude 'L'après-midi d'un Faune.' Sgambati's Symphony in D major and the Concertstück by Gabriel Pierné were performed at the second concert.

BERLIN.

The programme of the sixth Symphony Concert of the Königl. Kapelle (conductor, Dr. Richard Strauss) contained Haydn's 'Military' Symphony, Berlioz's Overture to 'Benvenuto Cellini,' Brahms's third Symphony, the symphonic waltz 'Olafs Hochzeitsreigen,' by Alexander Ritter, and the Erntefestmusik from Max Schillings' opera 'Moloch.'—The *pièce de résistance* of the eighth Philharmonic Concert, conducted by Professor Arthur Nikisch, was Anton Bruckner's unfinished ninth Symphony. At the same concert, Frautlein Stefi Geyer gave a fine rendering of the interesting Violin concerto in C minor, by Jaques-Dalcroze.—At the fifth concert of the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried), Haydn's Symphony No. 7, 'Le midi,' was performed for the first time in Berlin. On the same occasion Mahler's Nachtmusik from his seventh Symphony, and 'Die Aussöhnung,' a new tone-poem for orchestra and a chorus of tenors, by the well-known pianist Conrad Ansoerge, were produced.—At a concert of the Blüthner Orchestra, Felix Draeseke's 'Symphonia tragica' was played under the conductorship of Herr Joseph Stransky. He also directed the Vorspiel to Paul Ertel's opera 'Gudrun.'—At the fifteenth and last Subscription Concert of the season the Blüthner Orchestra, conducted by Herr Ferdinand Neisser, performed Anton Rubinstein's fifth Symphony for the first time in Berlin. Hugo Kaun's interesting Pianoforte concerto in E flat minor (soloist, Madame Ella Jonas) also figured in the programme.—On January 31 the Philharmonischer Chor, under the musical guidance of Professor Siegfried Ochs, gave the first entire production of Otto Taubmann's 'Eine deutsche Messe' with considerable success. The occasion seems to have been a great artistic event.—The Singakademie performed Sgambati's 'Messa da Requiem' (written in memory of King Humbert I., of Italy) for the first time, the work creating a very favourable impression.—On January 17, Professor Georg Schumann conducted the first performance in Berlin of Friedrich E. Koch's oratorio 'Von den Tageszeiten.'—On January 24, the Bruno Kittelscher Chor performed Gabriel Pierné's 'Kinderkreuzzug' (The children's crusade) for the first time.—The new Violin concerto by Max Schillings was introduced by Herr Felix Berber, the composer himself conducting.—The Pianoforte

concerto, Op. 77, by Widor (who himself conducted), was played for the first time by Herr Emil Frey, who also produced a Concerto of his own composition.—Cherubini's rarely heard Trios, Nos. 1 and 2, for female chorus, violin and pianoforte, were given at the concert of the Klara Krause Ladies' Choir.—The Bohemian Quartet played Joseph Suk's String quartet, Op. 11, and the Pianoforte quartet in C minor, Op. 13, by Richard Strauss, at their fourth subscription concert.—An interesting novelty, a String quartet in F sharp minor, by Edgar Stillman-Kelley, figured in the programme of the Waldemar Meyer Quartet.—At their last concert this season the Marteau-Becker Quartet gave an almost ideal rendering of Max Reger's String quartet, Op. 74.—On January 27, the Volkspop gave the first performance in Germany of the opera, 'Cleopatra,' composed by the Danish composer, August Enna, to the libretto of Einar Christiansen. The work proved very effective, and had an excellent reception.

BRESLAU.

On January 21 the Municipal Theatre gave its first performance of Max Schillings' opera 'Ingwelde.'—At the fifth subscription concert of the Orchester Verein (conductor, Dr. Dohrn), Richard Strauss's symphonic phantasy 'Aus Italien,' and Glazounow's Violin concerto in A minor (Op. 82), excellently played by Miss May Harrison, were heard with great interest. Schumann's beautiful choral work 'Paradies und Peri' was excellently performed at the sixth concert, which was given in conjunction with the Breslauer Singakademie.

BRUSSELS.

At the Concerts Populaires a concert performance was given of Monteverde's opera 'Orfeo,' under the baton of M. Sylvain Dupuis. The programme also contained by way of contrast the Prelude and Finale of the first act of Wagner's 'Parsifal.'

COLOGNE.

On January 16 the first performance of August Bungert's tragic opera 'Odysseus Heimkehr' took place with great success at the Municipal Theatre. At the same institution the delightful opera comique 'Johann von Paris' (Jean de Paris), by Boieldieu, was revived.—Two cantatas by Bach, 'Ich hatte viel Bekümmernis' and 'Jesus schläft, was soll ich hoffen?' formed, together with Beethoven's ninth Symphony, the seventh Gürzenich concert. At the eighth concert Herr Fritz Steinbach successfully produced a new work entitled 'Herbstlied,' for six-part chorus and orchestra, by Ernst Rudorff.

COPENHAGEN.

On February 9 the Royal Theatre revived Offenbach's beautiful opera 'Hoffmanns Eventyr' (Les contes d'Hoffmann).—The second concert given by the Dansk Koncert Forening took place on January 27. A new String quartet by F. L. Emborg was produced, and the programme also contained the original Pianoforte quintet by Louis Glass. The Cæcilia Foreningens concert, on February 14, was entirely devoted to compositions by Schumann, to commemorate the coming centenary. Besides the first Symphony in B flat and five of his most beautiful part-songs, the rarely-heard choral work 'Der Rose Pilgerfahrt' was excellently rendered under the conductorship of Herr Frederik Rung.—On February 15, Max Reger made his first appearance in Denmark at a recital given in conjunction with the violinist, Professor Henry Marteau. On this occasion his Sonata in D major and Suite 'im alten Styl' were heard for the first time, and created a favourable impression.

DETMOULD.

On January 9, a lyrical opera in three acts, entitled 'Johanninsnacht,' composed by Edgar Vogel to the libretto of his wife, G. Vogel-Nicolai, was produced, and received very favourably at the Court Theatre.

DRESDEN.

At the Royal Opera House, the pantomime ballet (*Tanspantomime*) 'Der Schleier der Pierrette,' adapted by Arthur Schnitzler from his renaissance tragedy 'Der Schleier der Beatrice,' and composed by Ernst von Dohnányi, was produced under the auspices of Herr von Schuch, and had a great success. Herr von Dohnányi's music is original.

melodious and cleverly scored.—On January 15 the dialogue 'Der Zwölfjährige Jesus im Tempel,' for chorus (ending in ten parts), soli, string orchestra and organ, by the old German composer Heinrich Schütz, was performed in the Kreuzkirche for the first time.

DÜSSELDORF.

The two-act comic opera 'Robins Ende,' by the young composer Eduard Künneke, was performed at the Municipal Theatre for the first time. The work, which shows considerable talent, had here, as elsewhere, a pronounced success.

GENOA.

On February 3 the four-act opera 'Tzigana,' by Franco Leoni, was produced at the Carlo Felice Theatre.

HAMBURG.

At the Municipal Theatre, on January 25, a three-act opera 'Amore e Perdizione,' composed by His Excellency Señor Joao Arroya, a former Portuguese minister, was produced for the first time in Germany. The work, which contains effective if not very deep music, was well received.

JENA.

At the last Academy concert, an old Symphony in C major, dating from the end of the 18th century, was performed. The Symphony was found in the archives of the Academy Concert Society, and is thought to be an early work by Beethoven, support being lent to this theory by the fact that a violin part is signed Louis van Beethoven. Professor Henry Marteau heard the work, which shows evidence of Beethoven's workmanship as regards modulation and thematic development, and he is of opinion that it is a genuine composition of that master.

KARLSRUHE.

On January 23 the Court Theatre produced, under the musical direction of Herr Leopold Reichwein, the new opera 'Banadietrich,' by Siegfried Wagner, who has also written the libretto. The work is said to show merit, but suffers by inevitable comparison with his father's wonderful creations.

LEIPSIK.

At the Municipal Theatre, Richard Strauss's opera 'Elektra' was performed for the first time, and met with a sensational success. The composer was present, and was accorded a great ovation.—An interesting novelty, the new Symphony in C minor (Op. 85), by Hugo Kaun, was produced under the auspices of Herr Níkisch, at the fourteenth Gewandhaus concert, on January 13. Another novelty, a choral work entitled 'Neues Leben' (after Dante), for solo voices, chorus, orchestra, pianoforte, and organ, by Ermanno Wolf-Ferrari, was presented at the seventeenth concert on February 3.—Granville Bantock's overture, 'The Pierrot of the Minute,' was played for the first time at the eighth Philharmonic concert.—A Festival concert has been given by the Leipziger Männerchor in honour of its conductor, Herr Gustav Wohlgenuth, who celebrates this year his twenty-fifth anniversary as a conductor. In addition to Wagner's 'Das Liebesmahl der Apostel,' Richard Strauss's 'Bardengesang' (poem by Klopstock) and 'Kreuzfahrers Heimfahrt,' by Wilhelm Kienzl, were performed.

LILLE.

At the fourth Concert Populaire, Liszt's oratorio 'La légende de Sainte-Elisabeth' was given for the first time in Lille.

MADRID.

At the Teatro Real, Wagner's 'Götterdämmerung' had its first performance in Madrid, and was received with tremendous enthusiasm.

NICE.

Gabriel Dupont's four-act opera 'La Glu,' libretto by Jean Richepin and Henri Cain, was given for the first time at the Opera House. The work had an excellent reception.

PARIS.

On January 14 the famous tenor M. Jean de Reszke celebrated his sixtieth birthday.—The Opéra Comique recently revived Xavier Leroux's 'Reine Fiammette,' with considerable success.—Offenbach's beautiful operetta 'La Chanson de Fortunio' has been performed at the Trianon-Lyrique, after a rest of nearly forty years.—The Société J. S. Bach has performed the master's 'Christmas Oratorio' for the first time in Paris, and on February 11 presented the great B minor Mass.—Many interesting orchestral works have been heard at the leading Symphony concerts. The Société des Concerts Conservatoire gave a performance of the late Paul Dukas's Symphony in C major, on February 5. Richard Strauss's 'Sinfonia domestica' figured on the programme of the Colonne Concerts on January 16, and the same composer's tone-poem 'Also sprach Zarathustra' was given on January 23, at the Concert Lamoureux. On the latter occasion Widor's beautiful Chorale and Variations for harp and orchestra were played by Mlle. Henriette Renié. On February 13, Schumann's 'Manfred' was performed at the Colonne Concerts. The part of Manfred was taken by the famous tragic actor from the Théâtre Français, M. Mounet-Sully.

PRAGUE.

To commemorate the twenty-fifth anniversary of the death of Frederick Smetana, his three symphonic poems, 'Richard III.,' 'Hakon Jarl' and 'Wallensteins Lager,' were performed at a concert conducted by M. Kovarovic.

ROME.

The name of Leoncavallo has been much to the fore lately. At the Costanzi Theatre his new opera, 'Maia,' was brought out on January 16 under the musical direction of Signor Mascagni, but it did not come up to expectations. A few days later the Theatre Nazionale produced another new work by him, an operetta in three acts entitled 'Malbruk,' which, on the other hand, achieved a genuine success.

The final competition for free open scholarships at the Royal College of Music took place on February 17. The following are the names of the successful candidates:—Composition—Elliot R. Thompson, Moseley. Pianoforte—Norah M. Cordwell, London; Muriel E. Berry, London; Kathleen I. Long, Bury St. Edmunds. Singing—Alice G. Gear, Bristol; Lilian J. Burgess, Birmingham; Thomas G. Walters, Swansea; William H. Green, Doncaster. Organ—Reginald J. Foort, London; Douglas G. A. Fox, Clifton College, Clifton. Violin—Samuel Nagley, Goole; Francis P. Warren, Leamington; Edward S. de Groot, London; Dora Garland, St. Leonard's-on-Sea. Violoncello—Helen I. F. Beeching, London. Double-Bass—James W. Merrett, Glasgow. Harp—Catharine M. Johnson, Thetford. Flute—Arthur Hedges, Maidenhead. Hautboy—Harold G. Foreman, London. Trumpet—Alexander Hall, Liverpool. The Pauer Memorial Exhibition (£7 10s.) for the student of at least one year's standing in the College who attains the highest position among the *proxime* of the pianoforte, was awarded to Gladys M. Cawston, of Cambridge.

The usual concerts of sacred music will be held on Good Friday, at the Crystal Palace. In the afternoon Rossini's 'Stabat Mater' will be given, and the artists include Miss Agnes Nicholls, Madame Edna Thornton, Madame Clara Butt, Mr. Charles Saunders, Mr. Kennerley Rumford and Sir Charles Santley. There will also be a miscellaneous second part, and the London Symphony Orchestra will assist. At the evening concert, Miss Ethel Wood and Mr. Herbert Heyner will sing, and the full Band of the Coldstream Guards will play, conducted by Lieut. Dr. J. Mackenzie Rogan. Mr. Fred Holloway will be at the organ for both concerts and Mr. A. Fox at the pianoforte. The whole of the arrangements will be under the supervision of Mr. Walter Hedgcock.

At Trinity College of Music, London, the Maybrick Prize for Ballad Singing (five guineas) has been awarded to Eveline Matthews. The examiners were: Messrs. G. E. Bambridge, Herman Klein, C. W. Pearce, and Mrs. Helen Trust. The following Scholarships and Free Tuition have

been awarded for one year, with possible renewal: Organ: Herbert Dawson. Pianoforte: Edgar S. Mitchell, Briana Prager, Ruth A. Strickland; Free tuition: Jenny S. Russell. Violin: Olga Corrigan, Hazel B. Giles, Constance E. Martin. Singing: Eric R. Cooper, Mabel E. Hardy, Eva K. Sly, Robert A. Strong; Free tuition: Stanley J. Evans, Leonard Van Mentz. Violoncello (Free tuition): Kathleen Thompson. Flute (Free tuition): Harry Gardner.

A performance of Milton's 'Masque of Comus' was given on February 14, at the Lyceum Club, Piccadilly. Selections from the poem were recited by Mrs. Calverley Bewicke, and Lawes's original settings to the five songs were sung by Miss Oswyn Jones and Mr. Graham Smart. An introductory lecture was delivered by Mr. E. Stanley Roper, B.A., and the whole performance was much appreciated by a distinguished audience, which included many notable persons in the literary world. The incidental music was played by the Lyceum String Quintet, under the direction of Mr. Roper.

One of the most attractive of this winter's theatrical entertainments has been the presentation at the Haymarket Theatre of Maeterlinck's charming fairy play, 'The Blue Bird.' Not a little of the popularity of the performance must be attributed to the fanciful and felicitous incidental music composed for the occasion by Mr. Norman O'Neill. He seems to have thoroughly assimilated the poetry and whimsicality of the play, and his workmanship displays agreeable facility of technique and much refinement.

Madame Amina Goodwin, an ardent Schumannite, who studied the longest under Clara Schumann, will include among the London Trio concerts this season a 'Schumann Centenary Chamber Concert' at Æolian Hall, on Wednesday afternoon, June 8 (the composer's birthday). Amina Goodwin, Simonetti, and Whitehouse will take part in some of Schumann's most famous chamber-music works.

Among recent additions to the staff of the Toronto Conservatory of Music are Mr. G. Bruce, violoncellist, and Miss Josephine Scruby, teacher of voice-production and singing, with credentials from London (Royal Academy of Music) and also from Paris.

Mr. Ivor Atkins, the organist of Worcester Cathedral, has been elected an honorary member of the Royal Academy of Music.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABBEY CWM IIR (Radnorshire).—The Choral Society terminated its ninth season on February 8 and 10, when Gounod's 'Gallia' and Stainer's 'Daughter of Jairus' were performed. The choir of forty voices sang well, and the accompaniments were played by pianoforte, organ and string quartet. The solos were sung by Miss Moore and members of the Society. Mr. H. P. Jones conducted. The Society is doing good work in a remote country district.

AMERSHAM.—The Choral Society gave a performance of Gaul's 'Joan of Arc' in the Town Hall on February 4. The choir sang with much expression and intelligence. Miss Dorothy Webb, Mr. Ernest Penfold and the Rev. C. E. Briggs were the solo vocalists. There was a small orchestra, with Miss Matthews at the pianoforte, and Mr. Edward G. Croager conducted.

ASHFORD.—The Choral Society performed Sullivan's 'Golden Legend' on Thursday, February 3, under the conductorship of Mr. Fletcher. The choir was well balanced and sang with admirable intelligence and expression throughout, but the orchestra was not altogether equal to the demands made upon it. The solo vocalists were Miss Joan Dalrymple, Miss Florence Giles, Mr. Webster Millar, Mr. F. Read and Mr. Harry Burnage, the latter being particularly good in the part of Lucifer.

ASHTON-UNDER-LYNE.—Mr. Albert Fairbairn gave a concert in the Town Hall on January 25, when the chief features of the programme were Féliçien David's 'The Desert' and the overtures, 'Leonora' No. 3, and Nicolai's 'Merry Wives of Windsor', in both of which the orchestra was heard to advantage. Good work was also done by the choir in 'The Desert,' the tenor solos in which were sung by Mr. Henry Turpenney and the verses spoken by Mr. S. Hamer. Madame Lucie Gillespie was the other vocalist.

BARNET.—Miss Emily Macfarlane gave her fourth annual concert at the Ewen Hall on February 3. The ladies' choir sang several part-songs with admirable taste and expression, being especially good in an arrangement of 'Annie Laurie' by Mr. Charles Macpherson. The string orchestra also displayed the results of good training, notably in Bach's B minor Suite for strings and flute (Miss Edith Penville). Vocal solos were contributed by Miss Marie Brema, Mr. Percy Watson, and the concert-giver. Mr. Charles Macpherson conducted.

BEDFORD.—The Musical Society's second concert this season took place in the Corn Exchange, on Tuesday, February 8, under the conductorship of Dr. H. A. Harding. The programme included Mendelssohn's 42nd Psalm, Liszt's 'Hungarian Rhapsody,' Dr. Walford Davies's 'Solemn Melody, Sibelius's valse-triste 'Kuolema,' and 'Songs of the sea' (with male chorus) and Irish Rhapsody No. 1, by Sir C. V. Stanford, the last two conducted by the composer. The choir and orchestra numbered 250 performers, and the principal soloists were Miss Viola Salvin, Mr. G. H. Thomas and Mr. Plunket Greene.

BOGNOR.—'Hiawatha's Wedding-feast' was the main feature in the concert given by the Musical Society at the Assembly Rooms on February 2. The tenor solo was sung by Mr. Henry Beaumont, and the choir did very good work, receiving efficient support from a small orchestra. The performance was conducted by Mr. F. J. W. Crowe. Miss Beatrice Overton was the other vocalist, and Mendelssohn's Violin concerto, the solo part by Miss M. Hirschfeld, was included in the programme.

BOURNEMOUTH.—The Orpheus Glee Society, which was organized in November, gave its first concert at Holy Trinity Hall on February 8. The programme included Mendelssohn's 'Vintage Song'; Hatton's 'When evening's twilight'; 'Comrades in arms,' Adolphe Adam; 'As the moments roll,' Webbe; 'Must I then part from thee,' Otto; 'Soldier's love,' Kücken, and Sullivan's 'The long day closes.' These were excellently sung under the direction of Mr. Herbert J. Nash, who may be congratulated on his careful training of the choir.—Madame Newling's Choir gave a concert at the Winter Gardens on February 15, when Brahms's 'A song of destiny' and C. V. Stanford's 'The Revenge' were performed. The choir was hardly at its best, evident signs of the need of further rehearsal being apparent. Mr. Dan Godfrey conducted, and obtained good results from his capital orchestra. Miss Marie Cooper and Mr. Frank Dickinson were the solo vocalists. The orchestra played Wagner's 'Tannhäuser' Fest Marsch and Introduction to Act III., 'Lohengrin,' Tchaikovsky's '1812' Overture, Sibelius's 'Valse-triste,' and Järnfeldt's 'Praeludium' with excellent effect.

BRAINTREE.—The Baintree and Bocking Institute Choral Society, conducted by Mr. James Newman, gave its annual concert on February 8, at the Institute, when Coleridge-Taylor's 'Hiawatha's departure' was performed. The solo vocalists were Miss Mary Lund, Mr. H. Sadleur Brown and Mr. Greeves Johnson. The second part of the programme included Mendelssohn's overture 'Fingal's Cave,' by the orchestra, led by Mr. G. H. Wilby, and Pinsuti's 'Spring Song' by the choir.

CALNE.—The Musical Society's annual concert took place at the Town Hall, on February 8. The programme consisted mainly of Novello's concert selection from 'Faust.' The principal parts were sung by Madame Sods, Miss Brotherhood, Mr. Lionel Venn and Mr. F. H. Fogg. The band and choir were under the conductorship of Mr. W. R. Pulletin.

CARLISLE.—Elgar's 'King Olaf' was performed for the first time in this city, at the Drill Hall, on January 27. The choir and orchestra, including fifteen members of the Leeds Symphony Orchestra, and numbering 200 performers, gave on the whole an excellent rendering of the work under the direction of Mr. W. C. Darley. The principal vocalists were Miss Ward, Mr. Henry Brearley and Mr. Joseph Lycett. The programme included Schubert's 'Rosamunde' Overture, Elgar's 'From the Bavarian Highlands' (No. 1), and harp solos by Miss Florence Walton.

CHESTERFIELD.—The Chesterfield and District Musical Union gave a very excellent performance of 'Elijah' in the Stephenson Memorial Hall on February 16, under the able conductorship of Mr. J. Frederic Staton, whose ability in training the choir was fully evidenced. Able assistance was rendered by the orchestra, and the principal solo vocalists were Miss Winifred Marwood, Miss Ethel Parr, Mr. Fred Fallas and Mr. Charles Tree, who as usual gave a very artistic rendering of the title-rôle.

CHIPPENHAM.—The Choral Society's concert on February 2 included Elgar's 'Banner of St. George' and Gounod's 'Faust' (concert edition). The soloists were Madame Sands, Miss Brotherhood, Mr. G. D. Armour and Mr. F. H. Fogg. The choruses were rendered with vigour and expression, indicating careful training. Mr. W. R. Pullein conducted.

CHRISTCHURCH (N.Z.).—The Musical Union gave a successful performance of Mendelssohn's 'Elijah' on December 21. The choir sang well throughout, and the orchestra, led by Miss Packer, played the overture and accompaniments very efficiently. The principal solo vocalists were Mrs. Gower Burns, Mrs. Pidgeon, Mr. Robertson-Suggars and Mr. John Prowse, the last named being an excellent representative of the Prophet. Dr. Bradshaw conducted.

COLERAINE.—The Orchestral Society's annual concert took place in the Town Hall on January 27. The programme included the Overture 'Le Domino Noir,' the Minuet from Handel's 'Samson,' Sullivan's 'Graceful Dance,' and Mendelssohn's 'Wedding March.' Solos for the violin and violoncello were contributed by Miss Muriel Porter and Miss Ethel Porter, and the vocalists were Miss Muriel Johnstone and Mr. James Briggs. Miss Macey was the accompanist, and Mr. W. Mallinson conducted.

DARTFORD.—The Dartford and District Choral and Orchestral Society gave an excellent performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the Victoria Hall, on February 2, under the direction of Mr. David Mackenzie. Mozart's 'Jupiter' Symphony was well played by the orchestra, and the choir sang well in Pearsall's 'When Allen-a-Dale went a-hunting' and the conductor's 'Newquay fisherman's song.'

EAST GRINSTEAD.—The Choral Society finished its fifteenth season on February 2, with a performance of Stanford's 'Revenge' and a miscellaneous programme including a choral fantasia on 'Tannhäuser,' by Percy Fletcher, the baritone solos in which were sung by Mr. Graham Smart. The choir and orchestra, numbering eighty performers, were under the conductorship of Mr. Walter Crapps.

FARNHAM.—The Musical Society, conducted by Mr. Percy R. Rowe, gave a concert on January 25. The chief works performed were Cunningham Woods' cantata 'King Harold'; Hamish MacCunn's 'Wreck of the Hesperus'; Grieg's male-voice choral song 'Recognition of land,' and the march and chorus from 'Tannhäuser.' The choir gave indications of careful preparation, and the amateur orchestra also proved efficient. The solo vocalists were Mrs. Montgomery, Mr. McConnochie and Mr. Gale Gardner, and Mr. Charles A. Souper contributed a flute solo with much success.

FAVERSHAM.—The Faversham Institute Philharmonic Society gave a performance of Coleridge-Taylor's 'Trilogy on Hiawatha,' in the Lecture Hall, on February 3. Much credit is due to the conductor, Mr. W. J. Keech, for the general excellence of the performance by both choir and orchestra (led by Mr. E. G. Cox), and the work met with a

very favourable reception. The solo parts were ably sung by Miss Ethel Wilkinson, Mr. Frank Webster and Mr. Robert Grice.

FORFAR.—Dvorák's 'Spectre's Bride' was performed on February 17, by the Philharmonic Society, under the direction of Herr Gottlieb Feuerberg. The choir sang throughout with admirable spirit and effect, and were assisted by an efficient orchestra led by Mr. Daebnitz. The solo vocalists were Miss Janet Burt, Mr. Henry Brearley and Mr. Charlesworth.

GIRVAN.—The Choral Society gave a performance of Cunningham Woods' cantata 'King Harold,' on February 11, under the conductorship of Mr. John Macgattagart. The choir of ninety voices sang with credit to themselves and their conductor. Efficient service was rendered by the orchestra, consisting of twenty-eight members of the Western Amateur Orchestral Society, who were also heard with effect in the first movement of Beethoven's Symphony No. 1, and Schubert's 'Rosamunde' Overture. The choir also sang Piniati's 'The sea hath its pearls,' 'The hour of rest' (Mendelssohn) and 'Wi' a hundred pipers.' The solo vocalists were Miss Maud Chandler and Mr. John Jameson.

INVERCARGILL (N.Z.).—The Musical Union, assisted by members of several other, local choirs, gave a notable performance of the 'Messiah' on December 17, in the Municipal Theatre, under the direction of Mr. C. Gray, to whom much credit is due for the generally excellent rendering. The choral singing was unusually good, and the orchestra, led by Mr. C. Ferguson, gave efficient assistance. The solo vocalists were Miss Richards, Miss V. McIntosh, Mr. Cookson, and Mr. J. E. Taylor.

KINETO.—The annual concert of the Choral Society took place on February 2, when Sir Frederick Bridge's 'Cradle of Christ' was performed. The solo vocalists were Mrs. Montgomery and Mr. G. F. Cale-Matthews. The choir, numbering fifty, gave a good interpretation of the music, and the band was led by Mr. H. A. Heden. The second part included Elgar's 'Sursum Corda,' by the orchestra, and the choir gave a spirited rendering of Bridge's 'Bold Turpin.' Miss Phyllis Motion contributed a violoncello solo. Mr. G. W. Webb conducted.

LICHFIELD.—The Musical Society gave its annual concert on January 25, when Hodson's cantata 'The Golden Legend' was performed, under the direction of Mr. J. B. Lott, the Cathedral organist, with signal success. The cantata is very dramatic and abounds in melodious numbers. The band and choir numbered 140 performers, and the principal vocalists were Madame Le Mar, Miss Hodgson, Mr. Samuel Masters, and Mr. Herbert Parker.

LUTON.—The Choral Society gave a concert in Plait Hall on February 2, under the conductorship of Mr. Frederick Gostelow. The programme included Hubert Bath's cantata 'The wedding of Shon Maclean,' and Brahms's 'Song of Destiny.' These works were successfully performed by the choir and orchestra, the latter being also heard in Tchaikovsky's '1812' Overture, and Nicolai's overture to the 'Merry Wives of Windsor.' The solo vocalists were Miss Carrie Lanceby and Mr. Thorpe Bates, and some excellent viola solos were given by Miss Phyllis Mitchell.

MADELEY.—Handel's 'Jephtha,' with Sullivan's additional accompaniments, was admirably performed by the Choral Society in the Anstice Memorial Institute on February 7. The feature of these concerts is the excellent singing of the choir, and its reputation was fully maintained on this occasion. An excellent band selected from the Birmingham Festival and Symphony Orchestras, led by Mr. H. Freeman, ably supplied the accompaniments, and the solo vocalists were Miss Maude Phillips, Miss Phyllis Lett, Mr. James Davies and Mr. James Coleman.

MANSFIELD WOODHAM.—The New Choral Society, formed at the commencement of the present winter, gave its first concert in the Turner Memorial Hall on February 7. The inaugural programme, which included Macfarren's 'May-day' as its chief feature, gave fair promise for the future, the choir being well balanced and showing evidence of the careful training of their conductor, Mr. S. H. Dutton.

NEWCASTLE-UNDER-LYME.—The Male-Voice Choir gave its annual concert in the Municipal Hall, on January 27. The principal item in the programme was Hegar's 'Phantom Host,' which created a sensation at one of the Morecambe festivals. This was encored. Other interesting part-songs by Sibelius, MacDowell, &c., were given, and two new part-songs were heard for the first time—'Thou' scarlet leaf is falling,' by F. A. Challinor, and 'Sigh no more, ladies,' by S. E. Lovatt, the conductor of the Society. The latter item was encored. Relief was afforded by vocal items from Miss Edith Clegg and Mr. Charles Saunders. Mr. William Henley contributed some violin solos, and Mr. E. Hammond was the accompanist.

NEWPORT PAGNELL.—The Newport Pagnell and District Choral Society's first concert this season took place on January 27 at the Town Hall, when Handel's 'Samson' was performed. The solo vocalists were Miss Jessie Hudson, Miss Heath, Mr. G. F. Nidd and Mr. S. Heath. Much credit is due to both choir and orchestra for their finished work under the conductorship of Mr. C. Kenneth Garratt.

PORTH.—The Cymmer Choral Society gave performances of Elgar's 'King Olaf' on January 27 and 29 in the Cymmer Old Chapel, which has recently been renovated. The work received a remarkably good interpretation by the choir and orchestra, reflecting much credit on Mr. Joseph Bowen, the conductor. A very capable trio of vocalists was secured in Madame Mills-Reynolds, Mr. Cynlais Gibbs and Mr. Frederick Ranalow.

READING.—Sullivan's 'Golden Legend' was performed by the Free Church Choral Society in the Town Hall, on February 2. The choir gave evidence of excellent training, and the orchestra was efficient. Miss Emily Breare, Miss Adelaide Rind, Mr. Gwilym Richards and Mr. Charles Knowles, an excellent Lucifer, were the solo vocalists, and Mr. A. W. Moss, the conductor, had his choral and orchestral forces well under control.

SCUNTHORPE.—The Choral Society gave a successful performance of Elgar's 'King Olaf,' in the Geisha Skating Rink on February 3. Great pains had evidently been taken both by the choir and orchestra, and much credit is due to the conductor, Mr. F. C. Nicholson, for the general excellence of the performance. A remarkably able trio of solo vocalists was provided in Miss Ada Forrest, Mr. Alfred Heather, and Mr. Watkin Mills.

STOURPORT.—The annual concert of the Church Choral Society was held in the Parish Room on February 2, when Dvorák's 'Spectre's Bride' was performed. The choir, under the conductorship of Mr. George Jackson, sang with much spirit and intelligence, and received able assistance from the orchestra. The solo vocalists were Miss Moya Herdman, Mr. T. Gordon James, and Mr. Sidney Stoddard.

TAUNTON.—The Madrigal Society gave its annual Ladies' Night as usual on Shrove Tuesday, February 8, when madrigals and part-songs by Orlando di Lasso, Thomas Morley, John Bennett, Schumann, Pearsall, G. A. Macfarren, J. E. Lovatt, Dudley Buck, and a madrigal 'In praise of fair music,' by the conductor, Mr. Harold A. Jeboult, formed the chief part of the programme. The vocalist was Miss Esta d'Argo, and three finely executed violin solos were contributed by Miss Katie Parker. The accompaniments were well-played by Miss Helen Barling.

THIRSK.—The annual concert by the Choral Society took place in the new Wesleyan School Room, on February 8, when Mackenzie's cantata 'Jason' was performed. The choir of about sixty voices displayed good tone and attack and gave evidence of good training by their conductor, Mr. A. J. Todd, organist and choirmaster of the Parish Church. Valuable assistance was rendered by the Harrogate Amateur Orchestral Society, and the solo vocalists were Miss Alice Hayes, Mr. Wilfred Hudson and Mr. John Browning.

TREHARRIS.—The first Oratorio concert of the Choral Society (which was organized in the autumn of last year) took place in the Public Hall on February 3, when Mendelssohn's 'Elijah' was performed. The choir was well balanced and displayed excellent tone and expression, reflecting much credit on Mr. W. J. R. Davis, who conducted,

and efficient support was given by the orchestra, led by Mr. Ben George. The principal vocalists were Madame Gunter Williams, Miss May Richards, Mr. Sam Hempshall, and Mr. David Hughes.

VALETTA.—A concert was given by the Malta Musical Union in the Military Gymnasium on February 10, in aid of the St. John's Ambulance Association, under the conductorship of Mr. W. S. Robinson, when the programme included Stanford's 'Revenge,' Eaton Faning's 'Miller's wooing,' and 'Moonlight,' John E. West's, 'Love and Summer,' 'The dawning day' (Reay), and 'Behold the woods' (Mendelssohn), by the choir, and the orchestra played Valse-triste—Kuolema' (Sibelius), German's 'Henry VIII.' Dances, and the Finale from Haydn's E flat Symphony. The solo vocalists were Miss Rushbrook, Messrs. W. A. Lloyd, Salmond and Liddell.

WATLINGTON (Oxon.).—The Ladies' Choral Society gave its annual concert on January 28 in the Lecture Hall. The programme included 'Over hill, over dale,' C. H. Lloyd, Vaughan Williams's 'Sound sleep' and 'Make haste, O man, to live,' Lee-Williams. A most intelligent reading was given of these part-songs by the choir, reflecting much credit on its trainer, Dr. Storer, who accompanied throughout the concert.

WHITSTABLE.—The Philharmonic Society's annual concert took place on February 2, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' was performed by a choir and orchestra of 80 performers. The programme included Wagner's choral march 'Hail, bright abode.' Miss May Peters and Mr. Frank Webster were the solo vocalists, and Mr. Ernest G. Cox conducted.

Answers to Correspondents.

SOUTH KENSINGTON.—Max Bruch's 'Zweite Symphonie' in F moll, Op. 36, is published as a pianoforte duet. It can be obtained from Novello & Co., price 8s. net. Among numerous existing studies for the left-hand alone we mention the following:—Zoseffy Gavotte (Bach); Chant des vagues (Köhler); Three Pieces (Spindler); Three Studies after Bach (Philipp); Four Studies (Max Reger); Studies (2 books) (Reinberger).

D.—The dates of the death of the persons you name are as follows:—Rev. H. R. Haweis, 1901; Rev. Newman Hall, 1902; J. H. Farmer (Harrow), 1901; Miss Jane Borthwick, 1897. Mr. W. Amps and Mr. Samuel Smith are still living.

PERPLEXED.—The edition of Handel's Gigue of Suite I., by Krüger, of Stuttgart Conservatorium, is a good one. It gives as much instruction as to manner of performance as can be made clear apart from a teacher. We do not think we can add to its suggestions with advantage.

CHORAL.—Much information regarding the formation of choral societies will be found in 'The Choral Society,' by L. C. Venables, published by J. Curwen & Sons.

CELLO.—There are many male altos with purely natural voices. We hesitate to give names of three, because of the invidiousness of the task.

R. C.—Accent on the first syllable of 'chastisement.'

Many other answers are unavoidably held over.

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TWO Extra Supplements are given with this Number:

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HYMN-ANTHEM

Part of a Hymn by GELLERT.

Translated by FRANCES E. COX.

COMPOSED BY

MYLES B. FOSTER.

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Con moto maestoso.

SOPRANO. *f* Je - sus lives! *ff* Je - sus

ALTO. *f* Je - sus lives! *ff* Je - sus

TENOR. *f* Je - sus lives! *ff* Je - sus

BASS. *f* Je - sus lives! *ff* Je - sus

Con moto maestoso. ♩ = 100.
Trumpet Solo. *f* Je - sus lives! *Trumpet off.* Je - sus

Siv. *f* *Gt. (Siv. coupled).*

f marcato. *dim.*

lives! no long - er now Can death ap - pal us, can thy ter - rors,

marcato. *dim.*

lives! no long - er now Can death ap - pal us, can thy ter - rors,

marcato. *dim.*

lives! no long - er now Can death ap - pal us, can thy ter - rors,

marcato. *dim.*

lives! no long - er now Can death ap - pal us, can thy ter - rors,

f marcato. *dim.*

JESUS LIVES!

death, ap - pal - us ; Je - sus lives ! by this we know

death, ap - pal - us ; Je - sus lives ! by this we know

death, ap - pal - us ; Je - sus lives ! by this we know

death, ap - pal - us ; Je - sus lives ! by this we know

Thou, O grave, canst not en - thral us. Je - sus lives !

Thou, O grave, canst not en - thral . . us. Je - sus lives !

Thou, O grave, canst not en - thral . . us. Je - sus lives !

Thou, O grave, canst not en - thral us. Je - sus lives !

Verse.

Andante tranquillo.

dolce. hence-forth is death But the gate of life im - mor-tal, *cres.* hence-forth is

dolce. hence-forth is death But the gate of life im - mor-tal, *cres.* hence-forth is

dolce. hence-forth is death But the gate of life im - mor-tal, *cres.* hence-forth is

dolce. hence-forth is death But the gate of life im - mor-tal, *cres.* hence-forth is

Andante tranquillo. ♩ = 72.

Sic.

death But the gate of life im - mor - tal; This shall calm our trem - bling

death But the gate of life im - mor - tal; This shall calm our trem - bling

death But the gate of life im - mor - tal; This shall calm our trem - bling

death But the gate of life im - mor - tal; This shall calm our trem - bling

p Sw.

breath, When we pass its gloom - y por - - - tal. *pp*

breath, When we pass its gloom - y por - - - tal. *pp*

breath, When we pass its gloom - y por - - - tal. *pp*

breath, We pass its gloom - y por - - - tal. *pp*

16 ft.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 3/4 time. The key signature is one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The score includes dynamic markings: *cres.* (crescendo) and *rit. p* (ritardando piano). The piece concludes with a double bar line and a repeat sign.

JESUS LIVES!

Andante sostenuto. SOPRANO OR TENOR SOLO. *mf*

Our hearts know well, Nought from us His love shall sev - er :

Andante sostenuto. ♩ = 60.
p Sur.
soft 16 ft. Ped.

cres. *ad lib.*

Our hearts know well, Nought from us His love shall sev - er ; Life, nor death, nor

cres. *colla voce.*

cres. molto.

powers of hell, life, nor death, nor powers of hell

cres. molto.

sf *mf* *sf* *mf*

Tear us from His keep - ing ev - er, tear us from His keep - ing

sf *sf* *mp*

poco accel.

ev - - - er, Life, nor death, nor powers of hell.

poco accel.
Ped.

JESUS LIVES

Tempo lmo.
mf sostenuto.

rit.

Our hearts know well, Nought from us His love shall

Tempo lmo.

rit.

p

Ped.

sev - er ; Our hearts know well Nought from us His love . : shall

p Man.

sev - er.

Trumpet. accel.

al

Full Sw.

Ped.

Full.

Tempo con moto maestoso.

f marcato.

Je - sus lives ! Je - sus lives ! to Him the Throne, the Throne is giv - en,

Je - sus lives ! Je - sus lives ! to Him the Throne, the Throne is giv - en,

Je - sus lives ! Je - sus lives ! to Him the Throne, the Throne is giv - en,

Je - sus lives ! Je - sus lives ! to Him the Throne, the Throne is giv - en,

Tempo con moto maestoso.

f Gt. (Sw. coupled).

f marcato.

JESUS LIVES!

O-ver all the world is giv - en; Je - sus lives! to Him the Throne

O-ver all the world is giv - en; Je - sus lives! to Him the Throne

O-ver all the world is giv - en; Je - sus lives! to Him the Throne

O-ver all the world is giv - en; Je - sus lives! to Him the Throne

O - ver all the world is giv - en; Je - sus lives!

O - ver all the world is giv - en; Je - sus lives!

O - ver all the world is giv - en; Je - sus lives!

O - ver all the world is giv - en; Je - sus lives!

Andante religioso e sostenuto.

May we go where

May we go where He is gone, *cres.* go where He is gone, *f* Rest and

May we go where He is gone, *mf* Rest, rest and

Andante religioso e sostenuto. ♩ = 72.

mp

cres. poco a poco.

(6)

JESUS LIVES!

He is gone, Rest and reign with Him, and reign
 May we go where He is gone, Rest and reign with
 reign with Him, May we go where He is gone, Rest and
 reign with Him in Hea - ven, and reign with Him in Hea - ven, and

with Him in Hea - ven,
 Him, reign with Him in Hea - ven,
 reign, and reign with Him in Hea - ven,
 reign with Him, and reign with Him in Hea - ven,

Più maestoso. May we go where He is gone, Rest and reign with Him, rest and
poco accel. May we go where He is gone, Rest and reign with Him, rest and
ff May we go where He is gone, Rest and reign, reign with Him, and reign
f May we go where He is gone, Rest and reign with Him, rest and
Più maestoso. May we go where He is gone, Rest and reign with Him, rest and
mf poco accel.

reign with Him, rest . . and reign with Him in Hea

reign with Him, rest . . and reign with Him in Hea

. with Him, rest and reign with Him in Hea

reign with Him, rest . . and reign with Him in Hea

ven. Al-le-lu-ia! Al-le-lu-ia! A-men, A-men...

ven. Al-le-lu-ia! Al-le-lu-ia! A-men, A-men...

ven. Al-le-lu-ia! Al-le-lu-ia! A-men, A-men...

ven. Al-le-lu-ia! Al-le-lu-ia! A-men, A-men...

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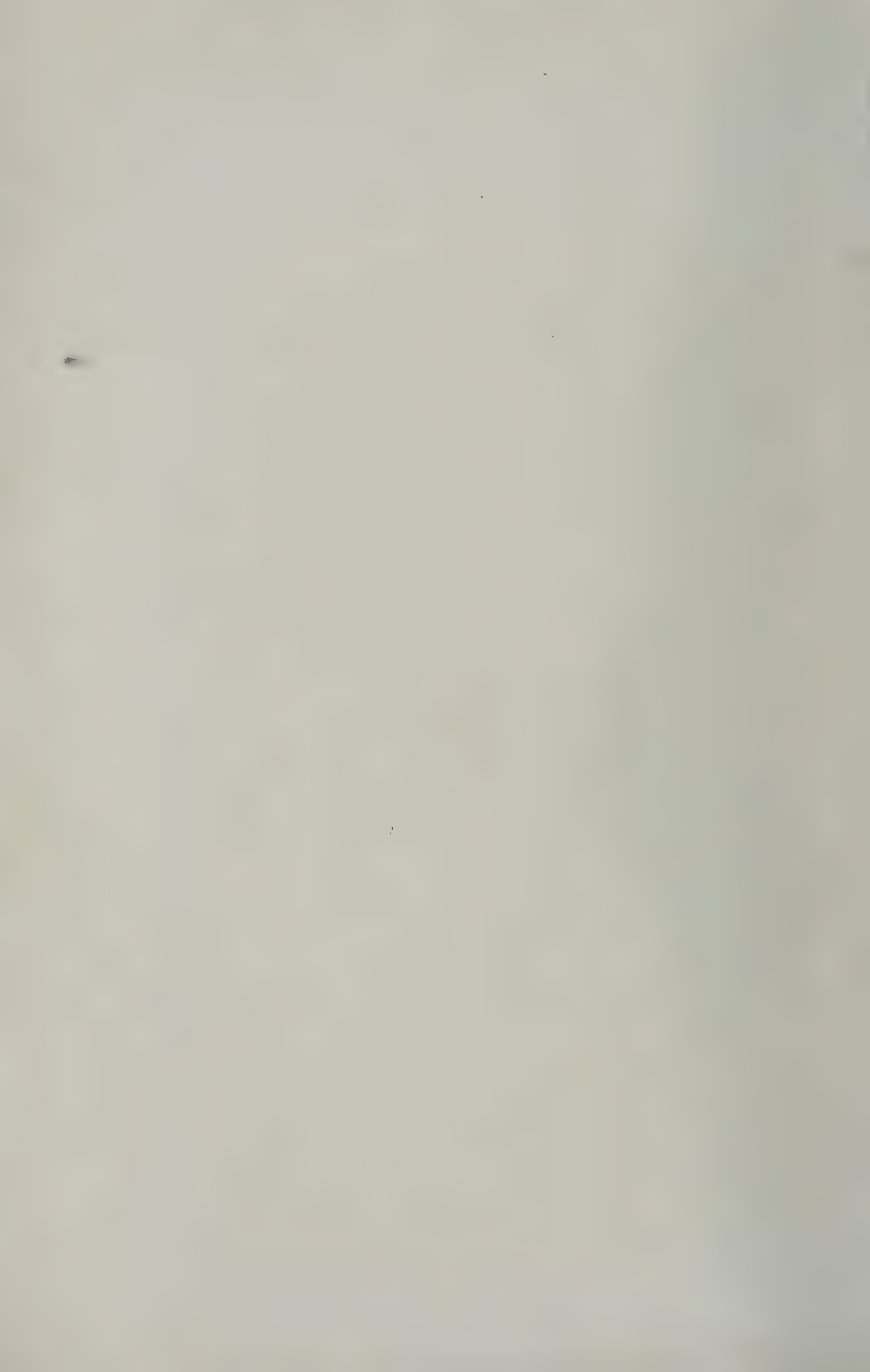
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LONDON RONALD.

An exhaustive inquiry into the making of a great conductor would be one of the most interesting of studies in musical evolution. We are often told that conductors are born, not made. The positive side of this statement is beyond dispute, but its negative side may be seriously questioned. It is true that certain inborn faculties of a somewhat rare kind are indispensable preliminaries, but even if these faculties are possessed in a striking degree, there are many qualities to be added which can be obtained only in the stern and bitter school of experience. Every eminent conductor has had to climb more or less laboriously up many steps of the evolutionary ladder before eminence was attained. This discipline is best acquired in comparative obscurity, before its results are exhibited in the fierce light that beats about the conductor's throne on great occasions. The story of the early mistakes and struggles of prominent conductors would make an entertaining chapter, and would be useful and encouraging to neophytes. It is probably mainly because it is impossible to do more than furnish students with elementary equipment that the Colleges and Academies do so little for the art of conducting, and until lately the chances of gaining experience on a large scale were lamentably small. But now the outlook has expanded, and it is gratifying to observe that there have grown up in our midst many capable men who can deal adequately with the most complicated and advanced orchestral and choral music. One of the most recent to come to the front is the musician whose name heads this article. We feel sure that our readers

will welcome a sketch of his career.

Landon Ronald was born in London on 7, 1873. His early education was obtained at Marylebone and All Souls' Grammar School, and this was followed by a period spent at the High School, Margate, better known under its later title of Margate College. In 1884 he entered the Royal College of Music, where he studied for some five years with Mr. Franklin Taylor (pianoforte); Mr. Henry Holmes (violin); Sir Hubert Parry (composition); Sir Frederick Bridge (counterpoint); and he also had various lessons from Sir Charles Stanford and Sir Walter Parratt. At the age of sixteen and a-half he left the Royal College and, in 1890, made his début as a solo pianist in the famous musical play without words, 'L'Enfant Prodiges.' But a rôle as virtuoso pianist failed to stir his ambition, and he turned his attention to conducting.

One of his first engagements in the capacity of conductor was in connection with a provincial tour

organized by Mr. William Greet the répertoire consisting of various comic operas, which were then popular, and it was here that he maintains he gained his greatest experience. Later, through the kindness of Signor Mancinelli, who was then the chief conductor at the Covent Garden opera, he came under the notice of Sir Augustus Harris, who engaged Mr. Ronald as *maestro al piano* and second conductor for the season in 1891. The next step on the ladder of responsibility was a tour for two consecutive seasons with Sir Augustus Harris's Italian Opera Company, during which Mr. Ronald was joint conductor. Soon after this highly educative experience he assumed the direction of some English Opera seasons which were given at Drury Lane Theatre, and in 1895 he was again assistant-conductor, during the Grand Opera season at Covent Garden. Previous to this, Madame Melba had recognized the gifts of the young artist as an accompanist, and he had played for her at all her various concerts. The confidence thus inspired led her to engage Mr. Ronald to go to America, in the capacity of conductor, on a tour that she had arranged, which included visits to all the most important cities in the United States. Following upon this, Signor Tosti arranged for Mr. Ronald to help him in his duties as accompanist at Court, and from then to the present time, Mr. Ronald has often been chosen to accompany at the various State concerts that take place either at Windsor, Balmoral, or Buckingham Palace.

A year after the death of Sir Augustus Harris, in 1896, Mr. Landon Ronald left Covent Garden Theatre, and directed musical comedy at the Lyric Theatre under the management of Mr. Tom B. Davis, with whom he remained for three or four years. It was during this period that he conducted various concerts for Madame Melba and Herr Kubelik, but no opportunity had yet been accorded him for doing serious orchestral work in London concert rooms. But meantime, and probably to his ultimate advantage, he gained experience and maturity at Blackpool, where he was engaged, with an orchestra of eighty, for Sunday concerts during the summer season.

On the formation of the London Symphony Orchestra, Mr. Ronald's services became in demand for the highest orchestral concert work. After conducting many concerts of all kinds for this splendid orchestra, Mr. Ronald was invited to visit Berlin and conduct the famous Berlin Philharmonic Orchestra. Here, as we all remember, he achieved one of the greatest successes ever gained by a foreigner, and never before by a British conductor. The German critics, who do not easily give themselves away, were eloquent in their praises, and one of the best-known writers went so far as to say that Mr. Ronald 'combined the qualities of our greatest conductors, such as Weingartner, Mahler and Nikisch.'

Mr. Ronald gained similar laurels in Vienna, Leipsic and Bremen. This success abroad had the natural result of awakening his countrymen to his ability, and work began to pour

in upon him. He soon discovered that in order to realize fully his personal interpretations it was necessary for him to have an orchestra of his own, and as, at this juncture, an exceptionally fine body of instrumentalists called the 'New Symphony Orchestra' was seeking a conductor, it was soon arranged that Mr. Ronald should be their permanent director. The present season is the second under the new régime. Since he has assumed this position, both he and the orchestra have taken a prominent part in the musical life of London. The organization is engaged this season to appear every Sunday at the Albert Hall, and besides it will fulfil many other engagements with the National Sunday League. In addition, it gives symphony concerts at the Queen's Hall, and its services are greatly in request in accompanying other concerts in London.

Mr. Ronald also conducts from time to time such organizations as the Scottish Orchestra, the Bradford Permanent Orchestra, and for the past five years has directed a season of promenade concerts at Birmingham, and he still continues the Blackpool Sunday symphony concerts during August and September. From all this it is clear that his life has now become as busy as it is useful. Last Christmas he was specially invited by the Academy of Saint Cecilia to conduct one of their orchestral concerts in Rome, and the great success of the venture, especially in the performance of Elgar's Symphony for the first time in Italy, was only recently recorded in these columns. In this connection he mentions as a curious experience the habit of Italian audiences to shout 'boo' when they desire to encore or to show approval.

In the course of his varied career Mr. Ronald has acted as musical critic to the *Artist*, the *Onlooker* and the *Tatler*, but for the past four years he has forsaken this vocation and instead has offered himself for sacrifice.

As a composer of songs Mr. Ronald has been eminently successful, and he has also written several works for orchestra, including a Suite de Ballet, a Symphonic poem, a Birthday overture, two Dramatic scenes for voice and orchestra, several Song-cycles for voice and orchestra, and two of the most successful ballets ever produced at the Alhambra Theatre, viz., 'Britannia's Realm' and 'L'Entente Cordiale.'

In answer to questions as to orchestral balance and disposition of the various classes of instruments, Mr. Ronald says that he considers the ideal balance for a full orchestra of 110 performers to be as follows: 1st violins 20, 2nd violins 20, violas 10, violoncellos 12, double-basses 10, double-wind (8 horns or 6, with first and third doubled), and the usual percussion. He prefers to adhere to the customary plan of placing 1st violins on the left and 2nd violins on the right of the conductor. The arrangement of 1st and 2nd violins all on the left side has some advantages, but it sometimes destroys antiphonal effect designed by a composer.

The programmes of orchestral concerts are easier to criticise than to arrange. The question always

arises whether they should be chosen with a view to interest the general public or the more or less fastidious critic who is naturally bored by constant repetitions of the classics. It is almost impossible to satisfy both parties. Inasmuch as the public, which knows what it likes and likes what it knows, can scarcely be expected to forego its desires in order to accommodate the critics, it seems fair to expect that these servants of the public should not be over-caustic and severe in condemning those concessions to the popular demands which enable an unsubsidized orchestra to exist. It would be an interesting experiment for a committee of critics to draw up ideal programmes and at the same time guarantee the financial result. Mr. Ronald has always sturdily upheld the claims of the British composer to a hearing. His programmes both abroad and at home are a witness to the sincerity of his desires. He says that the gods he worships as conductors are Nikisch and Weingartner, but all the same he has a style of his own. The reputation of the musicians named has been born of their strong and inimitable individual insight and commanding personality.

Mr. Ronald has a keen sense of absolute pitch, and a remarkably retentive and exact memory of music. At some recent provincial concerts he conducted a whole evening's programme without using a score. He memorised Elgar's Symphony for the occasion of his remarkable performance of this work with the New Symphony Orchestra at Queen's Hall, on February 24, and he conducted it practically without score, although it was placed upon the desk to avoid the suspicion of pose. Mr. Ronald does not indulge in much physical exercise in the act of conducting. He gains his control by the firmness of his manner and the certainty of his beat. He is not converted to the idea of conducting without a baton. A cool conductor inspires confidence. We are all familiar with the red and fussy conductor who uses his whole body to give an elaborate invitation to the first violins to make an obvious entry, and whose frantic beat to the horns after they have entered proves that he has lost the place in the score.

Some account of Mr. Ronald's early difficulties will be interesting to many who have held the conductor's baton. A *bête noire* of the inexperienced conductor is syncope. The more skilfully this contradiction of normal pulsation is played, the more likely is the unsteady conductor to be embarrassed. Pianoforte concertos try the nerve and alertness apart even from the vagaries of the solo performer. Mr. Ronald recalls a celebrated passage in Schumann's Pianoforte concerto and another in Tchaikovsky's Concerto in B flat, which on the first occasion of his conducting gave him pride a shock. But Mr. Ronald declares that he found the Beethoven *sforzandos* much more difficult to control. He is not too proud to confess that when he first conducted the London Symphony Orchestra he was entirely overcome by some of those strong cross-accent, and that only the skill of the Orchestra enabled him to get through without disaster. Pauses and the

immediate following context are again tests of control. Here it is necessary for a conductor to have determined beforehand exactly what is to be done.

Mr. Ronald has not yet reached the old age of his youth. He has the world before him, if not at his feet. His numerous friends will watch his future progress with interest and goodwill.

MUSINGS IN A LIBRARY.

II.

The more I think of it the more curious does that custom appear which has compelled composers to issue their works in batches of certain fixed numbers. The earliest quartets and sonatas—those of such people as Buononcini, San Martini, and Corelli—were issued either twelve or six at a time, generally the former; a little later it was either six or three, generally the former, but never eleven, ten, nine, seven, or five. It is clear that custom alone dictated these numbers, for we find even Beethoven adhering to it in his earliest works, whether long or short. How dreadful to think of the custom extending to opera or oratorio, and trilogies becoming general! Then when it became the fashion to write Etudes, these had to be put forth in dozens, and Preludes only in sets of twenty-four. That eccentric creature Scriabine, having paid respect to this custom, has, I am thankful to say, broken it up by publishing his later Preludes in batches of the most scandalous irregularity—every number *except* six and twelve. Thus easily do we attain originality! Ye who issue albums of pieces or songs, pray take note: the dozen and half-dozen stamps your work with the commercial brand. Be irregular: give us five, seven, eleven or thirteen now and again; any fixed number looks so terribly like writing to order.

And now, what is this indecently obese volume that catches my eye in an obscure corner of the library? Its back, glued on to the sheets—an offensive sight to the bibliophile—is cracked in several places, but the title, 'The Dawning of Music in Kentucky,' and the author's modest pseudonym, 'Western Minstrel,' can still be read. This seems to promise excitement. It yields reluctantly to my clutch, leaving its side-covers behind. One of these bears a leather label, some seven inches square, with the following inscription:

The "Western Minstrel"

Humbly submits an offering of the wanderings of his untutored Muse, emanating from the Wilds of KENTUCKY, to the ingenious and unbiassed inspection of the Musical Philosopher

DR. CROTCH

President of the Royal Academy of Music in Great Britain.

A. P. HEINRICH.

minute but exquisite handwriting. I must quote the first two sentences of this, long as they are, for the sake of their sublime style and sentiments:

Doctor Crotch!

When the Minstrel of the Woods, but a few years ago, was lingering in great obscurity and privations in the regions of Kentucky, a print of the day fell into his hands, bringing him the glad tidings of the establishment of the Royal Academy of Music in G.B., affording there, to the sons of musical genius, under your erudite Presidency, ample opportunities for the improvement of their talents. The Author, deprived of advantages such as those, without any resources, save his own and the recollections of chords which once by their charms delighted him in the days of his childhood, was again awakened, by the intelligence of that establishment, and in seizing his Sylvan harp, sang strains, which a natural desire from (*sic*) being heard beyond those forest regions, made vocal only by wilder notes than his, prompted him with the lofty idea of presenting himself to the notice of the illustrious musical tribunal in G.B. and other great Literati of the high towering Metropolis of the British dominions.

This is dated Boston, August, 1826.

Next we have a well-engraved ornamental title-page with a pretty vignette, emblematical of Kentucky, no doubt, and then a somewhat bombastic Preface, in which the composer gives vent to the worthy sentiment that 'Fears of just criticism by *Competent Masters* should never retard the enthusiasm of genius, when ambitious of producing works more lasting than the too many *Butterfly-effusions* of the present age.' Ah, that present age! What a bad time it always was!

After this the experienced reader knows pretty well what to expect. A vast number of songs and pieces are here bound together, not indeed of a hopelessly trivial type, but of that kind which one can only designate as Early Victorian. You will understand what I mean if you think of the songs that used to be given away as supplements to the *Illustrated London News* any time earlier than 1860. The harmony rarely gets beyond tonic and dominant, but the pianoforte writing is sometimes exceedingly florid, on one occasion going into notes with *nine* tails, which I should think must be a record. The composer indulges in elaborate directions, couched mostly in fluent and idiomatic Italian, and shows everywhere indications of a lively and energetic temperament. The titles and dedications of his works are varied and fantastic to the verge of absurdity, the most interesting thing being the glimpses they afford of his life and doings. Thus, one 'March Concertante' 'intended for full orchestra,' is dedicated 'To the citizens of Schönbüchel, Schönlinde and Georgswalde in the Kingdom of Bohemia,' and 'The Author informs our American public that the above places (celebrated for their flourishing manufactories) were the scenes of his juvenile attachments. At Schönbüchel he entered the Gamut of Life; and at Schönlinde and Georgswalde (places which contain more than one hundred scientific musical performers) commenced his Chromatic Variations in the Counterpoint of human affairs.' A pretty and tasteful metaphor this! But a little later comes a piece entitled

Within is a loose fly-leaf containing an elaborate MS. dedication running to some forty lines of

'The Minstrel's petition: Votive Wreath for the Pianoforte,' bearing a dedication to the Empress of Austria which gives us a curious insight into Mr. Heinrich's affairs. It runs thus:

With trembling do I address your Majesty and present you a few blossoms of my Sylvan Muse, from the American Woods. I am a native of Bohemia, a Son of misfortune, cast amid the distant regions of Kentucky. A Babe—my child—a motherless infant—claims me back to my native soil; but alas! I apprehend, I shall never be enabled to revisit the shores (*sic*) of Austria, or again behold my daughter Antonia. She was presented to me by an American Lady of superior personal and mental endowments, while on a tour to Bohemia. A most cruel fate parted Mother and Father from the dear pledge of affection, when she had scarcely entered on this vale of tears. The tender mother rests in the silent grave—and the surviving parent, far from his native home, and that object, which alone binds him to this world, is a prey to the corrosions of anguish.

With the patriotism and energy of a Bohemian, I can confidently assert and incontestably prove, that in a commercial point of view, I have conferred superior benefits on Austria, since my residence in the United States. During my mercantile transactions I have lost nearly a Million of Florins, and have yet considerable claims in litigation in the Imperial Dominions, which, most probably, I shall never recover; but the sacrifice of millions would be cheerfully made, for the happiness of again pressing to my paternal bosom my child, or again to restore her the irremediable loss of a mother.

Your Majesty will vouchsafe to pardon this brief sketch of sufferings, wrested from a convulsed heart; and will sympathise with an orphan child, if not with an unfortunate Father. You are the august Mother of the land—the legitimate protectress of orphans, and the widow's stay. Various reasons demand from me an explanation to the community, especially to that of my native country. I make therefore this public appeal to your Majesty and present my helpless Infant to your throne of grace and benevolence, with the anxious hope that you will extend towards her your countenance and patronage. Fortuitously, you may foster one, whose life may be spared to prove her gratitude to her Sovereign and (be) a blessing to Bohemia.

The Spirit of her sainted mother will watch your slumbers, and Heaven will reward the benevolence which relieves from a weight of Misery, a Parent, who fervently, from the Western hemisphere, offers up his orisons to the King of Kings for the welfare of your Imperial family, and who, with a throbbing heart, subscribes himself an afflicted Father,

And your Majesty's most humble,

Devoted and obedient Servant,

ANTHONY PHILIP HEINRICH.

Emotion seems to have affected the Minstrel's punctuation a good deal, and his ideas of the 'superior benefits' he has conferred upon Austria are quaint, but one cannot help being interested in these revelations. In my sentimental way I picture the kind Empress adopting the little orphan, who, thus cast away, as one may say, on the coast of Bohemia, grows up beautiful (of course) and oh, so good! She captures the heart of Prince Florizel, rejects the guilty splendour which he offers, and dies of a broken heart. The Western Minstrel returns to Austria, vows vengeance over his child's grave, joins the Anarchists, and becomes the instigator of the Empress's assassination. It was a different girl—I mean Empress—but that is of no consequence in a romance or an opera libretto.

Poor Mr. Heinrich! From another of these wonderful and voluminous prefaces we learn that he sank so low in the world as to become a

turnkey in a prison. One would like to know what really became of him. Many men there were in his time, like Sir Henry Bishop, whose music was little, if at all, superior to his, who were looked up to as sterling musicians. Let us hope that the ingenuous settlers of Kentucky respected the worthy soul, who at least poured forth his effusions—as he confesses—for pure love of it and not with any expectation of reward.

BYGONE COMIC SONG TUNES: A STUDY OF MELODY SURVIVALS.

— BY FRANK KIDSON.

To the frequenters of such places it may appear strange that at one period of English history there were no music-halls! During such a time (blissful, or the reverse, as the reader must personally decide) people sang comic and topical songs for themselves, either round the family board or at friendly tables and firesides, or, still more frequently, at snug little taverns where each comer was expected to contribute to the general harmony by giving a toast or singing a song.

It was for such as these that those quaint 'Little Warblers' were printed and published—books the size of a large postage stamp, adapted for the waistcoat pockets of such gay dogs as the Dick Swivellers of the 'thirties' and 'forties.' At many of these places musical clubs were formed, and everybody was either deeply sentimental or screamingly funny.

Then arose 'Caves of Harmony,' where professional mingled with amateur talent. It is needless to refer the reader to that memorable episode in which Colonel Newcome and Captain Costigan figured in Thackeray's novel.

Without entering into any description of, or considering the ethics of such matters, the readers of the *Musical Times* will, I feel sure, be interested in the music used for the comic or topical song at the period referred to, and those of an age prior.

The conditions which ruled this class of song were entirely different from those of the present day, the change taking place with the advent of the modern music-hall, fifty or sixty years ago.

There were then current a series of what may be called stock tunes, many being of high melodic value, which served as vehicles (musical hackney coaches as it were, ready to carry anything, but freely, for the airs were non-copyright) for topical and humorous songs. These airs had in many instances superseded tunes, equally fine, which had amused the bucks of the early 18th century in a similar way, to ditties amorous or political.

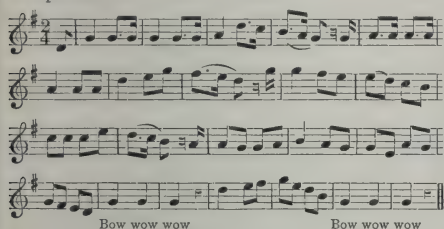
We may in this present article leave these early melodies, and deal more particularly with the tunes that were popular at, or shortly before, the Regency.

Choosing at random, we may take the famous 'Bow, wow, wow' as a typical example. The original song was a feeble production that first came into notice about 1760 or 1770. In a rather lame manner it showed, in doggerel verse

(no pun meant), how every class of humanity might be likened to the canine race. A barking chorus of 'Bow, wow, wow!' with some 'fol-diddle-dols' to fill up, gave every one a chance to join in. This is a specimen verse out of at least a dozen, all equally bad:

A swindler he's a sorry dog, he's always cheating;
A Frenchman he's a nimble dog, he runs from every beating;
The soldier he's a noble dog, in every rank and station,
And a sailor he's a hearty dog, as any in the nation.
Bow, wow, wow, etc.

Nevertheless, the tune is good and it quickly took the public's fancy. The words underwent revision and were frequently sung. Then, as a natural consequence, came 'Mew, mew, mew,' in which, with equal banality, the human race was compared to cats; this was publicly sung in 1788. About this period the tune stood thus:

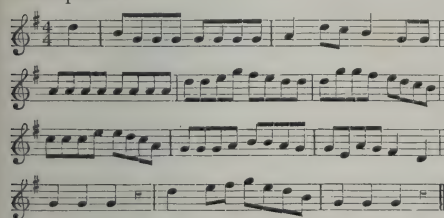


Dogs and cats banished, a classical flavour was imparted by a song written and sung by Collins in a table entertainment, about 1790. This was a sort of moral comic ditty which dealt in scholastic fashion with the misfortunes of Belisarius: its title was 'Date obolum Belisario,' and it was even worse than the original of the dogs. Then the tune changed a little, to fit more neatly other songs, which included 'The Barking barber' and some others.

There is no need to go through the list: one was about the abortive Peace negotiations of 1806, another about the finding of a specimen of the mammoth, and both are very witty at the expense of Bonaparte, the latter making the obvious point:

And as it is a skeleton, they call it Boney part, sirs.

The tune had then arrived at this period of development:



Then arose Thomas Hudson's clever song 'Guy Fawkes, or As it might have been,' and the last heard of the tune, as a living melody, was about 1868, when it was used on the music-hall stage. Such tenacity indicates that it must possess all the essentials of good melody, and indeed of these

stock tunes half-a-hundred might be easily cited that carried one popular song after another for great lengths of time.

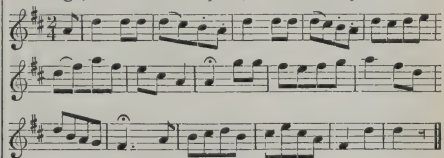
These airs might be perhaps pipers' or fiddlers' tunes. They may have originally appeared in ballad or other opera, or they may have been street tunes from an unknown source. Whatever they were, they had inherent merit to so generally please for such considerable time and to survive the balderdash that was associated with them. We may glance at a few more.

Readers of 'David Copperfield' may remember Mr. Micawber (over a steaming bowl of punch) in his misery in the Fleet prison singing 'Gee ho, Dobbin.' Few will be familiar to-day with the once popular chorus, although, after amusing generations of people since 1750, it may still be heard, unrecognised by its original title, on Tyneside, singing the praises of 'Cappy,' the pitman's dog. Here is the first version of the air:

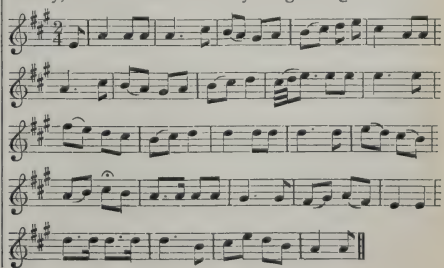


An equal favourite with our grandfathers and great-grandfathers was 'The Dandy Oh' (also remembered to another song on Tyneside).

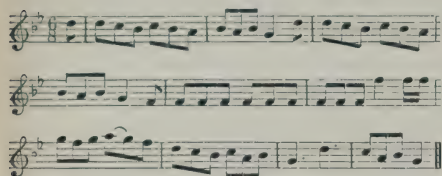
Thomas Moore was bold enough to write 'Eveleen's Bower' to the air, although it had won its way into the heart of the comic singer by detailing the career of a captain with legs that 'the regiment called bandy Oh,' and whose beverage, for sake of rhyme, was 'brandy Oh':



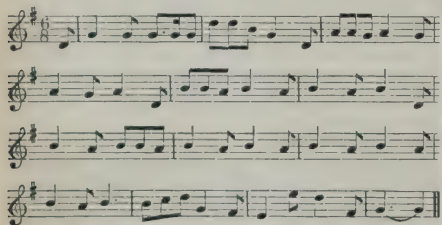
'Ally Croaker,' an Irish tune, sang many themes besides its original, including 'Unfortunate Miss Bailey,' and 'The Golden days of good Queen Bess':



Perhaps the most popular tune for what may be called the narrative ballad was 'Derry Down,' and this held its own for a couple of centuries. 'King John and the Abbot of Canterbury' was sung to it. Mat Prior wrote his 'Thief and the Cordelier' to the air, then it had a spell of a hundred years to 'A Cobler there was and he lived in a stall.' One might fill several pages of this journal by a bare list of songs known to have been sung to one or the other version of 'Derry Down,' for there were two, and a third of later date as well. Here is one of the earlier versions:



Another air better adapted to the 'patter' song was the 'King and the West Countryman,' a ballad, in its original state, of great antiquity. Its monotone and easy refrain of 'ritooral, ritooral,' was tempting, and small wonder that such songs as 'The cork leg,' the narrative of that unfortunate Dutchman whose mechanical leg walked him out of existence, should renew an already long life of favour. Needless to say 'The steam arm' and the rest of the parodies of the immortal 'Cork leg' were used with this air:



I have said that sometimes the popular melody came from an opera, and a notable instance just occurs to me. In 1780, at Covent Garden, was performed an altered version of Fielding's 'Tom Thumb.' The music of the new opera was 'composed and compiled by J. Markordt,' the libretto being by Kane O'Hara. There is a fine tune, whether 'composed or compiled' I cannot say, fitted to the words 'Sure, such a day,' sung as a duet by Noodle and Doodle (Mr. Edwin and Mr. Robson). This took England by storm, the England of comic-singers at any rate, and presently, when the original words had lost their significance, topical songs were written to it in great numbers. Possibly the first was the lay of the 'Tortoiseshell tom cat,' by Thomas Dibdin, founded on a real circumstance, for about the beginning of the 19th century a feline Thomas of the tortoiseshell variety was sold for an immense sum. This

is how the song started, and patter filled up the intervals between the verses:

Oh, what a story the papers have been telling us,
About a little animal of mighty price,
And who ever thought but an auctioneer of selling us,
For near three hundred yellow boys, a trap for mice?

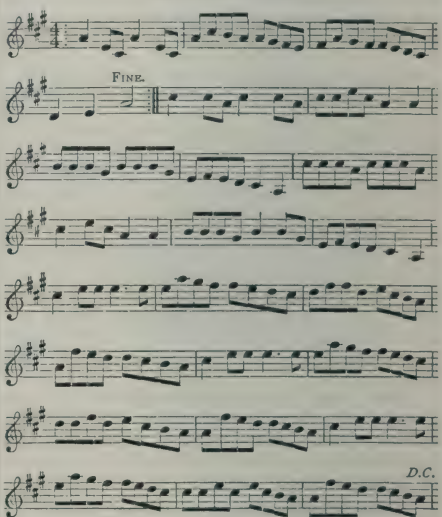
and so forth. The song had its vogue, and was only superseded when the craze for the recently introduced quadrille displaced the old-fashioned country dance.

It was then that a ditty commencing:

Run, neighbours, run, all London is quadrilling it,
Order and sobriety are *dos a dos*;
This is the day for toeing it and heeling it,
All are promenading it from high to low.

Other songs followed in plenty. This is the air from Markordt's opera:

SURE, SUCH A DAY.



In this opera, it may be mentioned, occurs Jingle's song (in 'Pickwick'):-

In hurry, post haste, for a licence,
In hurry, ding dong, I come back.

Popular music may not be the highest form of the art, but certain it is that melody of such lasting quality that it will appeal to many generations of people, whose modes of thought and life have changed so completely as ours have these past few centuries, is to be respected, and the fact carries with it a certificate of inherent excellence. The love of good melody has always been a characteristic of the English nation, and the comic-song tunes I have dealt with are part of its inheritance.

HOW A TRUMPET IS MADE.

By D. J. BLAIKLEY.

V.—MODERN TRUMPETS AND OTHER BRASS VALVE INSTRUMENTS.

(Concluded from page 157.)

It was noticed in the last section of this series of articles that the alteration of the fundamental pitch of a wind instrument, and consequently the completion of its scale, was very efficiently accomplished by a shifting telescopic slide as used on the trombone, and reference was also made to the necessary limitation of the principle to instruments of the trumpet and trombone type. We have now to consider the origin and development of the modern valve system, which has revolutionised open-air music and has provided a new range of tone-colour for the use of the orchestral composer. The valve action in its effect may be compared both to the crook and to the slide, inasmuch as the object is to add to the normal length of the instrument. It is like the crook in that the added length is definite in amount and adapted for a semitone, tone, or tone and a-half as the case may be, but unlike it in that it can be brought into action instantaneously. In the latter characteristic it is like the slide, but differs from it by reason of its fixed length.

The credit of the invention is due to two instrumentalists—Blümel, a Silesian oboe-player, and Stölzel, a horn-player of Breslau—the originator of the idea being Blümel, who devised piston-valves for the horn about the year 1813. He sold his right to Stölzel, who improved upon the invention and took out a patent in Germany for a horn with three pistons.

The early piston-valves were heavy, and slow in action. Improvement however was rapid, although the angular passages and constricted air-ways through the pistons caused trouble for a long time, and to these defects must probably be attributed a certain prejudice against the whole system which no doubt existed. Many variations upon, and substitutes for, the piston-valves were brought out, but with the exception of the rotary cylinder action, to be presently noticed, all these have passed away and have therefore now merely a historical interest. The general type of piston-valve which resulted from the various early attempts has not changed much since 1851, when Dr. J. P. Oates exhibited improved designs of his own at the International Exhibition in London, and it is the piston-valve which is now practically universal in England, France and America. Soon after the introduction of the piston or vertically-acting valve by Blümel and Stölzel, a definitely alternative means of obtaining the same result was brought out in Germany and is still largely used in that country and in Austria. This alternative is the rotary cylinder valve, which, although good in many ways, has the mechanical defects inseparable from a system of many moving parts. Regarded in the simplest manner, the rotary valve is a four-way cock, which, by the

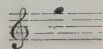
depression of the finger-piece or key, is made to rotate through a quarter-circle and thus to introduce extra tubing to the effective length of the air-column.

The piston-valve has three passages carried through the cylindrical shell or tube which forms the piston proper, but which, by a curious use of language, is technically called the 'pump.' One of these passages, in use when the piston is in its raised or undisturbed position, acts merely as a portion of the tube-length of the normal instrument, and the other two passages when the piston is depressed serve to lead the air into and out of an extra length of tubing, by which means the fundamental pitch of the instrument, and consequently all its harmonics, are, until the valve is released, changed. The valve system does not demand as a pre-requisite a considerable length of cylindrical tube on which another tube can work as a slide, and therefore its range of application is far wider than that of the shifting slide, which is practically confined to trombones. It is this adaptability to instruments of any pitch from soprano to contrabass, and of any tone-quality from the brilliancy of the soprano trumpet to the rich fullness or diapason-like breadth of the modern bass tubas or bombardons, which has given the valves their present pre-eminence.

As a matter of practical convenience brass instruments are usually classed under two heads—*i.e.*, cylindrical, with bell expansion, such as trumpets and trombones, and conical, either with slight taper as the French horn, or with greater and sometimes a very rapid taper, the latter group comprising bugles and saxhorns of all kinds. The best known and most popular of all brass instruments, the cornet, does not lend itself well to classification, as it is in character a hybrid between a trumpet and a bugle.

No tube, however, which in the ordinary sense of the word is conical can be associated with a cylindrical tube, whether permanently, as on the natural trumpet, or temporarily, as when a valve is depressed on a saxhorn, without the intonation of the harmonic series being disturbed. The straight boundary lines of the ordinary cone have therefore to be modified so that the flow of line from the cylindrical portion of the instrument to the bell mouth is approximately represented by the hyperbola, and the correctness of intonation, ease of blowing, and beauty of tone-quality depend largely upon the way in which this modification of conical form is carried out.

The general result of the application of valves is that we now have in the 'brass' a whole class of instruments with many subdivisions into groups with different tone-qualities, the complete series embracing a compass about one octave greater than that of the human voice; for while the upper limit is about the same as in the soprano voice, the lower one extends about one octave beyond the extreme limit of the bass voice. For instance:



is a fairly easy note for either a soprano voice or a cornet, but an exceptional singer or instrumentalist can take a few notes higher; and to take the lower limit, while



is quite exceptional in the bass voice, Sir E. Elgar has written the D flat an octave lower in a descending chromatic passage for the tuba. If G or F is regarded as an average lower limit for the bass voice, in the same way these notes an octave lower may be regarded as the limit for the tuba or bombardon in all but exceptional cases. The whole class of brass instruments therefore affords a compass of from four to five octaves, with chromatic intervals. Each particular instrument on the three-valve system has an easy compass of two octaves, and the basses with four valves have an extra octave downwards, for by the use of four valves, as will presently be described, the whole octave between the first and second harmonics is made chromatically available.

In modern practice the three valves, controlled by the first, second and third fingers, lower the pitch a tone, semitone, and tone and a-half respectively, and by their combinations give two, two and a-half, and three tones, so that in all, including the unaltered instrument, there are seven different fundamental lengths, corresponding to the seven 'positions' on the slide trombone, each one giving the harmonic series by varying the lip-pressure. A little consideration will show that many notes of the chromatic scale can be obtained by different fingerings. It must be observed however, that the notes represented by the seventh natural harmonic in each case are seldom used, as the interval 7-8 is greater than the major tone, which is represented by 8-9. There are also further slight differences in the pitch of notes nominally the same, or enharmonically differing, and these slight differences afford in many cases a means of tempering the pitch of a note according to its place in the chord. Against this advantage must be set a slight disadvantage, or error, inherent in all the ordinary valve systems, arising from a natural law of proportion, *i.e.*, that any increment in length for a given interval should be in a certain ratio to the already existing length. Now assume that an instrument in C has its first valve tuned to give B \flat and its third valve tuned to give a tone and a-half, or A. If, by using the first valve, and lowering the pitch to B \flat , we have virtually made the instrument longer, the third valve, adjusted to give a tone and a-half on C, is not quite long enough to give the same difference on B \flat and thus make a true G. In short, valves in combination give notes somewhat sharp, and many ingenious contrivances have been designed to overcome the difficulty, which is greatly increased when a fourth valve is added. Apart from these inventions the usual practice is to give the tubing of the third valve rather more than the length requisite for a tone and a-half, so as to minimise the error when the valve is used in combination with others. The error is greatest

when all three valves are used together, and therefore the low f \sharp and c \sharp should be avoided as much as possible in music for valve instruments: the actual pitch of the notes written as f \sharp and c \sharp varies with the key of the instrument.

The general grouping of brass instruments into cylindrical with bell expansion and conical with either slight or rapid taper must now be more particularly referred to. The first group comprises trumpets and trombones, and of these, trumpets, in the present day, whether for orchestral or military band use, are almost universally fitted with valves. Trombones, although frequently made with valves, are still mainly, and properly, regarded as slide instruments, for their peculiar tone-quality suffers more from the introduction of valves than the tone of any other class. The natural bass of the trumpet is the trombone, and the latter instrument, having a larger bell and mouthpiece, even when of the same pitch affords greater facility for the production of the lower notes. Therefore, a trumpet and a trombone of the same length and standing in the same key, say E \flat , which for the trombone would be that of the little-used alto trombone, have a relationship which may be compared to that between the soprano and contralto voices. The tenor and bass voices would be represented by the B \flat tenor and G or F bass trombone.

Intermediate between the first and second group must be placed the cornet, an instrument easily vulgarized. Though it has not the characteristic brilliancy of the trumpet, its quality is very suitable for vocal and melodic parts, and for this reason it holds its important position in military and brass bands. For orchestral use, however, especially when associated with the trombones, the trumpet is to be preferred.

The place of honour in the second group must be given to the French horn, on account both of its age and of its importance. As now made, with three valves, the importance of crooks for change of key has become a very minor matter, and it is very generally used in F only, the changes of key (formerly effected by change of crook) being easily obtained by the valves or by the valves and transposition to a nearly related key. As the horn is an instrument with very narrow tubing for its length and a small mouthpiece, the upper harmonics are more easily produced than on brass instruments generally, although some of the old trumpet parts are carried relatively as high.

Trumpets, trombones and horns, apart from exceptional instruments, constitute the 'brass' section of the orchestra, the exceptional members being the cornet, as an addition to, or substitute for, the trumpet, and the wide-bore basses, or euphonium and bombardon, sometimes named tubas.

Of the conical instruments the Army bugle may be regarded as the type and origin. About the year 1843, Sax conceived the idea of developing the bugle into a whole family of instruments, ranging from soprano to contrabass in register, and all fitted with valves; of these the flugel horns

(soprano and alto) and the althorns (tenor and baritone) are all strictly of the bugle type in quality and compass. To obtain a broader and more massive tone for the bass instruments the conical expansion was greatly increased, and this increase, with other details, rendered the octave between the first and second harmonics available. In this way a marked difference is maintained between the baritone saxhorn, or althorn, and the euphonium, although both instruments are of the same length and pitch.

As a summary of the foregoing details, the following grouping of modern brass instruments may be found convenient :

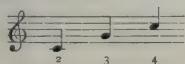
1ST GROUP.—French horns and trumpets, which make use of all the harmonics from the 2nd or 3rd up to the 16th, but with the limitation that the upper harmonics are difficult on the higher crooks.

2ND GROUP.—Cornets, trombones and saxhorns, which seldom use harmonics above the 8th, and which do not habitually employ the fundamental notes.

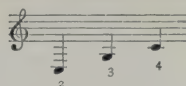
3RD GROUP.—Euphoniums and bombardons, or tubas, with upward limit about the same as in the 2nd Group, but as the notes in the pedal octave between the 1st and 2nd harmonics are freely used, the relative compass *downwards* in the 3rd Group is about one octave greater than in the 2nd.

This downward extension is obtained by means of a fourth valve, which adds to the instrument tubing of the length required to lower it a fourth, as from *c* to *G*. When, however, the fourth valve is used in combination with others, as for instance with the first and second to produce *D*, the cumulative error of valves in combination is so marked that the note is far too sharp. Several schemes have been devised to counteract this natural effect, all of which have for their object the introduction of extra tubing to make up the deficiency in the combined lengths, and a bass instrument without compensation of this kind is unsuitable for modern orchestral requirements.

It is customary in writing for bass brass instruments to write in the bass clef and show the actual pitch of the notes. For all others the treble clef is used, whether the compass of the instrument is soprano, alto, tenor or baritone, with the exception of the tenor trombone, for which the tenor clef is used. For the cornet, the high-pitched trumpet, and for all saxhorns, the second harmonic is placed on middle *C*, but for trumpets in their lower crooks, and for French horns, this *C* represents the fourth harmonic. Therefore the second, third and fourth harmonics of the cornet and saxhorn, whatever may be their actual pitch as determined by their key-note, are written thus :



and on the French horn are written :



so that the more generally used notes, that is to say, the notes from the fourth to the twelfth harmonics, lie well on the staff.

From what has been said it will be seen that brass instruments, when the treble clef is used, are treated as 'transposing' instruments, but as 'non-transposing' when written for in the bass clef. The traditions and customs which have led to this practice afford an interesting field for examination and speculation, but lie somewhat outside the proper limit of these articles.

(Conclusion.)

Occasional Notes.

At the meeting of the general committee of the Birmingham Musical Festival, held on March 16, it was announced that the last festival resulted in a loss of £1,172. The receipts for the 1906 festival were £9,778, and for the 1909 festival, £7,353. No one reason can be given for this serious falling off. It may have arisen from the unattractiveness of the programme or because of bad trade, or because of the competition of other festivals for the support of the musical public, or from all of these causes combined. Some would say that a contributory cause was the fact that 'Judas' was substituted for 'The Messiah.' It was certainly a bold experiment to make the change. There are yet innumerable music-lovers who regard it as a religious and edifying duty to listen to Handel's greatest oratorio splendidly performed. They deserve consideration.

Another announcement of importance made on this occasion was that Dr. Richter, in accordance with the notice given years before, would not again officiate as conductor. Thus an epoch in the history of the festival, and a glorious one on the whole, is now closed. Much could be said regarding the enormous influence exerted by Dr. Richter since his first connection with Birmingham in 1885. His services cannot now be duly acknowledged here. It must suffice at present to say that the great conductor retires with honour from the post he has filled so nobly.

The question of a successor will soon be a pressing one. It is not for us to attempt to interfere with a committee that has in the past shown great discrimination and boldness. But we may be allowed to express the hope that it will be found possible to secure the services of a competent native conductor. When Dr. Richter was appointed there were few if any British conductors who could aspire to such an exalted position. But now surely, to our great pride, we have amongst us men who have proved their ability in the highest departments of the conductor's art. Another consideration is that, inasmuch as the great festival programmes must, it would seem, be largely composed of choral works, an English conductor has generally more experience and sympathy with such music than the foreign conductor, brought up almost exclusively in an orchestral atmosphere, can bring to bear upon it.

Mr. C. W. Perkins has been recently honored by a command from the German Emperor to play before him on the Cathedral organ in Berlin. We quote the following from the *Berliner Lokal-Anzeiger*, of March 17: 'When the Emperor was staying in England last year, he was struck by the wonderful playing of an organist in one of the churches, and invited him to come some day to Berlin to show his art on the Cathedral organ. Both the Emperor and Empress expressed to the artist their unbounded admiration of his rarely beautiful playing, which was beyond all praise.' The following is the programme chosen by the Kaiser and played by Mr. Perkins on this interesting occasion:

Organ Sonata in D minor, No. 6	Mendelssohn.
Prelude, 'Dream of Gerontius'	Elgar.
Prelude and Fugue in C	Bach.
Prelude to Act III. 'Die Meistersinger'	Wagner.

The programme book of the concert given by the Oxford House Choral Society at Queen's Hall on March 8 (noticed in another column), gives some interesting information about the work and objects of the Oxford House Musical and Dramatic Association. This was formed for the purpose of regularly providing the people of Bethnal Green with a series of high-class musical and other entertainments, in a locality where the only other class of entertainment is to be found in the music-halls. The Choral Society, conducted by Mr. Cuthbert Kelly, is recruited entirely from the neighbourhood, and does an important work there, in encouraging and stimulating the growing taste for good music, the works recently performed having included Brahms's 'Song of Destiny,' Dvorák's 'Te Deum,' Parry's 'Blest pair of Sirens,' and 'Elijah,' 'Creation,' 'The Golden Legend,' &c. The concerts take place in Excelsior Hall, seating about 1,200 people, on Saturday evenings throughout the Winter season, and alternately with these have been given, for the last eight years, a series of Shakespearean performances by Mr. Charles Fry and his company. During this period no less than twenty of Shakespeare's plays—Comedies, Histories and Tragedies—have been performed on a draped stage, and it has been estimated, by those best capable of knowing, that at the lowest computation over 80,000 persons have witnessed these representations.

Incidental music plays an important part in these performances, the whole of Sullivan's music to 'Henry VIII.' and the 'Merchant of Venice,' and music for other plays by Arthur Fox, Berthold Tours and others, having been performed during the season by the small select orchestra, conducted by Mr. Cuthbert Kelly. The Princess Marie Louise—who with the Princess Christian takes a personal interest in the work of the Association—was present recently at a performance of the 'Merchant of Venice,' and expressed her gratification at the intelligent appreciation displayed by the crowded audience. The prices paid for admission are necessarily so moderate that these performances cannot be self-supporting in so poor a district, and it is therefore to be hoped that the excellent work carried on with such gratifying results by this Association will meet with practical encouragement by those interested in the education of the masses.

His Majesty The German Emperor has been graciously pleased to confer the Order of the Red Eagle (fourth class) on Mr. Alfred Littleton, Chairman of Messrs. Novello & Company.

The fourth Dover Triennial Festival will take place on Tuesday and Wednesday, May 3 and 4, when the programmes will include Mendelssohn's 'Hymn of Praise,' Sir Frederick Bridge's 'Cradle of Christ,' and Sir Charles Stanford's 'Battle of the Baltic,' the last two works conducted by their composers. The following novelties will be produced, each written specially for the occasion and conducted by their respective composers:—New work for organ and orchestra, by B. Luard-Selby; choral ballad, 'Casabianca,' by Dr. Charlton Palmer; choral ballad, 'The Eve of Waterloo,' by H. J. Taylor; and a short choral work by Louis N. Parker. The choir will consist of the Dover Choral Union and the orchestra will comprise the most prominent professional and amateur players in the district, augmented by some London instrumentalists.

It is at times borne in upon us that the young organist of to-day is in danger of being 'spoilt,' by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could 'condemn' some of our young enthusiasts to 'two years with hard labour' under such conditions, they would, when they 'came out,' admit that their own country is really not so badly supplied after all. Our correspondent writes:

The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most 'wicked' kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flôte diapasons, and all the rest mixtures and sesquialters, each more boisterous than the last, four tremulants of varying 'wobble,' half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphering. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops.

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and a regard for the requirements of their churches and music.

At a recent plébiscite concert given by Mr. Vasco Akeroyd's Symphony Orchestra in Liverpool, Schubert's 'Unfinished' Symphony was the chief work selected. It would appear that some surprise was expressed locally that a Symphony by Tchaikovsky had not been chosen instead. Surely the choice of Schubert's beautiful work was a sufficient indication of the wisdom of public taste, the elevation of which owes much to this interesting and enterprising series of concerts.

The Home Music Study Union proposes to hold its third annual 'Summer School' from September 3 to 13, at Port Ballintrae on the north coast of Ireland. The event is one primarily designed for members of the Union, but any persons who are attracted by the combination of open air and companionship with musical recitals and lectures will be welcomed. The lecturers will, in all probability, be Dr. E. C. Bairstow, Mr. Rutland Boughton, Mr. T. J. Hoggett (lecturer on music, Leeds University), and Mr. Percy A. Scholes ('extension lecturer,' Manchester University). Further particulars of the holiday scheme, which includes excursions to the Giant's Causeway, and other places of interest, may be obtained from the hon. secretary, Mr. J. E. Lawrence, 63, Grange Avenue, Leeds.

One of our contemporaries recently chronicled—with pride and exultation—that in a recent orchestral performance, patronised by royalty, the names of no less than four native composers appeared. Incredible investigation confirmed the fact, but it was Mr. Granville Bantock's transcription of harpsichord pieces by Byrd, Gibbons, and Dowland. Well, well! in the day of small things we must be thankful. Suites have their uses in adversity.

The Pageant of London and Empire Festival is an undertaking on a large scale. On reading the prospectus or programme, we looked carefully to see what share music is to have in the proceedings. Empire concerts are spoken of, and it is stated that every week the music and musicians will be 'drawn from' different parts of the Empire. But it is now April, and the show is to open in May. Up to the present moment, so far as we are aware, no commission for so much as a march or patriotic chorus has been offered by the committee to any English composers, great or small. So far it has been left to the energy of Dr. Charles Harriss alone to recognise and stimulate native composers for the Empire Day concert. We trust that the directors of this enterprise, the potentiality of which is great, are not under the delusion so dear to the minds of theatrical managers, that music can be turned on and off when required, like the electric light.

The Lincoln Triennial Festival will be held on Wednesday and Thursday, June 8 and 9. On the former day there will be an orchestral concert in the Corn Exchange, the programme of which will include Schumann's 'Genoveva' overture and the 'Dance of Sylphs' and 'Hungarian' march from Berlioz's 'Faust,' two Preludes from Sir Alexander Mackenzie's 'Manfred' music, Sir Edward Elgar's 'Wand of Youth' Suite, No. 2, Granville Bantock's 'The Pierrot of the Minute' and a Festival overture by Walford Davies, composed for the occasion. The four works last-named will be conducted by their respective composers. On the following day the oratorio services in the Cathedral will include the 'Dream of Gerontius' conducted by Sir Edward Elgar and Brahms's Symphony in D minor, in the afternoon; and Stanford's 'Stabat Mater,' G. J. Bennett's 'Easter Hymn,' and Mendelssohn's 'Hymn of Praise' in the evening. The choir and orchestra will number 500 performers. Dr. G. J. Bennett will, as usual, be the conductor when not otherwise indicated.

Mr. William Johnson Galloway, who sat in Mr. Balfour's last Parliament for South-West Manchester, is at least as keen on music as on politics. A director of the Great Eastern Railway, he conducts its musical Society, and there is no better-known figure at Covent Garden. He is a steady advocate of

national opera, the case for which he embodied in book form some eight years ago. In a new work, called 'Musical England,' which is now in the Press, he aims at a larger and more comprehensive conclusion. It will be published by Messrs. Christophers shortly.

Many persons will be surprised and gratified to hear that in Shanghai there is a municipally supported orchestra capable of producing modern works, and an audience capable of appreciating their performance. Here is the programme of a concert given under the direction of Mr. Rudolf Buck:

Overture	'Iphigenia in Aulis'	Gluck.
Symphony No. 2, in D major, (3 movements)	Beethoven.	
Overture	'Hänsel and Gretel'	Humperdinck.
Variations on an Original Theme	Elgar.	
Rakoczy March ('Le Darnation de Faust')	Berlioz.	

Mr. A. Corbett Smith, who has had much to do with the concert schemes, says: 'Two seasons ago Shanghai was much in the position, musically, in which London was when Mr. Newman started at the Queen's Hall. We have worked hard, and are now reaping the fruit of our labours in excellent attendances to hear first-class programmes. The attendance at the above concert was over 1,000.'

Dr. Percy Carter Buck has been appointed to the Professorship of Music at Dublin University, an appointment for which his career as an educationist eminently fits him, and one which will give general satisfaction. Dr. Buck was born at West Ham on March 25, 1871, and was educated at the Merchant Taylors' School and Worcester College, Oxford, his tutor there being Dr. W. H. Hadow. He became a student at the Royal College of Music under Sir Hubert Parry, Sir Walter Parratt, and Dr. C. H. Lloyd. In 1896 he was appointed Organist of Wells Cathedral, and in 1899 of Bristol. His appointment as Music Master at Harrow dates from 1901.

OPERA AT COVENT GARDEN.

The Beecham opera season came to an end on March 19. Boldly conceived and very ably consummated, the scheme was a notable one, and its influence may be far reaching, especially if its promised later developments are realised. One element that made for the success of the enterprise, was the liberal support it received from the Press before the season began. The lurid, highly imaginative descriptive reporter was, to the dismay of the regular critics, turned loose by editors hungry for attractive copy, and the critics themselves assisted the boom. The undoubted merits of the scheme and this generous advertisement led to an unexpected demand for seats, so great indeed that the Press critics could not always be afforded their customary accommodation.

Every promise of the prospectus was redeemed. The following operas were produced: 'Elektra' (Strauss), 'Ivanhoe' (Sullivan), 'Tristan and Isolde' (Wagner), 'The Village Romeo and Juliet' (Delius), 'The Wreckers' (Ethel Smyth), 'L'enfant Prodigue' (Debussy), 'Hänsel and Gretel' (Humperdinck), and 'Carmen' (Bizet).

'Elektra' has been the sensation of the season. It was performed nine times—seven under Mr. Beecham and two under the composer. In our last issue we gave an account of the first performance and the impressions it created. Later hearings have served to strengthen the feeling that the work is a powerful one, but there are still features that induce doubt, and are unconvincing. The angularity of some of the vocal music is at times repellent, and being so seems to defeat its purpose of expression and naturalness.

As to the performances under the composer, it was a tribute to the ability and insight of Mr. Beecham that Strauss found so little to amend. Even in the temperament of the interpretations there were no marked differences.

'The Village Romeo and Juliet' was produced for the first time in England. The libretto is based upon a story by Keller, a Swiss poet, and is written by Mrs. Delius. A quarrel over some land leads two families into bitter feud, but, notwithstanding the situation, a daughter of one family and a son of the other are in love. They elect to elope, and after various troubles they find a despairing end in suicide. The music, as all who are acquainted with Mr. Delius's other compositions would be led to expect, is full of graces and refinements, and characteristic originality. But it is too little dramatic, and the rhythmic interest is slight. Therefore the work, admirably performed as it was, did not greatly attract. Miss Ruth Vincent was a delightful exponent of the heroine's part.

'The Wreckers' was also adequately prepared. It is a work of considerable power. The story is an English one, and it was sung in English. It affords scope for great variety and dramatic interest—qualities which are often duly reflected in Miss Smyth's music. But with all its virility and sincerity it now and then in its form lacks the concentration and quick action demanded by the drama. It is a cheap and easy general criticism that this or that work would gain by compression, but we cannot resist making the remark in this connection. But whatever the truth of the matter is, we are all grateful to Miss Smyth for the striking, and at times powerful, contribution she has made to English opera.

'Ivanhoe' was a notable revival and was gorgeously presented. It was a pity that the plans of the season would not allow of more than two performances. Sullivan's music is probably more to the taste of the average opera-goer than some of the novelties given, however temporarily attractive they appear to be. Of the other operas performed, 'Carmen,' 'Tristan,' 'L'enfant Prodigue' and 'Hänsel and Gretel,' it must suffice to say here that no pains and expense were spared to mount and perform the works adequately.

The conductors throughout the series were Mr. Thomas Beecham, Dr. Richard Strauss, Mr. Percy Pitt, Herr Bruno Walter, and Mr. Hamish McCunn. It is no reflection on the others to say that Mr. Beecham supremely distinguished himself, and that his masterly control and interpretations have placed him in the front rank of conductors.

The following is a list of the principal artists who took part: *Soprani and Contralti*—Miss Edyth Walker, Fräulein Fassbender, Fräulein Signe von Rappe, Miss Perceval Allen, Miss Edith Evans, Miss Ruth Vincent, Miss Betty Booker, Miss Frances Rose, Fräulein von Mildenburg, Fräulein Krull, Fräulein Petzl and Miss Muriel Terry. *Tenori*—Herr Urlus, M. Koubitsky, Mr. A. Royd, Mr. John Coates, Mr. Walter Hyde, Mr. Maurice D'Oisly, Mr. Bindon Ayres. *Baritoni and Bassi*—Herr Weidemann, Mr. Robert Maitland, Mr. Albert Archdeacon, Mr. Frederick Randalow, Mr. Frederic Austin, Mr. Dillon Shallard, Mr. R. Chignell, Mr. Alfred Kaufmann and Mr. Harry Dearth. It is worthy of special note that Mr. Frederic Austin took the part of Orestes, in 'Elektra,' on March 17, without having had a stage or band rehearsal. His singing on this occasion, and on the final night (March 19), was particularly fine.

As already intimated, Mr. Beecham will direct a season of light opera at His Majesty's Theatre for eleven weeks beginning in May. The operas will be sung in English.

Church and Organ Music.

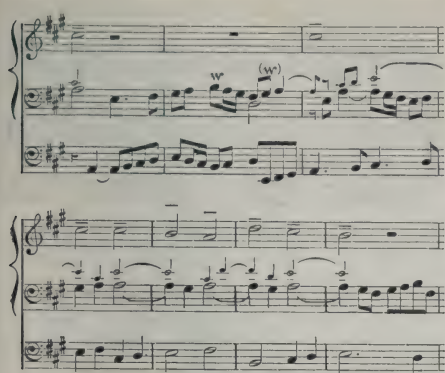
OLD ENGLISH ORGAN MUSIC.

There can be no doubt that the blandishments held out by our modern organ-builders, together with the fascination to be found in organ arrangements of orchestral and other music, have long been responsible for the neglect of works by Old English composers of organ music. But there is, after all, much to be said for the performer who is content to let the actual notes convey their own message, as contrasted with the display of registration and technique necessary, and so much thought of, in such things as the 'Reubke' Sonata, or, say, the Overture to 'Tannhäuser.' We would not for one moment disparage the ambition which prompts the self-denial and perseverance such difficulties demand, but plead for a hearing at least of what we claim to be worthy and dignified examples of English art. There is, and of course must be, variety of attractiveness and scope in these works, which depend in many cases upon the extent of the development attained in organ-building at the time the music was written. Our present instruments may with truth be said to include the possibilities to be found in those of earlier days, so that there can be little difficulty in the performance. Rather, with the responsive and delicate action of to-day, difficulty can scarcely be said to exist. There remains, then, only the question of taste, and we feel sure that the works, examples from which we are about to give, will prove attractive if given a place in our recital programmes. It should be remembered that there is much music which is more effective to the actual performer than to the listener.

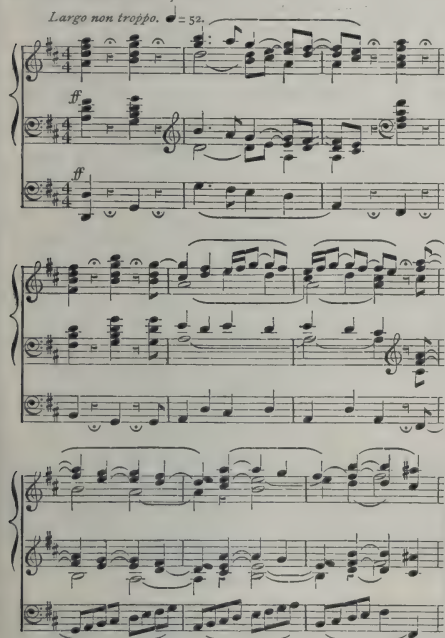
The task of selecting and editing a series of works by our Old English composers has been accomplished by Mr. John E. West with conspicuous success, and with his well-known skill and insight.

From some three-dozen or more we have selected nine, which should be sufficient to awaken an interest in music of this style.

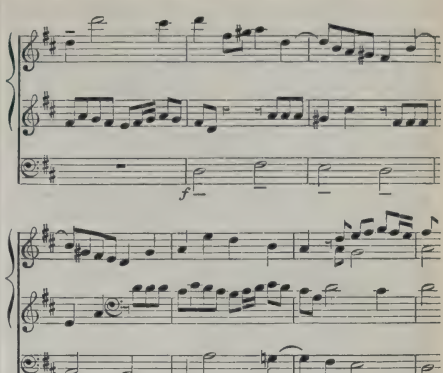
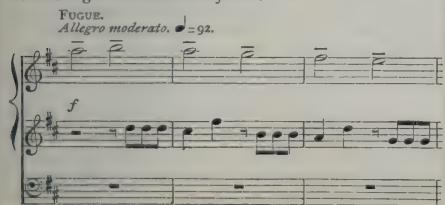
Our first example is from a manuscript of Henry Purcell in the British Museum, and consists of a 'Voluntary on the 100th Psalm.' It is in two sections, and is treated somewhat in the manner of a Choral Prelude. We give the opening of the second section, as showing the construction:



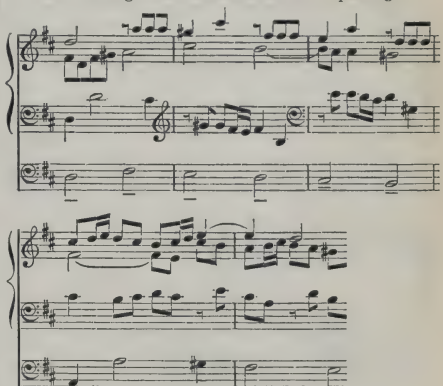
The opening of the Voluntary in D major by John Travers suggests having been written for a building of fine acoustical effect, and is as follows:



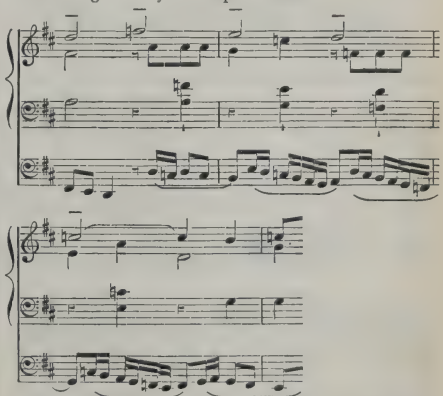
The second movement consists of a well-developed double fugue on these subjects:



The following close imitation is worth quoting:



Later the subjects appear in combination with a figure which has gradually developed:



The work would serve admirably as a concluding voluntary.

Our third example is a Voluntary by Dr. Boyce consisting of an introduction and fugue, and although of

slender dimensions might well be found useful on occasion. The introduction commences:

Lento. $\text{♩} = 63.$

ff legato.

and this is followed by an interesting little fugue on the subject:

An effective pedal entry is made later on as follows:

ff

The following Handelian phrase concludes the piece:

Slow.

(To be continued.)

CHESTER CATHEDRAL ORGAN.

As promised in our last issue, we give the programmes of the remaining recitals at the re-opening of the above organ:

DR. A. L. PEACE.

1. Prelude and Fugue on the name 'Bach' .. J. S. Bach.
2. Adagio, from the Symphony in C, No. 1 .. Haydn.
3. Organ Sonata, A major, No. 4 (introducing Dutch Volkslied with variations) .. A. G. Ritter.
4. Preghiera, 'Ti Prego, O Padre eterno' .. K. F. Cusackmann.
5. Fantasia for the Organ, No. 2 .. A. L. Peace.
6. Berceuse, A flat .. A. Guilmant.
7. Finale from the Organ Concerto, D major .. S. Walsey.
8. 'Schiller March' .. Meyerbeer.

SIR J. FREDERICK BRIDGE, M.V.O.

1. Fantasia in E (Op. 133) .. Gustav Merkel.
2. Allegro moderato (MS.) .. E. Silas.
3. Nocturne .. G. Ferrata.
4. Solemn March .. Henry Purcell.

(Composed for the Funeral of Queen Mary in Westminster Abbey, 1694.)

5. Rigaudon .. Lully.
6. { Fantasia in C major } .. J. S. Bach.
7. Adagio in E flat .. Silas.
8. Introduction and Fugue .. J. F. Bridge.

MR. T. TERTIUS NOBLE.

1. Toccata and Fugue in F minor .. Noble.
2. { (a) Adagio .. Pleyel.
- { (b) Verset .. Guilmant.
3. Dithyramb .. Harwood.
4. { (a) Morgenstimmung } .. Grieg.
- { (b) Ases Tod ..
5. Chorale, 'Wachet Auf' .. Bach.
6. Prelude, 'Dream of Gerontius' .. Elgar.
7. Sonata in D minor .. Merkel.

1. Allegro Risoluto.
2. Andante.
3. Allegro risoluto—Fuga.

GIRTON COLLEGE, CAMBRIDGE.

An Organ Scholarship, presented by Mr. Sedley Taylor, of the value of £50 per annum for three years, will be offered for competition in June next. Full particulars may be obtained from the Secretary, Miss Clover, Coleby, Grange Road, Cambridge. The offer is made in connection with the organ recently erected in the chapel, and presented by past and present students and other friends of the College.

Mr. Westlake Morgan opened a new organ, by Messrs. Bevington & Sons, at Porth Welsh Congregational Church on March 3. The vocalists were Miss Leah Felissa and and Mr. David Hughes.

On Wednesday, March 16, the new organ for Sparsholt Parish Church was opened by Dr. Varley Roberts, organist of Magdalen College, Oxford. The instrument was built by Mr. Yorston, of London.

SPECIAL LENTEN SERVICES.

Spohr's 'Last Judgment' was sung by the Oratorio Choir in St. John's Church, Ryde (Isle of Wight), on Thursday evening, February 24. The soloists were Mrs. G. W. Fellows, Miss B. Holroyd, Mr. W. Burt, and Mr. W. Wheeler. The performance was under the direction of Mr. W. Brennan Smith, who presided at the organ.

At Bromley Parish Church, on Sunday, February 27, Brahms's 'Requiem' was performed by the choir of the Church. The soloists were Master Leslie Durn (London College for Choristers), and Mr. Bertram H. Latter. The accompaniments were played by Mr. Percy D. Hodsoll (organist of Chislehurst Parish Church), and Mr. F. J. Adams (pianoforte). Mr. Frederic Fertil (organist of Bromley Parish Church) conducted. The same work was performed the following Sunday, at Chislehurst Parish Church, by the combined choirs of Chislehurst and Bromley Parish Churches. The soloists were the same as at Bromley.

On Thursday, March 3, at the Parish Church of the Holy Trinity, Sydenham Park, Maunders's Sacred Cantata 'Olivet to Calvary' was given by the choir, numbering over fifty voices. The soloists were Mr. Arthur Rose, Mr. W. Barrett and Master Austin. Mr. A. J. Larkman presided at the organ.

Maunders's cantata 'Olivet to Calvary' was sung in the Parish Church, St. Mary Cray, Kent, on March 10, under the direction of Mr. C. F. T. Wright, the organist and director of the choir. The soloists were Mr. W. H. Wood, and Mr. E. Barham and Rev. J. Gregory. There was a large congregation, and the performance throughout was very commendable and was much enhanced by the assistance of a few able instrumentalists.

At St. Stephen's, Wandsworth, on Saturday, March 12, an excellent performance of Gounod's 'Redemption' was given before a crowded congregation. The choir was augmented to sixty chosen voices, the soloists being Miss Isabel Tait, Miss Rosalie Sullivan, Mr. George Brierley and Mr. R. E. Miles. The conductor was Mr. W. H. Wheeler, and the accompaniments were played on the fine organ of the church by Mr. Arthur R. Saunders.

A recital of Gounod's 'Redemption' was given in St. Oswald's parish church, Edinburgh, on March 12. The choir, numbering about sixty voices, sang with precision and good articulation, reflecting great credit on the careful training of Mr. Nalborough, organist and choirmaster of the church, who conducted. The Narrator's parts were devotionally rendered, and the singing of the trios and soprano solos by the boys was excellent. An efficient orchestra, mainly consisting of members of the Edinburgh Amateur Orchestral Society, assisted. Mr. Hartley, organist of St. Giles' Cathedral, was at the organ.

Gounod's 'Redemption' was sung by the Bovey Tracey Parish Church Festival Choir on March 14, and also on March 20. The solo parts were well sung by Mr. S. Gale, Mr. W. Harris, Mr. F. Alford, Mr. L. Mardon, Masters W. Prescott and B. Fost, all members of the Parish Church Choir. The choruses were well rendered under the direction of Mr. Melbourne Holman, organist and choir-master, who presided at the organ. There was no conductor.

A performance of Cuthbert Nunn's church cantata, 'Everyman,' was given by the choir of St. Paul's Church, Brentford, on March 16, under the direction of Mr. F. E. Lyne.

Lee Williams's cantata 'Bethany' was given, in the Wesleyan Church, Basingstoke, on March 16, by the Basingstoke Musical Society. The soloists were Miss E. Gilbert, Miss Dasie Avis and Mr. G. Sands. The choir and orchestra, led by Mr. Ivor Rickers, numbered sixty performers. Mr. Frank Pickford ably presided at the organ, and Mrs. Collins at the pianoforte. Mr. Charles Preston conducted an excellent performance.

At St. John's Church, St. Leonard's-on-Sea, on March 16, an admirable performance of Graun's 'Der Tod Jesu' was given by the choir and Musical Society at the special Lenten

oratorio service, conducted by the organist, Mr. Leonard O'Connor, to whom great praise is due. The soloists were Miss Viola Salvin, Mr. A. Dynham and Mr. Crouch. Mr. T. S. Guyer (recently appointed to Bexhill Parish Church) accompanied throughout the work on the organ, and a small orchestra assisted. Allegri's famous 'Miserere,' by the church choir only (unaccompanied), preceded the Passion music.

On March 7, the Windsor and Eton Choral Society gave a free performance of 'The Creation' (Parts 1 and 2, and final chorus), with full orchestral accompaniment, in the nave of St. George's Chapel, followed by Brahms's 'Song of Destiny.' The Rev. B. C. Everitt, one of the minor canons (who is the Director of the Society, which was founded in 1841), conducted. The principals were Miss Viola Tree and Messrs. Malcolm Boyle and Eaton Carter, members of the St. George's Choir. During the collection the hymn, 'Praise to the Holiest,' was sung, accompanied on the organ by Sir Walter Parratt. The Dean of Windsor commenced the service with a Collect and the Lord's Prayer, and gave the Blessing at the close.

Maunders's sacred cantata 'Olivet to Calvary' was given in St. John's Church, Felixstowe, on March 17. The church choir was augmented to 100 voices for the occasion by members of the congregation. The accompaniments were expressively played by a small orchestra. The solos were taken by the Rev. A. B. Bennett, assistant priest, and Messrs. Lamb, Leaver and Ruggles. The organist, Mr. T. Percival Powell, conducted.

At the Wesleyan Church, Sherborne, Stainer's sacred cantata 'The daughter of Jairus' was capably rendered by the chapel choir, supplemented by several members of the Abbey choir and an orchestra of about sixty performers. The solos were taken by members of the chapel choir, Miss Elsie Rodman, Mr. Alfred Lowman, and Mr. H. Durrant. The organist, Mr. E. A. Potts, conducted.

Several praiseworthy concerts by church choirs have been given during the month in Glasgow, among these being Mendelssohn's 'St. Paul' at Wellington Church, Gaul's 'The holy city' at Queen's Park East Church, and Dvorák's 'Stabat Mater' at St. Mary's Cathedral.

The music list for Holy Week and Easter at Westminster Cathedral is remarkable for its variety and scope, and apart from its sacred purpose would prove of high educational value. The finest works of many composers of our Old English School are included, and on Good Friday, Palestrina's 'Stabat Mater,' for eight voices, was sung. The list is well worth studying.

ORGAN RECITALS.

- Mr. F. T. C. Wickett, Wesleyan Methodist Church, Cardiff—Theme and Variations, *Hesse*.
 Mr. F. Gostelow, Congregational Church, Mansfield—Scherzo Symphonique, *Guilman*.
 Mr. Hanforth, Sheffield Parish Church—Sonata No. 14, *Rheinberger*.
 Mr. Caradog Roberts, Albion Square Congregational Church, Pembroke Dock—Fugue in D, *Guilman*.
 Mr. London Pope, St. Peter-upon-Cornhill—Fantasia and Fugue, Op. 40, No. 1, *Max Reger*.
 Dr. William Prendergast, Winchester Cathedral—Elegy in B flat minor, *E. Silas*.
 Mr. R. Hutton, Claremont U.F. Church, Glasgow—Largo, *W. F. Bach*.
 Mr. E. N. Tayler, Crewkerne Parish Church—Storm Fantasia, *Lenmens*.
 Mr. A. R. Stock, Congregational Church, Chelsea—Prelude and Fugue in C minor, *J. S. Bach*.
 Mr. J. A. Meale, Queen's Hall, Hull—'Allegro Pomposo' from Organ Sonata, *John E. West*.

- Mr. W. L. Farnam, Christ Church Cathedral, Montreal—Sonata in C minor, *J. Reubke*.
- Mr. W. Deane, St. Mary's Church, Johannesburg—Adagio, *César Franck*.
- Mr. Westlake Morgan, Baptist Church, Harrow—Musette, *Enrico Bossi*.
- Mr. A. J. Larkman, Holy Trinity, Sydenham Park—March Triomphale, *F. Archer*.
- Mr. W. Deane, St. Mary's Church, Jeppetown, S.A.—Pedal Etude, *Faulkes*.
- Rev. G. C. E. Ryley, Church of the Holy Trinity, Lamorbey—Fugue in G, *Dienel*.
- Mr. A. E. Jones, Bolton Town Hall—Concert Toccata, *D'Eury*.
- Mr. Bernard Gilbert, Stratford Town Hall—Larghetto in F sharp minor, *S. S. Wesley*.
- Mr. Harry E. Wall, St. Paul's, Covent Garden—'Con il Spirito' from an Organ Concerto, *Arne*.
- Mr. Westlake Morgan, Porth Welsh Congregational Church—Sonatina (first movement), *J. W. Hinton*.
- Mr. C. H. Moody, Walsall Town Hall—Sonata in B flat, *Clausmann*.
- Mr. Arthur R. Saunders, St. Stephen's, Wandsworth—Fantasia in F, *John E. West*.
- Mr. T. H. Weatherly, Llanishen Parish Church—St. Ann's Fugue, *Bach*.
- Mr. H. C. J. Churchill, Presbyterian Church, Regent Square—Sonata No. 3 in A, *Mendelssohn*.
- Mr. P. J. Mansfield, Wesleyan Church, Torrington—Toccata in G, *Dubois*.
- Mr. A. E. Jones, Albert Hall, Hull—Fantasia-Pastorale, *Lefébure-Wely*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. John C. H. Sargent, organist and choirmaster of St. John the Evangelist, Clapham Rise, S.W.
- Mr. T. Westlake Morgan, grand organist in the Grand Council of the Cryptic Degrees, Mark Masons' Hall, E.C.

GIOVANNI BATTISTA PERGOLESI.

(BORN: JANUARY 3, 1710. DIED: MARCH 15, 1736.)

The 200th anniversary of the birth of the above short-lived musical genius occurred in January last, but in no country does he appear to have been remembered and, I think I may say without appearing unduly harsh, to the shame of the musical world be it said. Though in England he is principally known by his songs and 'Stabat Mater,' yet in his brief existence he composed a large number of works. Among the former, who with any pretence of musical culture does not know his exquisite 'Tre giorni son che Nina,' of which Bellaine said 'it consists of three lines of poetry and eight of music.' But what music!

Giovanni Battista Pergolesi first saw the light at Jesi, Italy. At an early age he evinced extraordinary musical talent (or rather genius), and he joined the 'Conservatorio dei Poveri di Gesù Cristo' at Naples, where he studied the violin and counterpoint under Durante and Feo. 'San Guglielmo in Aquitania,' 'Sallustia,' 'Amor fa l'uomo cieco,' 'Recimero,' &c., were the works which first caused him to be spoken of, though none of them appear to have met with special favour. Disappointed at this, the young composer resolved to turn his attention to religious compositions, Masses, and sacred cantatas. But his greatest work of the kind, the well-known 'Stabat Mater,' was yet to be written. The glamour of the footlights soon tempted him again, however, and for the San Bartolomeo Theatre at Naples he wrote 'Il Maestro di Musica' and 'Il Geloso Schemisto,' both of which only found favour after his death. 'Lo Frate innamorato,' and 'Il Prigioniero Superbo' followed, both being written in 1732. The year after he gave to the world his theatrical

chef d'œuvre. 'La Serva Padrona,' that jewel of pure music of which Bellaine said: 'De ce petit *Intermezzo* [as such compositions were named at that period] comme d'un germe, d'une goutte de vie, sont nés l'opéra-comique français et l'opéra-bouffe italien. Chacun des deux genres est en quelque sorte une dilution de l'œuvre essentielle de Pergolèse et ce que tous deux ont gagné en étendue, ils l'ont peut-être perdu en profondeur'; and one Duet, of which Rousseau expressed his opinion in the following terms: 'Je le citerai hardiment comme un modèle de chant agréable, d'unité de mélodie, d'harmonie simple, brillant et pure, d'accent de dialogue et de goût, au quel rien ne peut manquer, quand il sera bien rendu, que des auditeurs qui sachent l'entendre et l'estimer ce qu'il vaut.'

It is only possible here to note briefly the great influence Pergolesi had in developing the resources of *opéra-buffa*. Before his time this form of operatic art had been for a considerable period in vogue, such lesser lights as Mauro, de Falco, Orefici, Faggioli and others having proved more or less successful in their efforts, while those of greater name and fame, such as Leonardo Leo, Nicolò Logroscino, and Alessandro Scarlatti, had given evidence of their ability in this direction. De Villars is of opinion that Pergolesi's recitatives were taken as models by such geniuses as Mozart, Cimarosa, and Rossini. Be this as it may, 'La Serva Padrona' by its *brío*, wit and refinement shed a new light upon a form of entertainment up till then not apparently remarkable for the last-named quality. Taken to France by a company of wandering singers in 1746, the novelty was a revelation, though meeting with only a *succès d'estime*; given again under the direction of Bambini, with a specially selected troupe, its success was overwhelming and it served there as model for the French *opéra-comique*, a class of entertainment unknown in France at that period. When given once more, in 1754, it ran for 190 consecutive nights, a run unheard of before that time. On this occasion it was given shortly after 'Omphale,' a serious opera by Destouches, Grimm declaring it to be superior to any French operatic work yet produced. Hostilities were the result, the public being divided into two parties, one being of course all for their national music, the other upholding the Italian work and being delighted by the innovation. Marmontel, writing of 'La Serva Padrona,' says: 'Until the Italians brought "La Serva Padrona" to France, the French did not understand how comedy and music could be combined.'

Besides the works already mentioned, Pergolesi was commissioned to write a special Mass as an appeal to Heaven to avert a repetition of the appalling earthquake which had just then laid part of Naples in ruins. About the same time he composed other sacred works, among which were a Mass and a superb 'Salve Regina,' one of his loveliest compositions. Most of his energies were however concentrated on a serious opera, 'Olimpiade,' composed for the Argentina Theatre in Rome, which he hoped would give him more fame than any of the other children of his fertile brain. Alas! he was doomed to one of the bitterest disappointments of his short life, for 'Olimpiade' failed hopelessly. The failure had been prophesied at one of the rehearsals by a former fellow-student, a certain Romualdo Duni, who had composed an opera, 'Nerone,' to be given later. 'Listen,' he said, 'the refinement of your opera is above the intelligence of the general public, and its many beauties will pass unobserved and it will not succeed; my opera is, I frankly confess, far inferior to yours, but will be more easily understood and will be more successful'; and he proved a true prophet, for, as we have

seen 'Olimpiade' failed, but as Duni said, his 'Nerone' was a great success. Already consumption had undermined Pergolesi's always delicate constitution, and this, combined with the failure of the work on which he had built so much hope, aggravated his condition, and utterly disheartened and discouraged he returned to Loreto, where he occupied the post of Maestro di Cappella. The crowning unhappiness of his existence, however, was yet in store. He loved with all the ardour of his Southern nature one Maria Spinelli, a lady of noble birth, who returned his deep affection, but her family would not consent to the union. Three days were given her in which to choose a husband among her own aristocratic class, and at the end of this period Maria replied that she had decided on a heavenly spouse, and shortly after she retired to the Convent of Santa Chiara. The following year, on March 11, 1735, she died broken-hearted, and her beloved Giovanni conducted the Requiem at her funeral. Completely crushed by the terrible blow, Pergolesi as a last effort of his genius accepted the commission to write his famous 'Stabat Mater' for the Confraternità di Luigi di Palazzo, for which he was to receive the munificent payment of forty-two francs and a half, equivalent to about two pounds sterling; however, as a great concession, payment was made in advance! He journeyed to Pozzuoli, near Naples, to fulfil his task; here he grew weaker and weaker day by day. His former master Feo urged him to suspend work for a short time, but his only reply was 'I have no time to lose, my friend, so the least I can do is to execute this little work, which will be judged by posterity I know not how, and for which I have already been handsomely paid!' As we all know, he succeeded in accomplishing his task.

On March 15, 1736, just a year and five days after the death of his adored Maria, he breathed his last at barely twenty-six years of age. His end resembled strangely that of a later genius—Mozart, who expired almost in the act of writing the last notes of his immortal Requiem.

CLAUDE TREVOR.

Florence, Italy.

PROFESSOR CARL REINECKE.

The death of Carl Heinrich Carsten Reinecke, at Leipsic, on March 10, removes a musician whose work, carried on unobtrusively, has left a strong mark upon the present generation of composers and artists. Although he was a prolific composer, he exerted his greatest influence as a teacher in the position of Professor of Composition and Director of Studies at the Leipsic Conservatoire, an institution with which he was connected for over forty years.

He was born at Altona, on June 23, 1824, and made an early entry into the field of musical activity. At the age of eleven he appeared in public. The few succeeding years he spent in developing his skill as a pianist and acquiring the abilities of an orchestral violin player. His early manhood was largely spent in European tours, and frequent change of residence from one musical centre to another. After a short period of study in Leipsic, where he was privileged with the friendship of Schumann and Mendelssohn, he undertook a concert tour which brought him under the notice of Christian VIII. of Denmark, with the result that he resided at Copenhagen in the King's service from 1846 to 1848. Travels in Italy and a visit to Paris were followed, on his return to Germany, by his appointment as professor of the pianoforte and

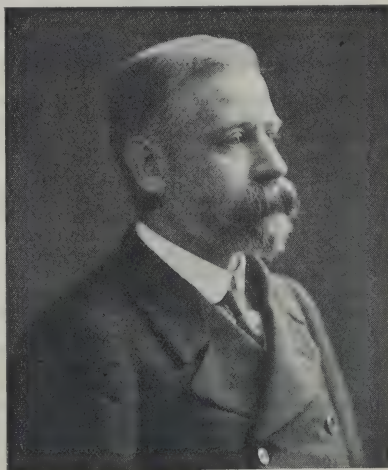
counterpoint to the Conservatorium of Cologne. His next position was that of musical director at Barmen, from which, after five years, he passed to a similar post at Breslau. In the following year, 1860, he entered upon his long and illustrious connection with the Leipsic Conservatoire as conductor of the Gewandhaus concerts and professor of composition. He continued to appear in public as a pianist, and on two occasions, in 1869 and 1872, visited England, where he played at Philharmonic concerts. In 1895 he resigned his conductorship, and in 1897 became Director of Studies. In 1902 he retired.

As a composer he gave constant expression to his musicianship and artistic ideals, but he cannot be said to have revealed a creative mind of great individuality. His style often betrayed his admiration for the works of Schumann and Mendelssohn, and advanced but little beyond their school. Considerable popularity has been enjoyed by his cantatas for female voices and a number of his pianoforte pieces. He occasionally essayed the larger forms and wrote operas, Masses, concertos and symphonies. An example of his art that concealed science as well as itself is seen in his Twelve Canons for ladies' voices, which are published in Novello's series. He was enormously active as a musical editor.

He will be remembered as a great educational worker; his compositions are worthy of regard in so much as they illustrate by example his teaching of aesthetic principles. In many countries his memory will be cherished by musicians who came under his inspiring influence. He was buried on March 13, at Leipsic.

MR. JAMES BROWN, MUS. BAC.

The appointment of this capable musician to the conductorship of the Dulwich Philharmonic Society (in the place of Mr. Arthur Fagge, who recently resigned), marks a step in a useful career. A short sketch of Mr. Brown's life and musical doings will prove interesting to many friends at this juncture.



(From a Photograph by F. E. Gernan, Richmond.)

Mr. Brown was born in London in 1863. He was brought up at Farnham, Surrey, where his father was organist, and a strong advocate of the Tonic Sol-fa Method. Young Brown began music very early,

singing in the choir, and playing violin, cornet, alto trombone, &c., as required. At about fourteen years of age he was playing the organ at a village church, though as yet unable to reach the pedal board. At sixteen he was organist at the Military Church, Aldershot, and at seventeen and a-half he left home to be organist near Newbury, Berkshire. Five years later he was appointed organist at All Saints' Parish Church, Isleworth, but he gave up the organ a few years later.

Meanwhile he had become increasingly engrossed in the technique of orchestral and choral training and conducting. This seemed to him to be the particular thing he was 'cut out for,' at the same time the most useful and necessary to the world in the present stage of its musical development. Among many classes for instrumental and vocal tuition, which have served him as a sort of experimental laboratory, he singles out the school orchestra and chorus at the High School for Welsh Girls, Ashford, Middlesex, where for over twenty years he has been visiting music-master. He also conducted musical societies at Isleworth, Putney, Staines, Richmond, &c. At the last-named, he has during recent years directed performances of *Israel and Acis* (Handel), *Christmas Oratorio*, &c. (Bach), *Requiem and Triumphal* (Brahms), *Phauidrig Crohoore* (Stanford), *Ode on St. Cecilia's Day*, &c. (Parry), *Gerontius* (Elgar), and *Everyman* (Walford Davies). He was a keen Wagnerian long before the craze, and he made the Bayreuth pilgrimage in 1888 and twice subsequently. He took his Cambridge Mus. Bac. in 1896.

When August Wilhelmj came to London he went to him as a violin pupil, and afterwards collaborated with him in the production of 'A Modern School for the Violin,' in twelve books (Novello).

The Dulwich Philharmonic Society, to which he has been appointed conductor, has a choir of 260, with full orchestra, and gives five concerts each season at the Crystal Palace Concert Room, which will seat 3,000 in the auditorium. Mr. Brown has now a fine opportunity to exhibit his skill in choral technique. We shall look forward to the results.

THE LATE MR. F. G. EDWARDS'S LIBRARY.

The sale of the library of the late Mr. F. G. Edwards (Editor of the *Musical Times* from 1897 until December, 1909), by Messrs. Puttick & Simpson, will take place at 47, Leicester Square, on April 18. The catalogue includes:

A series of letters from Mendelssohn to his publisher, having reference to the publication and production of 'Elijah.' 'Proceedings of the Musical Association' from the commencement, 1874, to 1909. *Fétis's* 'Biographie Universelle des Musiciens' with the supplement, 10 vols. in 5, 1873-8. Sir J. Hawkins's 'General History of the Science and Practice of Music,' 3 vols., 1875. Dr. Burney's 'History of Music,' plates by Bartolozzi. Mendelssohn's 'Elijah,' vocal score, proof copy, with some alterations in Mendelssohn's own hand, *vide* note inside cover. 'The Fitzwilliam Virginal Book,' edited by J. A. Fuller Maitland and W. Barclay Squire; half-morocco. Eighteen volumes of Bach Society works. Early printed 'Motets de diversi Eccellentissimi Autori,' Venetia, 1645. G. Casati's 'Sacri Concerti,' Venetia, 1646. M. Cazzati, 'Mottetti,' 1647 to 1648. Interesting autograph letters of Dvorák, Goss, G. A. Macfarren, Louis Spohr, Costa, S. S. Wesley, Charles Dickens, C. Kemble, Jenny Lind, Moscheles, Bishop, &c. A large and highly interesting lot of Cuttings, Memoranda, Programmes, Books of Words, Letters, &c., relating to the various articles written by the late Mr. Edwards.

Reviews.

COUNTRY AND MORRIS DANCE TUNES.

Country Dance Tunes. Sets I. and II. Collected and arranged (for the pianoforte) by Cecil J. Sharp. Price 1s. 6d. each set.

The Country Dance Book. Containing a description of eighteen traditional dances collected in country villages by Cecil J. Sharp. Part I. Price 2s. 6d. (Issued in connection with the above.)

Morris Dance Tunes. Collected from traditional sources, and arranged with pianoforte accompaniment by Cecil J. Sharp and Herbert C. Macilwaine. Sets III. and IV. Price 2s. each.

[Novello & Co., Ltd.]

When, something like eighty or ninety years ago, the quadrille began to usurp the place of the country dance in the ball-room, and when, with the waltz, they finally extinguished it, neither of the two new-fashioned dances had any particular influence on the rustic mind, or the rustic legs.

The countryman danced the dances with which his father, mother and other forbears amused themselves, and left the newfangled ones to his betters. The country dance was born of the people, and up to recent years has always been used by them. Etymologists have tried to give it a more genteel birth by deriving the word from *contre danse*, but evidence is against them. It is well known by all who penetrate into the inner circles of country life that traditional dances exist much in the same way that traditional folk-music does.

Mr. Cecil J. Sharp, having brought to light many interesting Morris dances, and having apparently exhausted Somerset of its folk-song, has turned his attention to collecting these quaint dances, and gives to the public the results of his 'bag.'

As all know, who have made any study of the subject, it was John Playford who, in Puritanical times, first published books of English country dances. His work, originally named 'The English Dancing Master,' was issued in 1650, and in the eighteen or more editions, which ran from that time to 1728, there are directions given for the dances that show that the 17th century country dance was a far less stately function than it afterwards became. Eccentricity of movement, clapping of hands, 'acting the cobbler,'—whatever that may be—kissing your partner, and other ladies, were part of the antics which at a later period shocked the Masters of the Ceremonies of places like Bath, Cheltenham, and Tonbridge. Revised figures then became a necessity. In rustic society, where people met to thoroughly enjoy themselves, such revisions were not observed—if Giles got a hearty slap on the face for his gallantry it was all part of the fun.

The dances of which Mr. Sharp gives examples contain no such grotesquenesses, but are sober country dances, not dependent on such matters.

In the interesting remarks contained within the small book describing the dance figures, Mr. Sharp makes pertinent strictures upon the generally accepted belief that England never had any national dance or dances. This belief, based upon the very superficial knowledge of some who have written on the subject, is an exploded idea and could never have been held by any one conversant with our early literature, which so fully proves the existence and practise of popular dances.

The vast quantity of English musical publications from the middle of the 17th century down to 1830, or thereabouts, show that country dance books were in great demand, and yearly sets were issued by practically every English music publisher. The jig and the hornpipe were also in great vogue, not only in Ireland and Scotland, but in England as well. As before said, the quadrille and the waltz, not to mention the polka, displaced, in society, the English country dance and its French companion, the minuet.

The personal research of Mr. Sharp and others has proved that the rustic dance still lingers, traditionally, apart from any book or teaching, and it is quite as well that such should be recorded before modern usages have totally eliminated them.

We do not quite know whether Mr. Sharp claims that the airs attached to the dances he publishes are contemporary. If he does, then some of the dances cannot be of great age, for it was only about 1840-5 that the French 'Malbrouk' was turned into 'We won't go home till morning,' and 'Pop goes the weasel' was, if we remember rightly, an importation from America in the late fifties. As in the case of Morris dancing, the truth is that while the dance itself, in general arrangement and step, may be old, the country fiddler or other player who provided the music would use any tune that would fit the dance and was a general favourite.

Thus in looking through the tunes that form Mr. Sharp's collection, we find most are apparently traditional versions of published country dances and vocal airs of very varied degrees of antiquity. 'Brighton Camp' is, of course, the alternate name for 'The girl I left behind me,' 'The Butterfly' seems to be a rather vague remembrance of Thomas Haynes Bayly's song 'I'd be a butterfly,' the popularity of which caused the poet to be ever afterwards named 'Butterfly Bayly.' 'The bonnet so blue' equally suggests itself to be a very imperfect remembrance of Alexander Lee's song 'Hurrah for the bonnets of blue,' which, with 'I'd be a butterfly,' was a great favourite in the second and third decades of the 19th century. 'The flowers of Edinburgh' is still a well-known dance air and was originally a song, and this may also be said of 'Haste to the wedding.'

It is interesting to compare Mr. Sharp's 'Triumph,' 'Tink-a-tink,' and 'Speed the plough' with the old published copies bearing those names as dances which held favour in the ball-rooms for half a century. 'Tink-a-tink' was originally a song in Kelly's 'Blue Beard,' and 'Speed the plough' was imported into Morton's play of that name (1798), and changed its first name into that of the play when it began to be printed. 'Nancy's fancy' is a curious survival of an air of greater antiquity. The tune first appeared about 1750, and was afterwards named the 'Wedding ring.'

There is a tempting maze into which the musical antiquary might venture in regard to the other tunes, but enough has been said. While we welcome the books as throwing light upon the part which tradition plays with melodies, we may say that the notation of the airs as originally published, together with the dancing directions to them, found in contemporary works, would have added great interest to the work.

Mr. Sharp and Mr. Macilwaine have added two more books to their Morris dances. The new sets are numbered III. and IV. Some of the airs are repeated in the country dance collections. There is a pretty version of the old favourite 'Jockie to the fair,' and the 'Double Set Back' suggests a hornpipe of about that time (the end of the 18th century), when hornpipes were in so much favour.

The Organ. By Percy C. Buck.

[Stainer & Bell, Ltd.]

There have been compiled many books on this important subject, which are necessarily meagre on account of limit of space and other causes, and the time was ripe for the issue of a work combining all that was good in them, together with the outcome of modern practice and experience. Such a work has been given us by the accomplished Harrow music-master. The original exercises are not only well graded in point of difficulty, but possess the important characteristic of being good and interesting as music. It is easy to see that the author has gained his experience from the purest possible sources, and the reflection of this in the examples given must be productive of the happiest results in the work of those who are wise enough to use the book.

If we must cavil at anything, it would be with Dr. Buck's suggestions in the chapter on Specification. We should not use one particular combination he mentions, viz.: 8-ft. and 4-ft. flutes and piccolo, as to our ear the piccolo would overbalance the other stops. We do not object to the doubling of notes in the manner illustrated, but possibly that may be from want of thought. We are quite open to conviction, however, and recognise that the author has at least suggested a matter upon which something might be said for and against. We

have, however, yet to be convinced that mixtures, judiciously scaled and voiced, should not form part of the tonal scheme. We should have preferred a more elementary section at the commencement, and we also feel that a large selection of pedal exercises, with simultaneous passages for the hands, would have been advisable. But with the *Organ Primer* by Sir J. Stainer, *Best's Pedal Studies*, and Dr. Buck's admirable book, no student can fail to succeed. Dr. Buck's modest dedication of the work to Sir Walter Parratt only increases our debt of gratitude to him for having brought such an influence within reach of all.

VIOLIN AND PIANOFORTE.

Three Pieces for Violin and Pianoforte (Op. 59). By Richard Wickenhauser.

Cavatina in G. By Ernest Newton.

[Novello & Co., Ltd.]

Three pieces for violin and pianoforte, by Richard Wickenhauser, are not mere bagatelles; and they are cast in a mould which cannot be termed commonplace. No. 1 is entitled 'Reverie.' Somehow a reverie on the violin seems inevitably to suggest a warm, glowing theme on the G string, pregnant with deep, even sombre thoughts; but the composer gives us here a lighter melody—suggesting tenderness—in a higher register, on the E string mostly, and *con sordino*. The middle episode is even skittish, reminding one somewhat of a Norwegian hillside dance, with its lively two-beat rhythm, and dancing semiquavers. No. 2 is a 'Menuet.' It almost seems a sacrilege too ruthlessly to bring a Menuet 'up-to-date.' The very title throws us back to the days of long ago, when dainty dresses, dainty steps, dainty curseys and dainty music gave a charm to the Menuet which we, in this bustling matter-of-fact century may sigh for, but can never hope to see revived. Mr. Wickenhauser's Menuet would admirably serve to demonstrate the advancement of ideas and the possibilities of a Menuet in its development downwards (or should we say *upwards*?) from the time of Lully. No. 3 'Adagio,' is in a more sombre mood than either of the preceding. In fact it appeals to us much more as a Reverie, an Elegy, or a Rhapsody. Well played, all three pieces should prove effective, and they are worthy of the study they require.

A 'Cavatina,' by Ernest Newton, has been arranged by the composer in two new garbs, viz., for violoncello and pianoforte; and for violin, violoncello and pianoforte ensemble. Both arrangements are in every respect highly satisfactory.

CHAMBER MUSIC.

A Miniature Characteristic Suite. For flute, oboe, clarinet, horn and bassoon. By Joseph Holbrooke. Op. 33b.

[Rudall, Carte & Co.]

There is an unexpected and welcome daintiness in this example of Mr. Holbrooke's writing for wind instruments of the normal type, which is perhaps partly explained in the fact that the work was written thirteen years ago. Its five movements, entitled 'In the fields,' 'A joyous moment,' 'Minuet,' 'A lament' and 'Une fête,' are successfully characterized, delicately scored and neatly rhythmic. The Minuet is, more or less, a fugue. If Mr. Holbrooke is desirous of putting his family of saxophones to good use he should write for them a work of this description.

PIANOFORTE MUSIC.

Innere Stimmen. Wanderbilder. By Adolf Jensen.

Sechs Klavierstücke. By Max Bruch. Op. 12.

Kinder des Südens. By Alexander von Fieltz. Op. 7.

Namenlose Blätter. By Hans Sitt. Op. 10.

[Breitkopf & Härtel.]

A number of artistically conceived compositions are to be found in this collection. Those by Jensen and Bruch, though written years since, are by no means widely known, and it is fitting that pianists should be reminded of their existence. Bruch's pieces, as one would expect, are such that only an

earnest minded musician could have written them. The three pieces entitled 'Kinder des Südens' are unpretentious; with the exception of the first they are well-planned and attractive in melody and harmonies. Sitt's ten 'nameless leaves' embody some charming ideas which are well worked out. These five volumes of pianoforte pieces impose few difficulties beyond the executive powers of the average junior student, and suggest a variant to the excellent but somewhat one-sided routine of Gurliitt, easy Haydn and Beethoven Op. 49.

An easy setting of the Te Deum, in chant form. By John J. Jones.

[Weekes & Co.]

This straightforward and, on the whole, well-written setting should become popular where simplicity is necessary. There are certainly some passages which seem familiar, and no doubt on that account would help towards a congregational rendering. Variety is effectively introduced by unison passages and change of rhythm.

Correspondence.

DR. ARNE.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

DEAR SIR,—May I point out the hitherto unnoticed fact that Dr. Arne, who was a Catholic, and who took the name of Augustine at Confirmation, from St. Augustine, Apostle of England, was organist of the Sardinian Embassy Chapel in Duke Street, Lincoln's Inn Fields, and composed two Masses, one for three voices, and the other for four voices, for this chapel. His successor as organist of this same Catholic chapel was Samuel Webbe. It will not be amiss to add that on the day on which Arne's sister, Mrs. Cibber, was borne to Westminster Abbey, a notice appeared on the doors of Lincoln's Inn Fields Chapel requesting the prayers of the Catholic congregation for 'the soul of Mrs. Susanna Maria Cibber.'

Your faithfully,

W. H. GRATTAN-FLOOD.

Enniscorthy.

Obituary.

DR. W. B. GILBERT.

We regret to record the death of Dr. Gilbert on March 2, at his residence, 12, Frenchay Road, Oxford. Born in 1829, he was the oldest living Oxford graduate in Music, and was in many respects a very remarkable man. He knew personally six Oxford professors of music—Dr. Crotch, Sir Henry Bishop, Ouseley, Stainer, Parry, and the present professor, Sir W. Parratt. He was a pupil of S. S. Wesley for organ-playing, and of Sir H. Bishop for orchestration. He was also one of the founders of the (now) Royal College of Organists, and was one of the first to lecture at that institution on 'Organ-playing.' Only a short time ago the council, recognising his excellent life-long work, made him one of the Vice-presidents of the College. Though Dr. Gilbert composed at least two oratorios as well as anthems and services, yet he is perhaps best known by his hymn-tune 'Maidstone,' to 'Pleasant are Thy courts above,' which is exceedingly popular. His tunes 'Tregarthen' and 'Thanks-giving' are also thoroughly excellent, and full of genuine musical feeling. Dr. Gilbert spent a great part of his life in America, but after his retirement came to reside in Oxford. The first part of the funeral service was held in the University Church, Dr. Iliffe presiding at the organ, while the choral portions were excellently rendered by the choir, which was augmented by several personal friends of the deceased gentleman. Many very beautiful wreaths were sent, including one 'With sincere sympathy and regret' from the council of the Royal College of Organists. The interment took place in Wolvercote Cemetery (North Oxford).

MUSIC IN RELATION TO OTHER ARTS.

BY H. WALFORD DAVIES.

(Concluded from page 166.)

At the third lecture, Dr. Davies discussed the resemblances which music bears to the visual arts, to those of gesture, painting, sculpture, and architecture; and finally he dwelt upon the combination of the arts in music-drama. He asked his audience to bear in mind the fundamental likeness of them all in their common human content already mentioned in the first lecture; then, remembering this profound resemblance, he proceeded to compare the methods of the arts of gesture with those of music.

Gesture, he said, is peculiarly linked to music in that it is the one appeal to the eye which involves movement. It uses duration as a dimension, just as music does; hence, in signs and sounds respectively, they hold and use the vast field of rhythmic demonstration in common. The very sound of a dance-rhythm prompts movement of feet or hands; and though association of idea has of course been apt to emphasise their relation, as in the ball-room, yet the likeness of rhythmic gesture and rhythmic sound is innate and permanent. The art of dancing to music other than conventional dance-music has been attempted with much approval recently. There is nothing indeed to prevent the translation of some of Beethoven's inimitably vivacious Scherzi into gesture; except perhaps that the best wine has, in this case, been set on first, and the ethereal gesture of sonata or symphony (when appreciated) is, the lecturer thought, superior to the visible gesture of the most irreproachable set of human arms and legs. Every one will have noticed, he continued, that in emphatic speech gesture and tone of voice are frequently used to reinforce each other. He pointed out that there are two kinds of expressive gestures which may be styled *indicative* and *illustrative*. Thus a child will indicate the magnitude of its love by extending its arms, measuring out its emotion by the yard. Similarly an orchestral conductor instinctively spreads his arms for a broad, generous tone, and brings them together when he mutely entreats unimaginative performers for a *diminuendo*. A primitive orator will emphasise each accent with a pump-handle movement of the arm. These are all *indicative* gestures, which, as a moment's thought will reveal, are intimately analogous to rhythmic and dynamic devices of music. *Illustrative* gestures are familiar to every one. They are often used with quite comic as well as graphic effect. They are useful in ordinary speech and suggestive on the stage. Their strict counterpart in music is to be found in the illustrative sounds which are so frequently used by the great masters for suggestive purposes, often in the course of serious works—such as imitations of birds' songs, typical animal noises, spinning wheels and the like. But it may escape notice that there is a subtler illustrative music possible, which suggests not natural sounds but natural sights. As in action one may illustrate a journey upstairs by upward gesture, and perhaps, to go further, suggest a spiral staircase by an upward circular movement of the hand; so, since music can to some extent suggest both shape and direction, it is possible (as the lecturer showed at the pianoforte) to illustrate ascent of a ladder by steps, or even of a spiral staircase by sinuous scale-passages, though this illustration had perhaps more suggestive charm than exactitude.

Further it was shown that not only gesture but pose, or posture, has its telling musical counterpart. Thus tightly-clenched fists and firmly set facial muscles indicate states of emotional tension such as determination, defiance, resolve. In like manner a persistent note or chord, or series of notes and chords, will convey this tension in music. No fugue is considered complete unless a few bars of purposeful and persistent *pedal* appear. A splendid instance of this tension is to be found in the music with which Strauss illustrates Don Quixote's despairing return after defeat. The lecturer knew few, if any, more heartrending pages in all music. In the opening bars of the 'Choral Symphony' Beethoven bids his hearers stand still, as it were, before a mighty enterprise. Possibly Wagner has emulated him in his impressive device at the opening of the 'Ring.'

Music's relation with the still arts was next examined. No one can doubt its picturesque, statuesque, architectural qualities. The lecturer deplored that there is not some authoritative treatise on so great a subject.

He first asked his hearers to remember that pictures and plastic arts were not concerned with materials and objects, but with the *appearances* of materials and objects to the eye. He reminded them of the conclusions arrived at in the first lecture as to the analogies of light and sound (see February issue, p. 99), and then led them a step further by pointing out that the four common properties or attributes of light and sound as artistic *media* are not by any means on equal terms. That which for want of a better term was called *Pitch*, is the distinctive and all-important attribute in both cases. *Intensity*, *Location*, and *Duration*—i.e., their strong or weak, near or far, long or short—are held in common with all else in the world. These three, of course, are essential, as Space and Time themselves are essential; they all may be matters of life and death to mortal man, to whom light or sound can be overpoweringly near, or violently strong, even to the point of annihilation. But the unique phenomena which we speak of as colours in light and harmonies in sound, and the unique perception of them through human senses—*Colour seen* and *Harmony heard*, these, said the lecturer, are comparable with nothing in the whole universe (as far as we can perceive), except with each other. Pictures and music design to present colour and harmony in like ways, and the analogy is as far-reaching as it is delicate.

To define this analogy, the lecturer desired the audience to imagine a picture of the simplest kind before them which had a maximum of colour-appeal and a minimum of any detail that could suggest objects and awaken association of ideas. Imagine, he said, a plain sunset over the sea, or a moonrise over a lake, with no design of line discernible, no church, no cedar tree, or grave-stone in the foreground. Let there be variety of light and shade; there may perhaps be vague shapes and forms in the clouds that add delight; but the interest of detail should be reduced to a minimum, that of colour raised to a maximum. Now let a full chord on a perfect orchestra be imagined. It should be *pianissimo* for the sake of the analogy, since the mere physical nearness and excitation of a *fortissimo* chord is apt to absorb the hearer's powers and disturb contemplation. It should be a rich chord of many notes, but distant as the landscape, and euphonious, and altogether as bearable. Link these two, sunset picture and orchestral chord, in the mind. There is detail of colour harmoniously blended in both, but in the picture no diverting detail of line, in the chord no charm of melodic rise or fall. Both are motionless, and the observing eye and ear must remain still too. To put both on precisely equal terms, let them present themselves to eye and ear respectively for exactly two minutes. Both eye and ear may deliberately vary the impression during that time by directing their attention first to one point, then to another. Here it may be seen that the absolute analogue to a picture is not a contemplative movement, but a sustained chord, that may be full, as is the picture, of recognizable varieties of colour—muted strings here, a plaintive oboe there, an insistent horn elsewhere—to which the mind can direct the ear's detailed attention. The power of the ear to detect, analyse and separately contemplate component parts of a chord is still very limited. A large number of people seem colour-deaf. But, the lecturer pointed out, in this connection Debussy's orchestral methods in his cloud and sea-pieces are highly significant. He may be a historic figure like Monteverde, in that he is revealing to musicians new possibilities of a chord, that is of the merest monosyllable in our mighty language.

From this new starting-point the lecturer indicated the divergences of music and painting. It may be seen that the moment a composer uses his prerogative of movement in the chord-picture, the artist is left far behind, unable to make his water sparkle or his sun to rise or set. Music leaps ahead with its powers of *crescendo*, *diminuendi*, *accelerandi*, *rallentandi*, into a vitality unknown to the still arts except by suggestion, and with its free use of rhythmic and dynamic device in duration, it attains a power to depict life which in visual arts is now dimly hinted at in the crude and probably despised devices of the cinematograph.

The still arts have, however, their great compensation in their own direction. The arts of the eye, it will be noticed, use *space* much as the arts of the ear use *time*. The irrevocable nature of time to human creatures gives a peculiar urgency to music, as indeed to any utterance in which duration has a designedly conspicuous part. There is no turning back and no exact knowledge of what is ahead, only

a relentless moving forward; and the exercise of memory and anticipation are required. But in the still arts there is a contemplative leisure unknown to aural arts. This is due to the power of the eye to gaze to and fro, backward as well as forward in space. There is obviously no moving backward in time, except by the exercise of the faculty of memory. Just as the musician leaps into a splendid activity of rhythm and intensity which a painter can only simulate or faintly suggest, so on the other hand the painter can rise in his art to a leisurely stillness of contemplation which the former can only simulate, except by the held-chord process imagined above. Yet both music and painting can, after all, suggest both stillness and movement; and the fact that music can depict stillness at all, even in its limited way, immensely increases its power to be picturesque. From a still chord, melodious forms may arise in comparative stillness, and, starting from this point, the whole field of vital harmonic, dynamic and rhythmic utterance is before us. If any lover of music desires to attain complete appreciation of the art at its full rush of arduous activity, let him study chords in stillness. Chord perception gives the true mastery to the ear—not the study of harmony in a book, but the true relating of living chords to each other by the ear. The lecturer proceeded to show at the pianoforte how music moved away from the other arts most of all in its power of harmonic device. He pointed out that in the mysterious interest man finds in the perception of varied harmony in light and harmony in sound, the *ear* and *music* have so utterly outstripped the *eye* and *painting* as practically to have a whole field of activity to themselves. There is no parallel elsewhere to the amazing power of the educated ear to distinguish not only a multitude of notes in succession, but to mentally connect and simultaneously enjoy a rapid succession of different chords or notes in combination, and even to memorize them for subsequent relation to chords yet to be heard.* A colour organ was once invented, which, the lecturer understood, presented connected colours to the eye as chords to the ear. It naturally could not succeed till the eye attained the ear's skill to detect, analyse and relate successive colours. And even then it must be recognised that colour has not the linguistic significance of sound. We do not express ourselves in changing colour, except by blushing and turning pale, and this is a very limited repertoire. We do express ourselves by a most remarkable repertoire of sounds. And though it is clearly an error to define the immensely enlarged resources of harmony and melody as a mere extension of the expressive vocal utterances of man, the broad fact remains that sound, whether it be a euphonious chord or a cacophonous shout, is an expressive *medium* in a sense in which colour is not.

Dr. Davies, in summing up, hoped he had made it clear that music has profound relations with the still arts, which by analogy could be helpful to the appreciation of both, and which are destined to become more significant as the art progresses; that music at present explores a limitless field of harmonic enterprise alone; that yet the profoundest analogy of all between the arts of sight and sound lay in this very field; that they diverge the widest in methods, in that music is apt to express action and the still arts are apt to express contemplation, but that even these characteristics are to some extent shared by them.

The appeal of line to the eye and melodic line to the ear, together with the common appeal by *repetition*, form the chief links between music and architecture, and justify to some extent the definition of certain stately symphonic movements as cathedrals in sound. A church spire and the pointed arch are symbols in still art of aspiration; and in this connection the interesting and subtle analogies between upward line and upward gesture, upward vocal inflection and upward melodic design should be noted.

What conclusions, the lecturer asked, can appropriately be drawn from the considerations to which he had directed attention during these lectures? So far as he could see, the fitting suggestion or illustration of one art in terms of another is all to the good, has real explanatory value, and a delight quite its own—and this either separately by suggestion, as is the case in programme-music; or in combination, as in song and incidental music: provided

* The lecturer regrets that he failed to point out that possibly the educated eye has a skill in analysing any complex colour-scheme *simultaneously presented*, superior to that of the ear in momentarily analysing a complex chord.

always that the combined appeals start no conflicting issues, as though two separate beings held forth at the same moment. It seemed broadly true that two or more sense-impressions may well be brought to bear upon us at the same moment, but not two lines of thought. Again, it is obviously an advantage that of two simultaneous appeals one should address itself to the eye and one to the ear. This is well borne out by the standing difficulty of two appeals to the ear in the obvious instance of words and music. In this case the ideal surely is that, by whatever means, they should always be made to lie within one line of thought—in fact they should constitute one appeal to the mind. This may be brought about by identity of design or by alternation of interest, but overlapping of two designs or overlapping of two interests tends to a fatal confusion.

This confusion is notorious in the sung-drama. In the attempt to compromise two splendid arts, speech loses its dramatic veracity in order that it may become song; and in so far as that dramatic veracity is restored, it loses its splendour as song. And, after all, what is gained by the convention of opera? Why this laborious superimposition? When many arts are combined they can inevitably only have their fraction of the intelligent man's *unit* of attention. Is it a perceiving humanity that desires to combine all in one gargantuan art-feast? Are these 'feasts of reason and flows of soul' a stupendous success? The lecturer admitted that to him they bore a dark resemblance to the overloaded dinner-table; and they certainly violate one art in a laudable attempt to extend the resources of another. The prophets of opera prophesy falsely and at present the people seemed to love to have it so. To Dr. Davies, all seems to point to a new kind of music-drama which will quite naturally use voices—perhaps somewhat as a Greek chorus—as well as a full orchestra, *off* the stage, except when singing on the stage forms a consistent dramatic factor. He said that he knew no more splendid advocate of the abandonment of operatic convention than Wagner himself. The Preislied and Siegfried's Forging Song alone, by their musical inspiration and fine veracity to the drama, should make it clear how desirable is the unbroken dramatic consistency which they chance to possess to so high a degree. The music-drama that will supersede grand opera will never ignore so essential a point and will work as strenuously, perhaps as long, but certainly not as fruitlessly as grand opera has worked (and not, as it were, down a *cul de sac*) at the clearly possible union between fine music and fine drama, between the arts of sight and sound, arts which may be brought to bear so vitally upon each other, to the elucidation of both. If all this be true, then the sung drama, with its attendant contortions and unnatural ways, must ultimately cease to violate drama and handicap music. Hero and heroine will no longer scream high notes into each other's faces when making love; the *dramatis personæ* in general will no longer eat singing, order milk-punch in song, make love and quarrel singing, die at great length elaborately singing. He ventured to predict that the best lovers of music and drama will most insist that these absurd abuses of two splendid arts have out-stayed their welcome by many years and should be relegated to their appropriate sphere—comic opera, or to that form of opera in which the actors are not human beings but symbolic creatures or visitants from some other planet who may presumably do what they like. It may be advocated that in such an ideally conceived work as Wagner's 'Ring,' this is the case; that the players are not real but symbolical, and that their unreal behaviour in perpetual song is therefore immaterial. It may even be contended that since song is idealized speech and Wotan an idealized human, nothing could be more fitting than that he should perpetually pace the stagesinging. This seems plausible, and it is doubtless true that the further we move from known reality, the less incongruous any unreality will seem. But are not the characters in the 'Ring' real? That they are must surely be admitted, even by their best admirers. Their sentiments are real; their actions are real (if they act well); moreover, the music they sing is real. Nowhere, it would seem, is reality more urgent than in the presentation of the ideal. When Art ceases to be in the highest sense real, we are estranged. This brings the mind back to the common distinction between Art and Nature, which was deprecated at the outset of these inquiries. It is a convenient but misleading division. The true opposite of natural is

unnatural, not *artificial*. In the same way, the true opposite of real is *unreal*, not *ideal*. In that the sung drama is ideal, it is good; in that it is unreal, it is doomed. It will be slow to go, for it has proved and still proves an attractive, sumptuous, costly form of folly. If there are two ways in any art, and one is manifestly above the other—in veracity, in simplicity, in fitness, in mental enlightenment, in any of the qualities which men agree to think desirable, then it is hard to doubt that the way of artistic progress will lie in the preference of the better style.

Music in relation not only to other arts but to life itself, cannot in the end fall short of the great task of linking up the real in this good life with the highest ideal within the scope of its expression and imagination. The *Real* which is here, and now, may be very imperfect. The *Ideal* may be there, far remote, and splendidly perfect. Yet both are natural; and there is a road from one to the other with which all men, especially artists, are very much concerned.

ITALIAN SINGING TEACHING.

In the *Lombardia*, a Milanese newspaper, recently, two articles appeared, signed 'R. C.' (Romeo Carugati), of which sundry remarks and statements must be of interest to singers, and teachers of singers especially. Mr. Carugati's experiences and deductions are certainly amusing and deplorable, and not a little instructive. He sheds a lurid light on the conditions of voice-training prevailing, to an extent at any rate, at Milan, and the note of warning he sounds should not be left unheeded. The principal title of his articles is: 'The Market of Voices, and some of the sub-titles are significant; 'The destroyers of the uvula,' 'Metodi eccentrici d'insegnamento,' 'Il mercato (market) in decadenza,' 'The influx of foreigners,' 'Managers and economy.' 'We have voices in Italy,' begins the writer—'our language itself is music, but we lack lyrical artists owing to the facility of singing and the little studying singers do. Foreigners setting out for a career on the stage submit to a proper vocal and histrionic education. Their voices are not always excellent, but they make up for it by understanding how to represent character.' As examples are quoted, with terse criticism, Manuel, Renaud and Van Dyck. Those who knew these artists in their prime may differ as to Mr. Carugati's valuation of their voices, while agreeing that they are excellent actors. But in Germany and in this country Mr. Charles Manners's frequent utterances on the subject will be remembered: the complaint is general and very strong that most singers have to be accepted by managers with very deficient training either as to voice or in acting by sheer necessity. But as a rule they are a good deal more sober in their hopes than the Italians, of whom the writer says that many, believing they have gold in their throats, count upon achieving success in the following manner: 'six months study, début at a principal or a provincial theatre, recognition by Press and public, fame in the second season, £2,000 in the second year in America.' Mr. Carugati is quite right when he remarks that modern composers require singers of great ability, else they spoil their voices by high notes, tonal acrobatics or intentional hardness of tone. That the singer who has acquired thoroughly the method of the *bel canto* is best fitted for modern music is the opinion of many excellent judges, including Wagner himself, and such prominent conductors as Weingartner and the late Mr. Zumpe. Mr. Carugati writes: 'Formerly a tenor was a tenor and a soprano a soprano, and we had contraltos. Nowadays a tenor is a light tenor, or a lyrical or a forced lyrical tenor, or a dramatic tenor, and the sopranos specialize likewise. The dramatic soprano of the old répertoire is scarce, and we have but one contralto. The old, robust voices, capable of resistance and all-powerful are no more, and the study of the *bel canto*, the Italian *bel canto*, does not exist any more. Exceptions are very rare. And why is this so? Because the intensity of life in our days fosters the desire for rapid enjoyment, for creature-comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus a sect of teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success. They work and shout about tone with extraordinary fuss and transform in

four months a howler into a screaming singer. There are 200 or more teachers of singing in Milan; about ten of them deserve that name and they are, perhaps, not the best known. We have as singing-masters old artists who sometimes teach more than the quality of the defects which remained at their retirement from the stage, players of the oboe and the big drum, doctors, lawyers, second-class singers, income-tax collectors, prompters and others. Of course there are praiseworthy exceptions. The competition is the greatest possible. Those especially who come with illusions from abroad are confronted by people ready to make the most wonderful promises of easy and speedy success. The poor students pass from master to master, and the final result is complete loss of voice.' Mr. Carugati quotes an episode from a novel 'Otello,' by Galleria, describing some methods. 'These things,' he says, 'are not invented. One master put a wooden triangle with a toothed rim in the mouths of his pupils like a gag, and then made them work off all vowels, in tones and semi-tones, like amorous cats and dogs, to make the voice stick to the palate, as he explained. Another bought a number of old quartos, each weighing 3 kilograms, and placed one after another on the body of the pupil flat on the floor, making him shout all the while. Yet another takes each new student in a darkened room, lights a candle, and places it beside a broken death's head, on a table. The student is instructed in his general duties as a man or woman, and has to swear on an old Bible that he or she will never reveal the method of the master. After that he explains the functions of the vocal chords, &c., and the student can choose to be trained as a tenor or bass, soprano or contralto.' Mr. Carugati suggests that the State should take measures to hinder the destruction of voices.

He estimates that 10 per cent. of Italian singers succeed in getting a position, and 30 per cent. of foreigners. The latter invade the Italian stage in increasing numbers. They are generally better educated. The mental horizon of opera singers the Italian writer finds very restricted. His experience is that even persons of a higher social grade, after having been some time on the stage, sink to the level of the working-class who frequent the gallery. The foreigners find themselves a favourable public. Many spend money for the fight, and in the world of the stage, where honesty is like coin out of date, money is a great help for men. Impresarios who wish to economise prefer an elegant foreign singer with the manners of a gentleman and with a well-filled purse. The lady artist knows how to make *réclame* for herself and the company. But sad and painful cases occur now and then. Some facts are then related and commented upon in a manner unfavourable to Italy and connected with the 'Maffon' and 'Black Hand.' The reader of these articles probably will think the picture painted is black enough, and even if these things are only black spots on a fair fame they should be removed.

C. K.

OPERATIC FESTIVAL IN EDINBURGH.

PRODUCTION OF WAGNER'S 'RING OF THE NIBELUNG.'

(FROM OUR SPECIAL CORRESPONDENT.)

Beginning on February 28 and extending over a fortnight, Herr Ernst Denhof, in conjunction with the Carl Rosa Opera Company, gave performances in the King's Theatre of two complete cycles of Wagner's 'Ring of the Nibelung.' For several months a frequent topic of conversation in musical circles was whether or not Herr Denhof would be successful in his efforts to procure for Edinburgh the honour of giving for the first time in this country, outside of London, complete performances of Wagner's great music-drama. Much gratification was felt when the announcement was made that the measure of support to the scheme was sufficient to warrant Herr Denhof carrying out his onerous undertaking. Lectures on the story of the 'Ring,' with musical illustrations, have been given by Professor Niecks, Dr. Otto Schlapp, and Mr. Albert B. Bach, and a few weeks ago a highly interesting series of articles on the subject appeared in the 'Scotsman.'

Herr Denhof was fortunate in securing the services of Hofkapellmeister Michael Balling, the eminent Wagnerian conductor, who on the recommendation of Dr. Richter conducted the performances of the 'Ring' in Bayreuth last season. The orchestration was supplied by the Scottish Orchestra, augmented to 82 performers by members of the Covent Garden Orchestra, and led by Mr. Henri Verbruggen.

The 'Ring' performances were given on Mondays ('Rhinegold'), Tuesdays ('Valkyrie'), Thursdays ('Siegfried'), and Saturday afternoons ('Götterdämmerung'); the intervening dates being filled by performances by the Carl Rosa Opera Company of 'Carmen,' 'Don Giovanni,' 'Merry Wives of Windsor,' 'Marriage of Figaro,' 'Tannhäuser,' and 'Faust.'

On taking his place to conduct the 'Rhinegold,' Herr Balling was greeted with prolonged applause, and the story of the 'Ring of the Nibelung' began. The opening scene, in which the Rhine-maidens—Mesdames Caroline Hatchard, Lillian Coomber, and Edna Thornton—sing and gambol in the depths of the Rhine, guarding its golden treasure, was very effective, and to those of the audience who were only acquainted with the form of opera in which instrumental music is used chiefly as an accompaniment, the exquisitely beautiful vocal music, wedded to gorgeous descriptive orchestration, was something of a revelation. The cast comprised Messrs. Frederic Austin (Wotan), Charles Knowles (Donner), William Bolland (Froh), E. C. Hedmond (Loki), Thomas Meux (Alberich), Sidney Russell (Mime), Robert Radford (Fasolt), Francis Harford (Fafnir); Mesdames Marie Alexander (Fricka), Florence Easton (Freia), and Edna Thornton (Erda).

In the 'Valkyrie,' the principal characters were represented by Messrs. Francis MacLennan (Sigmund), Robert Radford (Hunding), Frederic Austin (Wotan); Mesdames Florence Easton (Sieglinde), Agnes Nicholls (Brünnhilde), and Marie Alexander (Fricka). The orchestral music in the 'Ride of the Valkyries' and the 'Fire Music' was already familiar to concert-goers, but when heard in association with the action of the drama the effects were greatly enhanced. The close of the last Act, where, to the accompaniment of the weird, throbbing 'Fire Music,' Brünnhilde is laid to sleep under the branches of a spreading tree and surrounded by leaping tongues of flame, was a scene of impressive grandeur.

In 'Siegfried,' Mr. Francis MacLennan, who took the part of the hero, gave a performance which both vocally and dramatically was excellent. The charming 'Waldweben' music was beautifully rendered—the bird part sung by Miss Easton in the first cycle and by Miss Hatchard in the second cycle—and the long but exquisite love duet between Siegfried and Brünnhilde (Madame Agnes Nicholls) was sung and acted delightfully. The Mime of Mr. Sidney Russell was a splendid piece of work, his clear enunciation being a noteworthy feature. The other parts were adequately filled by Messrs. F. Austin (The Wanderer), T. Meux (Alberich), and F. Harford (Fafnir), and Miss Edna Thornton (Erda).

The 'Götterdämmerung' (The Dusk, or Twilight, of the Gods) is in some respects the greatest and the grandest of the four dramas. From the opening scene, where the Norns are discovered on the darkened stage winding the cord of destiny, the action of the drama constantly portrays the inexorableness of fate, and in each succeeding scene the tone of tragic gloom which pervades the work keeps ever deepening till the curtain falls. As Siegfried, Mr. Francis MacLennan fully maintained the reputation he had earned during the week, and Mr. Frederic Austin's Gunther was as satisfactory as his Wotan. Mr. Thomas Meux gave a good account of the part of Alberich, and the Hagen of Mr. Charles Knowles was a powerful impersonation. Miss Florence Easton as 'Gutrune' was very successful, and the Brünnhilde of Madame Agnes Nicholls, especially in the great scene in the last act, was a triumph of vocal and dramatic art. In the first cycle the part of Waltraute was taken by Madame Marie Alexander, and in the second by Madame Edna Thornton, who each sang and acted with distinction. For the chorus of Vassals the Carl Rosa forces were supplemented by members of the Edinburgh Choral Union, Mr. Kirkhope's Choir, and Mr. Moonie's Choir. In the closing scene the spectacular effect of the blazing funeral pyre was extremely realistic, and created a profound impression.

Amongst the factors which contributed to the success of the enterprise, the able and enthusiastic labours of Mr. E. C. Hedmond as stage director call for special recognition, but though all the singers engaged were thoroughly competent and the playing of the orchestra was practically above criticism, the largest measure of praise is undoubtedly due to the masterly control exercised by the conductor, Herr Michael Balling. The musical public of Edinburgh owe a deep debt of gratitude to Herr Denhof for providing on so magnificent a scale this opportunity of witnessing performances of Wagner's 'Ring of the Nibelung' in its entirety. It may be said that its production marks an epoch in the musical history of Scotland.

At the close of the performance on March 12, Lord Dunsin, appearing on the stage, presented Herr Balling with a silver laurel wreath, and read a letter of appreciation from the subscribers. He also presented Herr Denhof with a silver rose bowl bearing the following inscription:—'To Herr Ernst Denhof, in commemoration of the artistic success of the first production in the British Islands out of London of Wagner's "Ring," given at the King's Theatre, Edinburgh, February 28 to March 12, 1910.'

THE BACH CHOIR.

This organization, assisted by a contingent of singers from Oxford, gave a performance of Bach's B minor Mass at the Queen's Hall on March 15. The Bach Choir has given many performances of this colossal work, but familiarity does not count for much in lessening its difficulties. The special qualities of the interpretation on this occasion were refinement and general restraint, although from this quality we must except the 'Gloria' and 'Et resurrexit,' in which an effort at vitality resulted in effects not wholly musical. The solos were sung by Madame Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. McInnes, all of whom are capable Bach singers. But not even their art could conceal the fact that the solo music is inferior in value to the splendid choruses. A feature in the accompaniment of the solos was the skilful 'filling-in' from the figured bass by Sir Walter Parratt on the pianoforte. The band was highly efficient, and the instrumental obbligati were beautifully played by Mr. C. J. Jacobs (violin), Mr. Henri de Busschez and Mr. E. Davies (oboi d'amore), Mr. H. Warner Hollis (flute), and Mr. T. R. Busby (horn). Dr. H. P. Allen conducted with his customary alertness and vigour.

ROYAL CHORAL SOCIETY.

Brahms's 'Triumphlied' and Handel's 'Acis and Galatea' were performed by this Society on March 10 at the Royal Albert Hall, under the direction of Sir Frederick Bridge. The 'Triumphlied' being largely a reproduction of the style of an earlier period, there was little of the contrast suggested by the names of the composers. However, an impressive performance was given, to the manifest pleasure of a large audience. The choir showed appreciation of the breadth and vigour of both works, and worked with enthusiasm at their by no means light tasks. Mr. Harry Dearth sang the bass solo in Brahms's work; in 'Acis and Galatea' the soloists were Miss Esta D'Argo, Mr. Ben Davies, Mr. F. Norcup and Mr. Dearth.

PHILHARMONIC SOCIETY.

On March 8 the programme of the Philharmonic Society's concert contained the unusual feature of a composition by Mr. Joseph Holbrooke. This was his tone-poem 'Queen Mab,' which was produced at the Leeds Festival of 1904. It is a highly imaginative work and its orchestration makes it clear that Mr. Holbrooke's vivid methods of scoring are of no recent growth. It was conducted by the composer and received with great favour by the audience. The soloist of the occasion was M. Emile Saurer, who played Beethoven's Violin concerto with individual delicacy. Miss Perceval Allen sang an excerpt from 'Tristan and Isolde' with dramatic force. The remaining numbers were Spontini's Overture to 'La Vestale' and Rimsky-Korsakoff's Suite 'Christmas Night.' Signor Mancinelli was the conductor.

LONDON SYMPHONY ORCHESTRA.

The concert given at Queen's Hall on March 7 witnessed the revival of two interesting works, Mackenzie's second 'Scottish Rhapsody' and Dvorák's Symphonic Variations for orchestra. Both deserve more frequent inclusion in concert programmes than has hitherto been granted them. The Rhapsody is a splendid commentary on tunes that are a national possession, and one of the best examples of an art-form that has much to recommend it. The latter description applies with equal force to Dvorák's work, which loses nothing by not being scholastic. The Symphony of the occasion was Brahms's First, which received treatment worthy of the traditions of the Orchestra. The remaining numbers were Weber's Overture to 'Der Freischütz' and a 'Brandenburg' Concerto by Bach.

NEW SYMPHONY ORCHESTRA.

Her Majesty the Queen was present at the concert given by this Orchestra under Mr. Landon Ronald on February 24, and listened to a programme that represented three phases of modern music at their best. The conductor infused his usual dash and brilliance into his reading of Strauss's 'Don Juan,' but the players did not respond with absolute precision. Debussy's 'L'après-midi d'un faune' was then played with the proper delicacy and languor. The chief attraction, however, was Elgar's Symphony, of which Mr. Ronald's individual interpretation had already been heard with pleasure more than once. On this occasion the composer was an interested listener. The only remaining numbers on the programme consisted of songs contributed by Madame Nina Menzies.

Mr. Landon Ronald and his Orchestra submitted themselves on March 17, at Queen's Hall, to a severe test—in many respects the severest they have undergone—by performing Beethoven's C minor Symphony. The interpretation was a fine one, and it added to Mr. Ronald's numerous laurels. Novelty was imparted to the programme by the overture to Mr. S. Coleridge-Taylor's opera 'Thelma.' This was rugged, virile music, highly characteristic of the composer in its rhythms, and effectively scored. Tchaikovsky's B flat minor Pianoforte concerto was played with excellent facility by Miss Augusta Cottlow, and Mr. Edmund Burke sang 'Wotan's Abschied' from 'Die Walküre.' It will be seen that in accordance with the usual plan of these concerts the programme was commendably short.

QUEEN'S HALL SYMPHONY CONCERTS.

The first of the three extra Symphony Concerts given on March 12 was almost entirely devoted to Beethoven, whose three 'Leonora' overtures and C minor Symphony were heard. Though not without historical interest, the performance of the three overtures in succession undoubtedly produces a certain feeling of monotony. The soloist of the concert, Herr Moriz Rosenthal, played the 'Emperor' concerto technically brilliantly, but with what appeared to be a disregard of the symphonic structure of the music. His supreme virtuosity was however displayed to the greatest advantage in Brahms's enormously difficult Variations on a theme of Paganini. As an encore, Herr Rosenthal played most gracefully his arrangement in thirds of Chopin's Valse in D flat, a most remarkable acrobatic feat. Mr. Henry J. Wood conducted.

MILTON'S 'COMUS.'

Two excellent stage performances of Milton's Masque, 'Comus,' were given at Caxton Hall on March 8 and 9, for the benefit of the Organists' Benevolent League and Our Dumb Friends' League. The most notable feature was the incidental music employed. It consisted of the music composed by Henry Lawes expressly for the Masque, with the addition of appropriate instrumental pieces by his contemporaries, as selected and arranged by Sir Frederick Bridge for the Milton Tercentenary in 1908. The music was admirably performed by a small string band and by efficient solo and choral vocalists. Mr. Henry Bird conducted at the

first performance and Sir Frederick Bridge at the second. The chief honours for acting and singing were carried off by Miss Beatrice Spencer as the Lady and Mr. Gordon Cleather as the Attendant Spirit. Miss Spencer gave a portrayal of intensely dramatic nature; Mr. Cleather bore himself with dignity and made the best use of a fine voice. Mr. Frank Stevens impersonated Comus to the life. The parts of the Brothers were taken with ability by Mr. Alex Payne and Mr. Cecil Blount, and that of Sabrina by Miss Ethel Henry Bird, who also performed the duties of Mistress of the Songs. The dances, arranged by Miss Cowper Coles, were well conceived and gracefully executed. Miss Jean C. Archer was Mistress of the Wardrobe, Mr. Gerald Lahee Director of the Stage and Mr. Frank Stevens Master of the Masque. Crowded and appreciative audiences attended both performances. The success of the venture suggests that Masques and similar works offer a field of enterprise, hitherto somewhat neglected, for amateur societies and the givers of occasional entertainments.

'THE DREAM OF GERONTIUS' AT TUNBRIDGE WELLS AND PORTSMOUTH.

The Vocal Association gave its fortieth annual oratorio concert in the Great Hall, Tunbridge Wells, on Thursday, March 10, before a crowded audience. The principal work performed was Elgar's 'Dream of Gerontius,' which was preceded by Mendelssohn's 'When Israel out of Egypt came.' The Association gave the first performance of the former work in this part of the country over three years ago, and has produced four works by Sir Edward Elgar during the past four years, also for the first time in the South of England. In this the Society deserves the heartiest commendation for its enterprise, and all concerned are to be congratulated on its most recent success. The choir and orchestra numbered about 200 performers. The solo parts were admirably sung by Miss Mildred Jones, Mr. Alfred Heather and Mr. William Higley. The orchestra, composed chiefly of members of the Queen's Hall and London Symphony Orchestras, under the leadership of Mr. W. A. Easton, deserve praise for their excellent playing of the accompaniments. The choir had been most carefully rehearsed under the able conductor, Mr. W. W. Starmer, who had also imbued them with the enthusiasm and understanding necessary for the proper artistic interpretation of the work. The performance aroused the greatest interest, and some of the audience came a distance of more than thirty miles.

A highly effective performance of Elgar's oratorio was given by the Philharmonic Society in the Town Hall, Portsmouth, on March 10. The choir, under the zealous training and conductorship of Mr. Hugh Burry, entered fully into the devotional spirit of the work, their singing of 'Praise to the Holiest' being extremely fine, while they realized very ably the dramatic effect of the Demons' Chorus. Miss Carmen Hill sang the part of the Angel with great charm, and Mr. Albert Archdeacon gave a sympathetic rendering of the Angel of the Agony, while it need hardly be said that Mr. Gervase Elwes sang the title-part with superlative skill. A complete orchestra, led by Mr. Stanley Blagrove, gave full effect to the beautiful instrumentation.

The British and Foreign Musicians' Society held their eighty-eighth annual meeting recently, when the annual report stated that the Society has had a heavy expenditure on account of sickness, deaths, and old age, thirty-five members having been on the sick fund during the year and received £229. Thirteen old-age pensioners received £274, and £100 was spent in death payments, while six widows and two orphans are in receipt of annual incomes from the Special Fund. The Society was founded in 1822, and it is not generally known that its membership consists entirely of orchestral players. It has long been considered that the title of the Society does not sufficiently explain its objects, and it was resolved that the title should in future be changed to that of 'The Professional Musicians' Sick and Pension Society.'

London Concerts.

QUEEN'S HALL CHORAL SOCIETY.

Two new works were performed by this choir at Queen's Hall on March 2, under the direction of Mr. Franco Leoni. The one was a setting for baritone, male chorus and orchestra of Gerhardt Hauptmann's 'Im Nachtzug,' with an English text by Mr. F. E. Weatherly, under the title of 'The Night Mail.' The music did not reproduce the philosophical strain of parts of the poem, but the descriptive passages were treated adequately. The other novelty was an Ingoldsby Legend, 'Look at the clock,' set for contralto, tenor, mixed chorus and orchestra by Mr. Hubert Bath. It follows up the vein of Mr. Bath's 'The wedding of Shon McLean,' but is less consistently humorous and therefore less likely to succeed. It contains, however, some clever passages. The programme included Delibes's 'Les frileuses' and Mr. Clutsam's 'The quest of Rapunzel.' The soloists were Madame Ada Crossley, Miss Carmen Hill, Madame Ada Davies, Mr. James Hay and Mr. Thorpe Bates.

ROYAL ACADEMY OF MUSIC.

A number of short pieces and extracts were given by the students of this institution at two dramatic and operatic performances on March 17 and 18. The features of musical interest were a scene from 'Lohengrin' and the operetta 'Trial by Jury.' Miss Margaret Ismay as Elsa, Miss Louie James as Ortrud, and Mr. William J. Samuells as Telramund, sang and acted with excellent effect in the Wagner excerpt, and Miss Olive Turner as the Bride, Mr. Edward E. Butcher as the Defendant, and Mr. Henry Sanders as the Judge, entered into the spirit of Sullivan's work. The five dramatic productions were supervised by Mr. Richard Temple, and Mr. Edgardo Lévi was responsible for the operatic pieces.

ROYAL COLLEGE OF MUSIC.

Schumann's beautiful but rarely-heard Symphony in C major was played by the students' orchestra, under the direction of Sir Charles Stanford, at a concert given on March 16. The orchestra not only did complete justice to this work, but also gave a thoroughly sympathetic reading of the accompaniment to Beethoven's Violin concerto. The solo violinist was Mr. Thomas Peatfield, a scholar of the College, who showed promising technique and expression. Songs were given by Miss Nora Moon.

GUILDHALL SCHOOL OF MUSIC.

By mounting Purcell's 'Dido and Æneas' for three performances on March 17, 18 and 19, the Guildhall School again earned the thanks of musicians, for the work belongs to the large category of masterpieces of which knowledge is gained only in history-books, supplemented by an occasional 'aria' sung at a concert. In the excellent theatre at the School, scenic and other stage effects were secured on an adequate scale. The chief parts were well taken by Miss Ethel Elmes (Dido), Mr. Eldon Dacre (Æneas) and Mr. Carl True (the Sorcerer), who realized the dramatic qualities of the music. Good work was done by Miss Lilian Green, Miss Dorothy Brede and the chorus. Mr. W. H. Walthew conducted.

At the orchestral concert given under the direction of Dr. W. H. Cummings on March 16, works of Arne dominated the programme. These were the overture and an aria, 'The soldier tired of war's alarms,' from 'Artaxerxes,' 'Guardian angels,' from 'Alfred,' and 'Now Phoebus sinketh in the west,' from the music to 'Comus.' Mr. Arthur Duley played the solo part of Sterndale Bennett's Pianoforte concerto in F, No. 4.

OXFORD HOUSE CHORAL AND ORCHESTRAL SOCIETY.

The annual visit of the Oxford House Musical and Dramatic Association choir and orchestra to Queen's Hall took place on March 8, and again revealed enterprise and achievement that few West-end musical bodies can match. Under the inspiring direction of Mr. Cuthbert Kelly, they gave a performance of Brahms's 'Song of Destiny' that was distinguished by its insight into the spirit and meaning of

the work. The good tone and precision of their singing were notable not only in Brahms's work but also in Mendelssohn's 'As the hart pants,' which was impressively interpreted, especially as regards the final chorus. The soprano part was well sung by Madame le Mar, with whom were associated Messrs. Roland Jackson, Frank Giles, Arthur Hider and Robert Leach in the quintet. The orchestra played the 'Meistersinger' overture and four movements from Elgar's second suite 'The wand of youth' with excellent effect. Schubert's 'Who is Sylvia?' was sung by the Excelsior Boys' Club, and encored. The Princess of Wales and Princess Marie Louise of Schleswig-Holstein honoured the concert with their presence.

Mr. Smallwood Metcalfe's choir gave a concert at St. James's Hall on March 9. The choral programme of sixteen numbers was effectively interpreted, but a deeper expression would have done better justice to portions of the music. Mendelssohn's 'Judge me, O God,' Edwards's 'In going to my lonely bed,' Festa's 'Down in a flow'ry vale,' Macfarren's 'You stole my love,' Stanford's 'Heracitus,' Elgar's 'Weary wind of the west,' and Bantock's 'On Himalay' were included. The soprano part of Sullivan's 'The night is calm and cloudless' ('Golden Legend') was sung by Miss Amy Evans.

A concert was given at Cannon Street Hotel on March 10 by the Louthbury Male Voice Choir, under the direction of Mr. T. B. Evison, who has held the office of conductor since the choir was inaugurated thirty-five years ago. The programme, divided into sacred and secular portions, was well chosen and gave abundant scope for the technical and expressive skill of the chorists. Among the most interesting pieces sung were Max Reger's 'Bright through the window,' 'The Exile' by S. E. Lovatt, Hugo Kaun's 'Praise God,' and a very effective motet, 'Justitiae Domini,' written by Mr. A. J. Phillips, who conducted its performance.

The advanced ability of the North London Orchestral Society was displayed at Queen's Hall on March 18, at a concert given under the direction of Mr. Lennox Clayton. The chief feature was an excellent performance of Dvůřák's fourth Symphony in G major. Sir Charles Stanford's first 'Irish Rhapsody' was played with the composer as conductor. Songs were given by Madame Le Mar, and Miss May Mukle played a manuscript Violoncello concerto by Sullivan.

At a concert of the Broadwood series, given at Æolian Hall on March 10, Dr. Walford Davies's Temple Church Choir provided an unusual feature, and one of great interest, by singing Bach's cantata, 'Gottes Zeit ist die allerbeste Zeit,' and a number of modern part songs. They overcame the difficulties of Elgar's 'Deep in my soul' with success, and gave expressive readings of Stanford's 'Heracitus,' Parry's 'Better music ne'er was known,' 'Sweet day so cool,' and 'In a harbour grene,' and Dr. Davies's 'All is rest.' The tone of the choir was pure and well blended, and as was to be expected in any choral singing prepared by Dr. Davies, interpretative insight and feeling were constantly shown. It was remarkable that so small a choir should be able to undertake, with complete success, work somewhat outside of their ordinary routine.

CHAMBER MUSIC.

At the concert given at Novello's Music Room on March 2 by the London Chamber Concert Association, the programme consisted of works by Mozart, Jeremiah Clarke, J. S. Bach, Domenico Scarlatti, Purcell and J. Christian Bach, in which wind instruments played a large part. The compositions by the lesser-known composers contained passages of extraordinary beauty. Their exquisite and detailed workmanship was reproduced in the manner of performance on this occasion. Thus the feature that had distinguished other concerts of the series was again evident.

On March 8 the Société des concerts français devoted the programme of their concert at Bechstein Hall to composers whose names are not unfamiliar to London concert-goers. The chief share was allotted to the works of Edouard Lalo, who was represented by songs sung by Mlle. E. Noorise and a Violoncello concerto in D, played by M. Fernand Pollain, with Mlle. Antoinette Veluard at the pianoforte. The other composers were Emmanuel Chabrier, Paul Dukas and Henry Février.

A concert of chamber music in aid of the Scholarship Fund of the London Academy of Music was given at the Hampstead Conservatoire on March 10, when a special feature of interest was the production of a Quintet for pianoforte, two violins, viola and violoncello in F (Op. 39), by Hugo Kaun, which, although published some years since, had not previously been performed. It is modern in form without being ultra-modern, and possesses considerable melodic interest. It was admirably played by the Misses Maude Dixon, Gertrude Gregory, Bertha Tressler and Harriett Boatwright, and Mr. Charles Hambourg. Beethoven's Trio in C minor (Op. 1, No. 3) was also played by the Misses Ivy Parkin and Gladys Hayes, and Mr. Charles Hambourg. Between the two concerted pieces Mr. Charles Fry recited with customary effect 'The Bells,' with Stanley Hawley's music, of which Miss Maude Dixon was an able exponent, and as an encore Mr. Fry gave 'The story of a faithful soul,' with the same composer's music. The distribution of medals and certificates to the successful students of the Academy at the Christmas examinations was made on March 3 by Lady Beachcroft.

The first of two concerts arranged by Miss Grace Sunderland and Mr. Frank Thistleton took place at Steinway Hall on March 15. As usual a highly interesting programme was provided, which included Dr. Arne's Sonata in A major for two violins, violoncello, double-bass and pianoforte. Two other English composers, John Dowland and William Corbaine, were represented in the songs sung by Mr. George Bowden. Works by Corelli, Bach (two 'Ausgewählte Arien' for voice with violin obbligato), Handel and Mozart completed the programme. The instruments upon which the chamber music was played included violins by Nicola Gagliano (dated 1740) and Lorenzo Storioli (dated 1753), a violoncello by Giovanni Grancino (dated 1710), and double basses by Giovanni Battista del Pian (dated 1826) and Carlo Giuseppe Testori (1690); the last-mentioned instrument was that of Bottesini. The second concert will take place on April 14.

PIANOFORTE RECITALS.

On February 22 (the hundredth anniversary of Chopin's birth) M. Leopold Godowsky gave a recital at Queen's Hall. The programme, which consisted entirely of works by Chopin, included the two Sonatas in B flat minor (Op. 35) and in B minor (Op. 58), the Fantaisie in F minor, the F sharp minor Polonaise (Op. 44), and various other pieces. Throughout the recital M. Godowsky showed himself in full possession of his famous technical powers, and from this point of view his renderings of the Scherzo in B minor (Op. 20, 'Le banquet infernal') and the Polonaise (Op. 44) were nothing short of sensational. Where other qualities such as sympathy, charm, intimacy, and warmth of feeling were required, the pianist was less successful, and admirable as his playing was technically, M. Godowsky did not present so clearly the romantic aspect of Chopin's genius.

The name of Chopin also figured largely in the programme of Mr. Richard Buhlig, who on the same evening gave his third recital at the Æolian Hall. Though he gave good interpretations of the Funeral March Sonata and the Barcarolle, he realised the beauties of Beethoven's Sonatas Op. 109 and 57 still more completely, and his playing of the last movement of the Sonata Appassionata was an entirely convincing artistic achievement.

On Monday afternoon, February 28, Miss Johanne Stockmarr gave a recital 'under the immediate patronage of H.M. Queen Alexandra,' at Æolian Hall. The programme included, in addition to Schubert's Fantaisie, Op. 15 and Schumann's immensely difficult Toccata, some interesting pieces by Brahms, Dohnányi (Rhapsody) and Debussy. Miss Stockmarr played throughout with genuine musicianly understanding, and displayed great technical ability in Liszt's Etude 'Feux follets.'

At Æolian Hall, on March 1, Mr. Louis Edger brought forward a programme that included Schumann's 'Carnaval' (Op. 9) and a Chopin group. Bechstein Hall was the scene of Mr. Frederick Lamond's recital on March 2, and of two recitals given by Miss Katherine Goodson on March 2 and 11. Choosing familiar music for the greater part of her programme, Miss Goodson upheld her reputation as one of the foremost of lady pianists. At Æolian Hall, Miss Augusta Cottlow gave a second display of her ability,

particularly in Macdowell's G minor Sonata; and on March 4, Mr. Herbert Fryer again gave pleasure with his masterly methods.

The feature of Miss Polyxena Fletcher's playing at Queen's Hall on March 4 was its restraint, a quality which was specially welcome in Bach's fifth 'Brandenburg' Concerto for pianoforte, flute, violin and orchestra. Mr. A. Fransella (flute), Mr. Maurice Sons (violin) and the Queen's Hall Orchestra, under Mr. Henry J. Wood, combined with Miss Fletcher to give an excellent performance. Beethoven's G major Concerto and Paderewski's 'Polish Fantasia' also received adequate treatment in the hands of the concert-giver.

Mr. Frederick Moore, who gave a recital at St. James's Hall on March 5, played a programme mainly consisting of well-known works. His *pièces de résistance* were Bach's Chromatic Phantasy and Fugue (Bulow's edition), of which he gave a fluent and crisp rendering, and Beethoven's 'Moonlight' Sonata. Later in the programme he showed considerable executive powers in the Etudes Op. 10, No. 10, Op. 25, Nos. 3 and 6, by Chopin. A little piece—'Elfenreigen'—by the concert-giver pleased the audience so much that it had to be repeated.

Miss Marguerite Melville-Lisniewska made her first appearance in England, at Bechstein Hall, on March 10, and created a favourable impression with the refinement and sympathy of her style. On March 17, at Bechstein Hall, Miss Helena Lewyn made her first appearance in England with great success. Miss Edith Gunthorpe gave a Schumann programme at Æolian Hall on March 18, aided by Miss Marjorie Hayward (violinist) and Mr. Walton O'Donnell (violinist).

VOCAL RECITALS.

Mrs. George Swinton, who gave at the Bechstein Hall, on March 3, one of the most attractive vocal recitals of the winter season, has made great progress as an artist during the last year or two. She shows mastery over some beautiful resources of tone-colour, and her interpretations of music of various schools are distinguished by insight and are free from any taint of exaggeration. On this occasion Mrs. Swinton sang the whole twelve songs of Schumann's 'Liederkreis' cycle and 'Quatre mélodies' by Albeniz, which served as a capital foil to two charming songs, 'La Chêne' and 'La Sulamite,' by Liapounow. Purcell's 'Evening hymn,' and songs by Landon Ronald, Sir Hubert Parry, Roger Quilter and Hubert Bath were in the programme. Mr. Hamilton Harty accompanied.

Mlle. Elena Gerhardt is usually at her best when accompanied by Herr Arthur Nikisch. Under these circumstances she gave, at Bechstein Hall on March 5, a remarkable display of her unrivalled powers as a Lieder singer. Brahms's 'Zigeunerlieder' were the chief feature of a memorable series of interpretations.

Madame Nina Menzies had the privilege of being accompanied at the pianoforte by Mr. Landon Ronald when she gave a recital at Bechstein Hall on March 7. Her readings of a number of songs of the modern French school were much appreciated.

An interesting programme was selected by Miss Theodora Macalaster for her recital at Steinway Hall on March 9. At Æolian Hall on March 10, Madame Le Mar sang songs by Schubert and Wolf with her wonted sympathy and purity of style.

A native of New Zealand, Miss Mary Cooper, made an excellent impression with her singing at Bechstein Hall on March 14. Her programme covered a wide field, and her interpretations were equally successful in all the different styles. Her voice is a mezzo-soprano of pleasant quality.

A number of Irish songs were sung by Mr. Plunket Greene at Æolian Hall on March 17, with Sir Charles Stanford and Mr. Hamilton Harty as accompanists. The programme ranged from traditional airs to modern art-songs, and contained many that Mr. Greene's interpretations have made familiar.

OTHER RECITALS.

On March 2, Miss May Fussell gave a highly interesting violoncello recital at Æolian Hall. She played a distinguished part in the performance of Brahms's Trio (Op. 114) for pianoforte, clarinet and violoncello, and in a Sonata by

Hurlstone for violoncello and pianoforte. The clarinetist was Mr. Charles Draper, and the pianist Miss Ada Thomas. Miss Hilda Foster sang.

A remarkable and gratifying success was achieved by Miss May Harrison at the two violin recitals which she gave at Queen's Hall on March 1 and 10. After an interval spent in study abroad, she returned with skill and power of expression so highly developed that she belongs now to the front rank of violinists. At her first concert she played Brahms's Concerto and at the second Max Bruch's 'Scottish Fantasia,' both with perfect mastery. The Queen's Hall Orchestra assisted, under Mr. Henry J. Wood's direction.

The programmes of the recitals given at Æolian Hall, on March 8 and 14, by Mr. Darbishire Jones (violinello) and Mr. Louis Edger (pianoforte) were of interest to the student, as they consisted of all the sonatas written by Beethoven and Brahms for these two instruments in combination. They carried out their formidable task with considerable success, and with promise that their joint efforts will in future be capable of excellent artistic results.

Miss Grace Thynne (violinist) introduced a new 'Suite de cinq morceaux en style ancien' at her concert on March 16 at Bechstein Hall, and proved herself a highly accomplished player. At this Hall, on the same day, the Misses Connie and Lucie van Hulst, performers on the violin and violoncello respectively, gave a successful recital. A violin recital, with Brahms's Sonata in G major (Op. 78) as the chief feature, was given at Steinway Hall on March 19 by Mr. Rudolf Bauerkeller.

Suburban Concerts.

The West Ham Choral Society gave a successful concert in the Town Hall, Stratford, on February 19, when Sullivan's 'Golden Legend' was the principal feature in a programme which included Tchaikovsky's '1812' Overture, Elgar's 'Sea Pictures' and 'Pomp and Circumstance' March, No. 1. There was a full band and chorus led by Mr. G. H. Wilby, with Mr. F. Stanley Winter at the organ. The solo vocalists were Miss Mabel Manson, Madame Grace Day-Winter, Mr. Henry Turnpenney and Mr. Charles Knowles. Mr. G. Day-Winter conducted.

On February 26 the Alexandra Palace Choral Society crowned their achievements with a magnificent performance of Bach's B minor Mass. Their acquaintance with the work was intimate, and by virtue of their fine technique it took effect in masterly execution. The broadest climaxes were always distinguished by good tone-quality. Mr. Allen Gill and his forces had clearly approached their task with great enthusiasm, and they received just reward in the presence and evident appreciation of a large audience. The soloists were Madame Gleeson-White, Miss Edith Clegg, Mr. Lloyd Chandos and Mr. Reginald Goud. Mr. G. D. Cunningham was the organist.

The Fulham and District Choral Society gave a concert at the Fulham Town Hall on March 3, when Haydn's 'Creation' was performed. The solos were taken by Miss Kate Cherry, Mr. Charles Saunders and Mr. Herbert Tracey. The general improvement in the choir and orchestra gave evidence of the careful training received from the conductor, Mr. George Wilby.

A concert was given on March 5 at the Wesleyan Lecture Hall, High Street, Stoke Newington, by the Wesleyan Church Choir, augmented, when Bridge's 'Flag of England' was the principal feature of the programme. In this work the choir displayed good attack and expression, under the conductorship of Mr. R. H. Vennall Baker. The solo part was well sung by Miss Mabel Langford. Before the performance of the cantata, the words of the poem were recited by Miss G. Winch.

The Dulwich Philharmonic Society gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy at the Crystal Palace on March 5. The singing of the choir, under the direction of the new conductor, Mr. James Brown, was on the whole exceedingly good, and the solo parts were ably sung by Madame Mary Conly, Mr. Cynlais Gibbs and Mr. Bertram Mills.

A successful performance of Haydn's 'Creation' was given by the Harringay Glee and Choral Society and Orchestra, on March 12, in the Northern Polytechnic, Holloway Road. The soloists were Miss Jessie Wood, Mr. William Sheen and Mr. Percival Driver. The choir and orchestra, numbering over 120 performers, showed very careful training on the part of their conductor, Mr. Harry E. King, and the whole work was conspicuous for the variety of expression and good attack. Miss Annie Camm presided at the pianoforte.

The Chiswick and Gunnersbury Philharmonic Society gave a concert, on March 14, at the Chiswick Town Hall, when the chief features of the programme were Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The singing of the choir was marked by good tone, clear enunciation and dramatic power. The orchestra, led by Mr. H. S. MacDermott, played remarkably well, and the performance reflected credit on the able conductor, Mr. David M. Davis. The solo vocalists were Miss Florence Holderness, Mr. Herbert Groves and Mr. Robin Overleigh.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1910.

After a somewhat protracted interval, Herr Siegfried Wagner has again appeared here to conduct a concert given for the benefit of the Deutsche Hilfsverein. The public is always pleased to pay homage to this artist, whose personality is getting more sympathetic, and his outward appearance, with the passing of time, more like that of his great father. In Siegfried Wagner's music, however, the family likeness is but slight. As one could see from the fragments of his operas which were performed, he goes his own way. With regard to orchestral works by Richard Wagner, which his son conducted, the adoption of some unusually slow tempi in the 'Faust' overture and the Prelude to the 'Meistersinger' produced a rather strange effect. Max Reger's 100th Psalm, for chorus, orchestra and organ, was the novelty of the third Gesellschaftsconcert. While the first half of this work, which is laid out on a large scale, made a good impression, the third part is so thickly scored and difficult to grasp that the reception accorded to the work as a whole was very mixed, in spite of the faultless performance given under the conductorship of Herr Schalk. The Philharmonic Orchestra has finished this season's cycle of symphony concerts, and has in addition given a charity concert devoted to works by Brahms, amongst them being the second Pianoforte concerto (excellently played by Mr. Frederic Lamond). A Philharmonic festival matinee, which among other celebrations was to have taken place on the occasion of the fiftieth anniversary of the foundation of the Philharmonic concerts, had to be postponed till April owing to the fact that the city was in mourning for the Viennese Burgomaster, Dr. Karl Lueger. At the Imperial Opera, Donizetti's 'Liebestrank' ('L'elisir d'amore') has been revived with success. The public was pleased to have an opportunity of once again enjoying real singing and fresh melodic invention. The operas 'Stradella' and 'Mignon' have been given at the Volksoper with a new cast and a tasteful stage-setting.

RICHARD VON PERGER.

Het Residentie Orkest, the celebrated orchestra of The Hague, which was founded by the Professors of the Royal Conservatoire of Music at The Hague, will pay a first visit to London on the afternoon of April 6, at Queen's Hall. The orchestra, which will be conducted on this occasion by Dr. Henri Viotta, especially distinguished itself recently by its remarkable playing at the performances of 'Elektra' at The Hague.

A performance of Franco Leoni's cantata 'The gate of life,' was given by the choir of the Welsh Tabernacle, King's Cross, on February 24. The choir was well balanced and sang throughout with good expression and effect, reflecting credit on the conductor, Mr. David Richards, and there was a small professional orchestra. The solo vocalists were Miss Carrie Lanceley, Mr. John Roberts and Mr. Ivor Foster.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

What is said to have been the first concert performance in Ireland of Saint-Saëns's opera 'Samson and Delilah,' was given on March 18 by the Philharmonic Society, under the conductorship of Dr. F. Koeller. The solo artists were Miss Bessie Weir (who at the last moment was kindly lent by Mr. Charles Manners to take the place of Madame Marie Brema, unfortunately absent by illness), Mr. John Harrison and Mr. Thorpe Bates. Miss Weir's part was sung so as to earn her the most enthusiastic applause, and the 'High-priest of Dagon' could not have found a more perfect exponent than in Mr. Bates.

There is scarcely enough choral work to give such ardent amateurs as the Society possess enough to sing, but what they had to do—full as it is of difficulties—was really well done. The orchestra, too, showed how careful Dr. Koeller's training had been: for an orchestra largely amateur, it is no slight feat to have performed as well as they did.

BIRMINGHAM.

The Birmingham Festival Choral Society secured an enormous success with their magnificent performance of Coleridge-Taylor's 'Hiawatha' cycle, given in the Town Hall on February 24 under Dr. Sinclair's ever-watchful conductorship. Indeed, the popularity of the work shows no diminution; on the contrary, although the cycle had only been given a few days previously by the Midland Musical Society before a crowded assembly, hundreds were not able to gain admission on the latter occasion. It is to be doubted if a more poignant and graphic reading has ever been heard in Birmingham, at least so far as the choral portion of the work is concerned, and no loophole was left for criticism. The principals were Miss Está D'Arco, Mr. Charles Saunders and Mr. Herbert Brown, who evidently inspired by the choristers seemed to put all their vitality and temperament into their task.

Coleridge-Taylor was strongly in evidence that week, for two days afterwards, on Saturday, February 26, the composer of 'Hiawatha' appeared at the Town Hall in person to conduct a concert given by the Birmingham Symphony Orchestra. He met with a most enthusiastic reception, and seemed to have accomplished wonders even with one rehearsal only, completely gaining the sympathy of the rank and file. The first part included several of his orchestral works—the Overture 'Hiawatha,' not heard here previously, the Intermezzo from the incidental music to Goethe's 'Faust,' as produced by Sir Herbert Tree, and the Suite 'Nero,' the latter already well-known to local audiences. The 'Nero' suite created the utmost enthusiasm, and the composer at the close was the recipient of quite an ovation. The Birmingham Madrigal Choir, conducted by Mr. Edwin Stephenson, the organist and master of the choir of the Birmingham Cathedral, supplied the vocal portion of the programme, their selections comprising a number of madrigals and part-songs by 16th century writers, and by Granville Bantock, Sweeting, Rogers and Pearsall. The singing throughout was artistic and refined, and characterized by admirable gradation of light and shade.

The last Harrison concert of the current series was given in the Town Hall on February 21, and was entirely orchestral, the executive being the London Symphony Orchestra, conducted by Arthur Nikisch, who gave a somewhat sensational reading of Beethoven's fifth Symphony in C minor. Marvellous as was the performance, one missed the classic solidity of a Richter in the interpretation. But really great was the sterling and moving rendering of Elgar's 'Enigma' Variations and Wagner's new 'Venusberg' music, for nothing could have surpassed them in richness of tone and phrasing. An interesting concert was given by Miss Dorothy Silk, a native of this city, a soprano gifted with an exceedingly pure voice, admirably trained in this country and lately under an eminent professor of singing at Vienna.

(Continued on page 250.)

O tender Sleep.

FOUR-PART SONG (UNACCOMPANIED).

Words by FRED. G. BOWLES.

Composed by MONTAGUE F. PHILLIPS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante sostenuto.

SOPRANO. *p* O . . ten - der Sleep, . . how tru - ly blest! Of ev - 'ry com -

ALTO. *p* O . . ten - der Sleep, how . . tru - ly blest! Of

TENOR. *p* O . . ten - der Sleep, how tru - - ly blest! Of

BASS. *p* O . . ten - der Sleep, how tru - ly blest! Of

Andante sostenuto. ♩ = 92.

(For practice only.) *p*

fort - er the best; . . . Grant us thy peace who come for rest, . . .

ev - 'ry com - fort - er . . the best; Grant us thy peace, . . . grant

ev - - 'ry com - fort - er the best, the best; . . . Grant

ev - - 'ry com - fort - er the best, the best; . . . Grant us thy

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p *poco rit.*

thy peace who come for rest, who come for rest.

us thy peace who come for rest, for rest.

us thy peace who come for rest, for rest.

peace who come for rest, for rest.

poco rit.

a tempo. *p*

Thy gen - tle hands up-on us lay, thy gen - tle hands

Thy gen - tle hands up -

Thy gen - tle hands up-on us lay, thy gen - tle hands up -

Thy gen - tle hands up -

p a tempo.

up-on us lay, Till pain and sor-row pass a-way, till pain and sor-row pass a -

on us lay, Till pain and sor-row pass a-way, sor-row pass a -

on us lay, Till pain and sor-row pass a-way, till pain and

on us lay, Till pain and sor-row pass a-way, till pain and

way Like shad - ows of our yes - ter-day, like shad-ows of our
 way Likeshad-ows of . . our yes - ter - day, of our
 sor - row pass a - way Likeshad-ows of our yes - ter - day, of our
 sor - row pass a - way Likeshad-ows of . . our yes - ter - day, like

yes - ter-day, . . . of our yes - ter - day.
 yes - ter-day, like shad-ows of our yes - ter - day.
 yes - ter-day, . . . of our yes - ter - day.
 shad - ows of . . our . . yes - ter - day.

Heal the wounds of ev - 'ry past, *cres.* Keep Hope and Faith . .
 Heal . . thou . . the . . wounds of . . ev - 'ry past, Keep
 Heal . . thou the wounds of ev - 'ry past, Keep
 Heal thou the wounds . . of ev - 'ry past, Keep Hope and Faith for

for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, for ev - - er fast, . . .

ev - - er fast, for ev - er, ev - - er fast, . . .

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "for ev - er fast, . . . A lov - ing friend un - til the last, . . . Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . . Hope and Faith for ev - er fast, for ev - - er fast, . . . ev - - er fast, for ev - er, ev - - er fast, . . ."

un - til the last, the last. . . . O ten - der

a lov - ing friend . . . un - til . . . the last. . . .

A lov - ing friend . . . un - til the last.

A lov - ing friend . . . un - til the last.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano part is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "un - til the last, the last. . . . O ten - der a lov - ing friend . . . un - til . . . the last. . . . A lov - ing friend . . . un - til the last. A lov - ing friend . . . un - til the last."

O TENDER SLEEP.

April 1, 1910.

The image displays a musical score for the song "O Tender Sleep" (Op. 142, No. 1) by Franz Schubert. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass staves). The lyrics are in English and are written below the vocal line. The score includes dynamic markings such as *pp* (pianissimo) and *p* (piano), and phrasing slurs. The piano part features a simple, rhythmic accompaniment with chords and single notes. The overall mood is gentle and tender, reflecting the title of the song.

pp

Sleep, . . . O ten - der Sleep, . . . O ten - der Sleep, . . .

p *pp*

. . . O ten - der Sleep, . . . O ten - der, ten - der Sleep, . . .

p *pp*

. . . O ten - der Sleep, . . . O . . . ten - der, ten - der Sleep, . . .

p *pp*

. . . O ten - der Sleep, O ten - der Sleep, . . .

pp

The image shows a page from a musical score. It features five staves of music. The first three staves are vocal parts, and the last two are piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are 'O ten - - der Sleep, ten - - der Sleep!'. The score includes dynamic markings such as *sempre pp* and *morendo. ppp*, and phrasing slurs. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

sempre pp *morendo. ppp*

O ten - - der Sleep, ten - - der Sleep! . . .

sempre pp *morendo. ppp*

O ten - - der Sleep, O ten - der Sleep! . . .

sempre pp *morendo. ppp*

O ten - - der Sleep, ten - - der Sleep! . . .

sempre pp *morendo. ppp*

O ten - - der Sleep, ten - - der Sleep! . . .

MUSIC IN BIRMINGHAM—Continued from page 244.

The concert was given at the Grosvenor Room, Grand Hotel, on March 8, before a crowded audience. Gifted with an excellent memory, aided by linguistic ability, Miss Silk was enabled to do complete justice to the number of songs she gave in German, French and English. Mr. Max Mossel, the well-known violinist, contributed some excellently performed violin solos, and Mr. G. H. Manton accompanied. The last Max Mossel drawing-room concert of the season took place in the Grosvenor Room, Grand Hotel, on March 10, and proved a fitting finale to an admirable series of concerts. M. Arthur de Greef, the eminent Belgian pianist, Miss Grainger-Kerr, vocalist, and Mr. Max Mossel, the artists, and Mr. G. H. Manton the accompanist. A feature of the concert was the fine performance of César Franck's Sonata for pianoforte and violin in A major, by M. de Greef and Mr. Mossel. The last chamber concert of the season, organized by the Clifton Quintet, took place at Queen's College on March 15.

The New Choral Society gave their fifth concert of unaccompanied part-songs, choruses, folk-songs and madrigals in the Town Hall, on March 10, under Mr. Rutland Boughton's direction. The programme on this occasion contained excerpts of considerable polyphonic tendency, demanding in their interpretation uncommon vocal technique, and it is only just to state that Mr. Rutland Boughton had evidently taken great pains in the training of the choir, the result in most instances being highly meritorious. Max Reger's five-part chorus 'Palm Sunday,' for instance, is no child's play. Excellently given was Elgar's six-part chorus 'Go, song of mine,' and of equal merit was the rendering of Stanford's part-songs 'Valentine's song' and 'The fairies.' Miss Norah Newport realised an artistic success in a number of songs by Elgar and Bantock, and in three Somerset folk-songs.

The Birmingham Choral Union's concert recital of Wallace's opera 'Maritana' drew an overflowing audience to the Town Hall on March 12. Mr. Thomas Facer conducted a really fine performance. The solo vocalists were Miss Elizabeth Burgess, Miss Olive Park, Mr. John Child, Mr. Dillon Shallard and Mr. Tom Howell.

The Sutton Coldfield Choral Society gave their twentieth concert in the Sutton Coldfield Town Hall, on March 10, under Mr. Joseph H. Adams's conductorship. The programme was practically the same as that given in the Birmingham Town Hall on February 5, including Brahms's 'Song of Destiny,' Elgar's choral suite 'From the Bavarian Highlands,' and Schubert's 'Song of Miriam.' The full choir and orchestra of the Society were present, and so admirably performed was Elgar's work that it had to be repeated. Miss Euneta Truscott and Mr. E. Everard Healey, the solo vocalists, were both heard to great advantage. The miscellaneous selection comprised some orchestral pieces capably rendered.

The Erdington Choral Concert Society made a somewhat daring experiment by giving at the Public Hall, Erdington, on March 2, a performance of Elgar's 'King Olaf' without orchestra, the accompaniments being played on the pianoforte by Mr. F. V. Madeley. Considering the difficulty of the work, and the little support a pianoforte can give, the rendering was creditable enough, the chorus, although unequally balanced, realising commendable gradation of light and shade and firm attack. Quite excellent were the principals, Miss Lillie Aston, Mr. Walter J. Ottey, and Mr. A. S. Leigh. Mr. Harold G. Godfrey conducted, and Mr. J. Wood played Beethoven's Sonata 'Pathétique.'

The Darlaston Choral Society gave at their concert, on March 14, an efficient rendering of Coleridge-Taylor's 'Wedding-feast,' from the 'Hiawatha' cycle, with band and chorus. The programme also included the 'Peer Gynt' suite, Max Bruch's Violin concerto in B flat (Mr. T. E. Clarke) and Beethoven's Choral Fantasia, the solo pianoforte part by Mr. A. N. Johnson. Miss Nellie Finch and Mr. Frank Mullings were the solo vocalists, and Mr. Thomas Johnson conducted.

The financial report of the Newcastle-on-Tyne festival shows a profit of over £317, and no call will therefore be made on the guarantors. The sum of one hundred guineas has been handed to the Royal Victoria Infirmary, and the balance has been carried forward as a reserve fund for the next festival.

BRISTOL.

The Bristol Choral Society gave a performance of Haydn's 'Creation,' at Colston Hall, on February 26. The choir and orchestra numbered upwards of 500, there being upon this occasion, in addition to the ordinary orchestra at the concerts of the Society, the Society of Instrumentalists, with Mr. Harold Bernard, leader. Mr. G. Herbert Riseley was at the organ. The soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Dan Price. Under the capable direction of Mr. George Riseley, an admirable performance of the oratorio was afforded.

On March 7 there was an interesting chamber concert at the Victoria Rooms. The Mossel String Quartet (Messrs. Max Mossel, A. Moore, D. Reggel, and Johan C. Hock) interpreted with skill Haydn's Quartet in D major and César Franck's Quartet in the same key. Mr. Max Mossel's violin solo, 'La Folia' (Corelli) was much appreciated, and Mr. and Mrs. Johan C. Hock rendered acceptably Grieg's Sonata for violoncello and pianoforte in A minor (Op. 36).

A successful concert was given on March 7 in the Hall of the Young Men's Christian Association, St. James's Square, on behalf of the Bedminster Association. Mr. George Riseley arranged the performance, and under his able direction fifty members of the Bristol Orpheus Glee Society gave some of their most popular pieces. There were also songs by Miss K. Gerrish, Miss G. Winchester, Messrs. F. H. Wensley, A. Spear, G. A. Noble, and R. Frost; violin solos by Mr. Harold Bernard, and pianoforte solos by Mr. G. Herbert Riseley.

The Bristol Symphony Orchestra gave their last concert of the season at the Victoria Rooms on March 9, Mr. F. S. Gardner holding the principal first violin, and Mr. Hubert Hunt conducting. The chief work presented was Tchaikovsky's Symphony in E minor, No. 5, a fine rendering being afforded. This was succeeded by a novelty, a Concerto for pianoforte and orchestra in B flat major, by Frank Merrick, a Bristolian who has attained a good position as a pianist and has produced a few minor compositions. His present example contains some admirable features, and with Mr. Merrick at the solo instrument, well supported by the orchestra, these were made apparent and enthusiastically recognised by the hearers. Other instrumental numbers were the overture 'Le Baruffe Chiozzette' (Sinigaglia), and Wagner's 'Kaisermarsch.' Miss Laura Evan-Williams was the vocalist.

The Clifton Quintet concluded their eighth season at the Victoria Rooms, on March 9. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). There were satisfactory performances of Christian Sinding's Quintet in E minor and Beethoven's Quartet in G major, No. 2 (Op. 18). Mr. Parsons contributed four solos, and was associated with Mr. Lewis in Böellmann's Sonata in A minor (Op. 40).

On March 16 the Bristol Dolphin Male Choir gave a concert in the hall of the Young Men's Christian Association, under the direction of Mr. F. H. Simpson. Several part-songs were creditably rendered, and other features were vocal solos by Miss Amy Richards, Miss G. Winchester, Messrs. A. E. Monks, F. C. Frost, and A. Eastman. Miss Bertha Simpson played pianoforte pieces, and Mr. Reginald Forward was the accompanist.

DEVON.

Almost without musical events of any description Plymouth is observing the Lenten fast, the happenings being chiefly of sacred music. The Edgcombe Street Society (Stonehouse) gave their annual concert on February 23, singing glees and part-songs by Barnby, Pinsuti, Schumann and Pearsall, conducted by Mr. Cecil Palmer. The Zion Male-Voice Choir on March 7 sang pieces by German, Pinsuti, &c., conducted by Rev. S. R. Jenkins. The Pennyross Choir made their first appearance on March 9 outside the church, and with augmented forces gave 'Christ and His soldiers' very creditably, under the direction of Mr. F. E. Notcutt. At St. Saviour's Church, on March 16, Mr. W. G. Nelder conducted a performance of Stainer's 'The Crucifixion,' and on March 17 Maunders 'Olivet to Calvary' was conducted at Palace Street by Mr. Bernard Crocker. Mutley Wesleyan Choir (Mr. J. Wibberley) sang 'The Crucifixion' on March 20, and the

same cantata was sung at St. Saviour's and St. James-the-Less (Mr. R. Ball) on Good Friday. Among other performances given on that day were Haydn's 'Passion' music and 'St. John the Baptist' (Mr. A. T. Townsend); Bennett's 'The Woman of Samaria,' at Mutley Baptist Church (Mr. Harold Lake); Maunder's 'Olivet to Calvary,' at St. George's (Mr. Alban W. Cooper).

In instrumental work the only event to be noticed is Mr. Frank Winterbottom's fourth Symphony Concert at Stonehouse, the Symphony being Brahms's No. 2. Other pieces were the Mozart Serenade for strings, Bennett's overture 'The Naiades,' and 'Slavonic dances' by Dvorák.

Mr. Manley Martin has transferred (temporarily) his Mutley and Mannamed Choral Society from the northern suburb to St. Catherine's Church, where the 'Hymn of Praise' will be given with the church choir shortly after Easter.

Miss Winifred Carter and Mr. Manley Martin gave a concert at Tavistock on March 7, the former contributing vocal pieces and the latter organ solos. One of the best performances yet given by the Paignton Choral Society was that of 'The Creation,' on March 9, when Mr. Wilfrid Layton obtained some very fine singing from a well-balanced choir. The principals were Miss Kate Cherry, Messrs. Will Foster and Alfred J. Layton. A choir of fifty voices sang 'The Messiah' at the little country town of Ottery St. Mary, on March 11, their performance being characterized by vitality of tone and spontaneity of expression, reflecting much credit on their conductor, Mr. W. Lathrope. An interesting occasion at Torquay, on March 12, was the chamber concert, given by Miss Beatrice Heaviside and Mr. C. F. Heaviside. The lady sang with artistic instinct *Lieder* by Bleichmann, and songs by Woelforde-Finden, Max Slange and Chaminade. Mr. Heaviside played Beethoven's Sonata Op. 28, and pieces by Schumann, Mendelssohn and Chopin. The Gade Trio, Op. 47, was performed by Mrs. Handford (pianoforte), Miss Heaviside (violin), and Mr. Heaviside (violoncello).

It is encouraging to report that at the annual meeting of the Exeter Oratorio Society, held on March 16, under the presidency of Mr. H. Imbert-Terry, it was reported that Dr. H. J. Edwards, the valued conductor, who had been absent for several months, had returned to his duties completely restored to health. The statement of accounts showed a good balance in hand; a festival was reported impending in April in conjunction with the Western Counties Choral Association, and the Society had already put in rehearsal the Scottish rhapsodie 'The Wedding of Shon Maclean,' the composer of which, Mr. Hubert Bath, is a native of Devonshire.

DUBLIN.

The College Choral Society gave a concert on February 25, conducted by Mr. Charles G. Marchant. The programme was as follows: Nicolai's 'Fest-overture'; Palmieri's Psalm cxvii., an effective work for soprano solo and chorus, performed for the first time on this occasion; Mendelssohn's Morning and Evening Services, orchestrated by Mr. Charles Marchant; and Spohr's 'God, Thou art great.' Madame Borel was the soprano soloist, and the orchestra (mostly composed of amateur members of the Society) was led by Mr. Arthur Darley.

At the Royal Dublin Society the chamber music recitals were brought to a close on February 28 with an organ recital by Dr. Sinclair, of Hereford. On February 21, Dr. M. Esposito gave a Chopin recital in commemoration of the centenary of the composer's birth, which attracted the largest audience at this season's recitals. Dr. Esposito, whose fine qualities as a musician and pianist were fully displayed on this occasion, played a representative selection from the composer's works, including the B flat minor Sonata, the F minor Ballade, and a group of the Studies.

On March 3 the Dublin Orchestral Society (conductor, Dr. M. Esposito) gave the second concert of the season. Haydn's 'Surprise' Symphony, Beethoven's 'Egmont' Overture, Sammartini's 'Pastorale' (arranged by Martucci), Saint-Saëns's 'Le rouet d'Omphale,' Grieg's 'Spring' (for strings alone), and Tchaikovsky's 'Romeo and Juliet' (first performance in Ireland) made up a very attractive programme.

On March 10, Miss Nora Thomson's quartet gave a chamber music recital. Miss Thomson was supported by Miss Madeleine Moore, M. O. Grisard and Mr. Clyde Twelvetees. Miss Madeleine Macken was the vocalist, and Miss Pauline Elsnor the accompanist. The programme included Haydn's 'Sunrise' quartet and Schumann's quartet in A major.

On the same evening, the Dublin Philharmonic Society, under the direction of Mr. Charles G. Marchant, gave a performance of 'The Messiah.' The solo vocalists were Madame Borel, Miss Alicia Keogh, Mr. George White, and Mr. Wesley Guard, all residents in Dublin. Mr. Arthur Darley was leader of the orchestra.

Signor Bozzelli produced a new work from his pen, 'The Lord of Carrigounnel,' on February 24. The work, which is written for soli, chorus and orchestra, was well received. Among the soloists were Miss Christine Gillespie and Mr. W. A. Sheehan.

Sterndale Bennett's 'Woman of Samaria' was performed, on March 14, in Rathmines Parish Church (under the direction of the organist, Mr. Raymond Revelle) by the church choir, augmented for the occasion.

On March 15, Mr. Percy Whitehead gave an interesting song recital at the Aberdeen Hall, assisted by Madame Borel, soprano, Miss Bertha Dowse, violinist, and Mr. C. W. Wilson, accompanist. Mr. Percy Whitehead, who is the possessor of an unusually attractive baritone voice, sang songs by Schubert, Schumann, Cornelius, Stanford, Parry, Hart, and Hardebeck, as well as some traditional airs arranged by Korbay, Charles Wood, Stanford and Vaughan Williams.

EDINBURGH.

Under the auspices of the local centre of the National Song Society, Mrs. Kennedy-Fraser—a daughter of the late Mr. David Kennedy, the celebrated Scottish vocalist—gave an interesting song-lecture and recital of Scottish songs, Highland and Lowland, in the Goud Hall on February 19. The historical remarks on the characteristics of our national melodies were evidently much appreciated by the large audience, and vocal illustrations were charmingly rendered by the lecturer and her sister, Miss Margaret Kennedy.

Two concerts in aid of the Royal Infirmary were given in the Empire Theatre, on February 20 and 27, by the Edinburgh Symphony Orchestra, assisted by the Edinburgh Select Choir (conductor, Mr. George Short) and Miss Alice Prowse and Mr. Morgan Kingston, vocalists. The orchestral numbers included the 'William Tell,' 'Oberon' and 'Zampa' overtures and a selection from the 'Meistersinger,' the performance of which reflected much credit on the conductor, Mr. G. W. Crawford.

The programme for the fourth and last of Professor Niecks's Historical Concerts, given in the University Music Class-room on February 23, consisted of three String quartets—in D major, F major and C sharp minor—by Beethoven, illustrating the master's three styles. The performers were Messrs. Henri Verbruggen, Guy Magarh, D. E. Nichols and Jas. Messeas.

The Central Musical Association (conductor, Mr. James Caie) gave a very creditable performance of the 'Messiah' in the Central Hall on February 25. The soloists were Miss Chrissie Macdiarmid, Miss Nina Horsburgh, Mr. W. Howorth and Philip Malcolm. Mr. T. B. Caie accompanied on the organ.

The annual concert of the Southern Choral Association, conductor Mr. E. W. Winning, took place in the Livingstone Hall on March 11. The works performed were Gade's 'Spring's Message' and Handel's 'Acis and Galatea,' and the choruses in these were admirably sung. The solo vocalists were Miss Chrissie Macdiarmid, and Messrs. W. H. Oldham, Robert Marshall and George Campbell.

The Choral Union, conductor Mr. T. H. Collinson, gave a fine performance of Berlioz's 'Faust,' in the Music Hall, on March 14. The choir sang excellently, and with a commendable degree of attention to light and shade. A capable orchestra, led by Mr. W. H. Cole, supplied the accompaniments, and gave effective renderings of the purely orchestral numbers with which the work is interspersed. The soloists were Miss Edith Evans, Messrs. John Harrison, Charles Knowles and Philip Malcolm.

Herr Denhof's operatic festival is fully recorded on p. 239.

GLASGOW.

The University Choral Society, conducted by Mr. A. M. Henderson, the organist to the University, gave a successful concert on March 2. In addition to several smaller choral numbers, the programme included Dunhill's 'Tubal Cain' and a first performance here of Somervell's 'Earl Haldan's Daughter,' a very effective piece of choral writing, to which Mr. Henderson's forces did full justice. Vocal solos were given by Miss Rana Taggart and Mr. J. F. S. Adams, and Mr. Henderson contributed three pianoforte solos. Mr. W. F. Forsyth acted as accompanist. For those whose taste lies in the direction of unaccompanied choral music, the concert of the Orpheus Choir (Mr. Hugh S. Robertson, conductor) on March 8 offered a veritable feast. This remarkable body of singers performed, entirely from memory, a programme of no fewer than eighteen pieces, some of which were most exacting, with a delicacy and finish, beauty of tone, and clear enunciation worthy of the highest praise. Miss Emily Breare and Mr. George Henschel were the solo vocalists, and Mr. W. E. Senior the accompanist.

On March 10, the members of Greenock Choral Union gave their second concert for the season, the programme comprising Bach's 'Ein feste Burg' and Mendelssohn's 'St. Paul,' in both of which the Union was heard to advantage. Mr. W. T. Hoeck conducted the performance, and Mr. Herbert Walton played the accompaniments on the organ.

A largely attended orchestral concert was given on March 13 by the local branch of the Amalgamated Musicians' Union. The orchestra, numbering eighty performers, gave on the whole a good performance of Grieg's 'Peer Gynt' suite, the overtures to 'Oberon' and 'William Tell,' and Mendelssohn's second Pianoforte concerto in D minor, the solo part in the last-named being brilliantly played by Mr. Philip E. Halstead. Miss Jenny Young contributed some vocal solos, and Mr. Henri Verbruggen conducted.

Under the auspices of the Pollokshields Philharmonic Society, three chamber concerts were given on March 9, 16 and 21, and the programmes were devoted exclusively to Beethoven's ten Sonatas for pianoforte and violin. These charming works were artistically interpreted by Messrs. Philip E. Halstead (pianoforte) and Henri Verbruggen (violin). Assisted by the Glasgow Grand Opera Society, Mr. Hutton Malcolm's male-voice choir gave a highly interesting concert on March 15. A feature of the programme was the number of unfamiliar pieces by Pacius, Engelsberg, Sodermann and Schiebold, and these were performed with excellent effect. Of the better-known items, Stanford's 'Songs of the sea' received a vigorous rendering. The combined choirs sang familiar opera-choruses by Wagner. Mr. Philip Malcolm was solo vocalist, and Mr. W. J. Sasbach's violoncello solos lent variety to the programme. Mr. Hutton Malcolm, the conductor, dispensed with the baton, and directed the entire programme at the pianoforte.

The Glasgow Amateur Orchestral Society's concert on March 17 showed that the band still maintains that high standard of performance to which Mr. W. T. Hoeck, the able conductor, has accustomed us. The chief features of the programme were Cherubini's Overture to 'Anacreon,' Liszt's first Pianoforte concerto in E flat, Bantock's 'Old English suite,' and the Masque music to 'The Merchant of Venice' (Sullivan). The solo part in the concerto was cleverly played by Miss Gordon Mackenzie, and Mr. Thomas Wallace, the possessor of an excellent tenor voice, gave some songs.

LIVERPOOL AND DISTRICT.

The first performance of Richard Strauss's symphonic poem 'Also sprach Zarathustra' by the Philharmonic Society at their concert on February 22 possessed special interest and significance, and in the performance of this extraordinary music, Dr. Cowen and the orchestra spared no pains. Notable in another way was the anthem 'Sing we merrily,' by Mr. Edward Watson, organist of West Derby Parish Church, who had orchestrated for this occasion the clever work which he wrote for the recent festival of the Church Choir Association. Sir C. V. Stanford's selection of the anthem was again justified by the success of this later performance with orchestra, and the composer received a hearty call. The dramatic and descriptive element in the

music is especially effective. The vocalist of the evening, Madame Dónalda, employed her fine voice and cultured art with conspicuous success, notably in Mimi's song from Puccini's 'La Bohème.'

The Hallé Orchestra, conducted by Dr. Hans Richter, attracted a great audience on February 26. In the selection of the programme a study in contrasts was designedly offered in Richard Strauss's 'Till Eulenspiegel,' followed by Schubert's great Symphony in C, both of which were magnificently played. Interesting also was Gluck's Overture 'Iphigenia in Aulis,' with Wagner's ending, and Liszt's Fantasia on Schubert's 'Wanderer,' for pianoforte and orchestra, very cleverly played by Miss Evelyn Stuart.

The eighth and closing concert of Mr. Vasco Akeroyd's Symphony Orchestra concerts was given on March 1, when a plébiscite programme was submitted which contained, as the result of the voting cards sent in, Schubert's 'Unfinished' Symphony in B minor, Grieg's 'Peer Gynt' suite and the 'Tannhäuser' overture. Saint-Saëns's Violin concerto in B minor (No. 3) was brilliantly played, as regards the solo instrument, by Miss Lena Kontorovitch, a young violinist of evident musical gifts, and Miss Phyllis Lett was the vocalist. It is satisfactory to note that the concerts are to be resumed in the autumn.

On March 2 the Liverpool College of Music held a pupils' concert in the Yamen Rooms, at which the College orchestra, conducted by Mr. Alfred Ross, and Mr. H. E. Hunt's choral society were agreeably heard, and a young violinist of promise, Mr. F. Holliday, played the first movement of Mendelssohn's Violin concerto. Other pieces contributed by pupils of the College testified to the value of specialized training.

The Liverpool Cymric Vocal Union, an old-established choir of between thirty and forty male voices, conducted by Mr. J. T. Jones, gave a delightful exhibition of blending and expressive unaccompanied singing at their annual concert in Hope Hall on March 5. Notable numbers were Bantock's 'Give a rouse,' Geibel's 'A stream of silver sunshine,' Barnby's 'Sweet and low,' and Dr. Parry's 'Monks' war song.' Songs by Madame Laura Evans-Williams and Mr. David Hughes, recitations by Miss Marie Raynor, and violin solos by Mr. John Lawson completed a highly successful programme.

Miss Fanny Davies made a welcome appearance at the eleventh Philharmonic Concert, on March 8, when this distinguished pupil of Madame Clara Schumann played delightfully in Schumann's A minor Pianoforte concerto and in selections from the 'Carnaval.' Brahms's Symphony in F, No. 3, and Charpentier's Serenade from 'Impressions d'Italie,' an interesting movement in which the viola obbligato was skilfully played by Mr. S. Speelman, were the principal orchestral items. Miss Ada Crossley sang a song from Max Bruch's 'Odysseus' and was heard still more acceptably in 'Hark the ecch'ing air' from Purcell's 'Fairy Queen.'

At a meeting of the Welsh National Society in the Royal Institution on March 11, Mrs. Mary Davies, who was formerly so eminent as an oratorio singer, appeared in the rôle of lecturer, her subject being 'The Folk-songs of Wales.' Exhibiting literary merit with fluent diction, the lecturer revealed a wide knowledge of an interesting study. In illustrating folk-song as the source and epitome of the principles upon which musical art is founded, Mrs. Mary Davies had the vocal assistance of Miss Jennie Williams.

A performance of Haydn's 'Creation,' parts 1 and 2, was given on March 12 by the Liverpool and District Methodist Choral Union, conducted by Mr. P. Ingram, the vocal principals being Miss Olive Clare, Mr. Henry Brearley and Mr. R. Radford, the small orchestra being led by Mr. John Lawson, with Mr. Collier at the organ. The performance by this powerful organization, which is doing useful work, was heard with evident appreciation by a large audience. A feature of the miscellaneous second part was Bishop's glee 'Now tramp.'

The second concert of the Oxtou and Cloughton Orchestral Society passed off with encouraging success on March 5, when this newly-established Society, which numbers in its large array of players a goodly proportion of ladies (and is led by Miss D. Berrington), was heard with considerable effect in German's Overture 'Richard III.,' selections from Tchaikovsky's 'Casse Noisette' Suite and 'Elegie' for

strings, and in Saint-Saëns's Concerto in A minor for violoncello and orchestra (solo by Mr. Walter Hatton). The vocalist was Miss Carlota Jackson-Muñoz, and Mr. J. E. Matthews conducted.

Stanford's ballad for chorus and orchestra, 'Phaudrig Crohoore,' and a concert-selection from German's fairy opera 'The Princess of Kensington,' engaged the attention of the Ormskirck Musical Association on March 8, when this excellently-managed musical force of some 140 singers and players was conducted by Mr. John Ball, with Miss Lillie Wormald and Mr. George Barnett as principal vocalists.

The third subscription concert of the Warrington Musical Society was held in the Parr Hall on March 16, when the programme included a concert-selection from German's opera, 'The Princess of Kensington,' Dr. James Lyon's ballad for chorus and orchestra, 'The Warden of the Cinque Ports,' and Beethoven's 'Emperor' Concerto, in which the solo was finely played by Mrs. A. H. Crossfield. Dr. Lyon conducted the performance of his attractive work, and received a flattering recall. The principal vocalists were Miss Esta D'Argo and Mr. Webster Millar. A line of appreciation is due to the alert and expressive singing of the fine choir of 220 voices. Mr. Frank H. Crossley conducted.

MANCHESTER AND DISTRICT.

The month that is gone had been rich in promise, and the joys of realization far surpassed those of anticipation. Orchestral music has ruled supreme; Nikisch, with the London Symphony Orchestra, came and roused us to a high pitch of enthusiasm, though some of our pundits shook their heads at his reading of the Beethoven C minor, but much may be gained by contact with such a fresh and apprehensive mind. The performance of the Elgar 'Enigma' Variations served more fully to reveal those exceptional lyrical qualities which differentiate Nikisch from all other conductors.

The Hallé Orchestra at the eighteenth weekly concert, two days later, seemed fired by a spirit of emulation and gave us their best playing this season, Beethoven's 'Pastoral' Symphony being done in surpassingly fine style, even for Richter, whilst the climax to the well-worn 'Tannhäuser' overture was simply overwhelming. As Nikisch had played several Wagnerian excerpts earlier in the week, it may not be too fanciful to trace this superb playing to a little friendly artistic rivalry between the two bodies, but whatever the cause, the Hallé men, in schoolboy parlance, certainly had 'bucked up.'

Bach's orchestral music invariably excites enthusiasm, and the repetition of the sixth 'Brandenburg' Concerto for viole, violoncelli and contrabassi, each *divisi*, well merited the prolonged applause. The performance was on a much higher level than that given a few weeks since, good though that had been, and generally the rendering had that repose which is born of more intimate acquaintance and thorough mastery.

There are two pianists who are always heard with delight here, Busoni and Siloti, and both invariably appear in chamber and orchestral music on successive evenings, and in each department are equally fine. Siloti, who came on March 3, may be ranked as one of the six or eight great pianists of the world, and nobody can better serve the student as a model; he gets at the heart of the music himself and then reveals it with perfect clarity to his hearers without any fuss or showy style; interpretative art can go no higher. He has often come here and played pianoforte music of every school, and the oftener one hears him the more do these salient features impress the listener.

Manchester's incurable conservatism in matters musical is responsible for the somewhat belated appearance of Strauss's 'Don Quixote,' which was given on March 3, and produced in the ranks of our musical public the now customary dissension as to its merits or demerits. It would do Manchester all the good in the world to be dosed with Strauss's Symphonic poems, as Henry J. Wood did the London 'Proms.' audiences two or three years ago, and there would be quite as much justification for giving the whole series of Straussian tone-poems as, say, 'The Immortal Nine'—nay more, for we *do* know our Beethoven well and we do not our Strauss.

The twentieth Hallé concert brought Cherubini's No. 4 Mass in C, Bach's *a cappella* motet 'Be not afraid,' and the Choral Symphony of Beethoven, which Richter almost invariably reserves to conclude a season in fitting style. The soloists engaged were Miss Jenny Taggart, Miss Phyllis Lett, Messrs. John Harrison and Herbert Brown. The Mass did not receive an inspired rendering, but it may be doubted whether a modern audience could find it interesting in the deepest sense, whatever the conditions of the performance. The Bach motet raised in rather an acute form the question of the wisdom of one man preparing a choir in an *a cappella* work and then handing it over to a second man, however distinguished, for final performance. Judged by good standards, the Hallé choir did not sing it well; true and artistic economy of effort was not exercised, and when the great climaxes came there was no reserve of power on which to draw; the expression was often perfunctory, and this despite the use of an edition copiously provided with marks of expression. The best unaccompanied Bach singing in this part of the country has been heard from smaller bodies than the Hallé choir, which is practically of 'triennial festival' strength, and their repeated efforts in this class of work during the last few years almost force one to the conclusion that, of the larger bodies, only the most virtuosos ones can attain completely satisfactory results. The 'Choral Symphony' was brilliantly played, the choir sang this in really fine fashion, and the quartet of young soloists came through with flying colours.

The Hallé Orchestra Pension Fund concert on March 17 was the most glorious one of the season: a tremendous crowd, noble, unhackneyed music, and to crown all, the re-appearance of Muriel Foster (Mrs. Goetz)—as the programme wisely phrased it—in Brahms's Alto Rhapsody, and the three new Elgar songs, which Richter conducted for the first time. The unfailing beauty and wondrously expressive quality of her voice, a nobility of utterance blended with that rare quality of lofty serenity, and above all that supreme and priceless gift of *Das Ewigweibliche* pervading everything—these are some of the rare musical and emotional virtues of an art which is, unhappily, lost to the great musical public, apart perhaps from such an occasion as this one. Strauss's 'Don Quixote' variations were repeated after a fortnight's interval, and their reception by that vast crowd should silence effectually those detractors, who thought the applause which welcomed the first performance was merely complimentary, or an expression of pleasure that it was over and done with, and provided abundant confirmation of the views of those who have maintained that the more Strauss is played, the more will he be genuinely appreciated. Richter, as in 'Heldenleben' and 'Domestica,' toned down and softened those sections where cacophony is perpetrated for a definite, symbolical purpose. Might it be suggested that, as a consequence, the listener loses the heightened effects of the almost violent contrasts which Strauss designedly employs, thus presenting the work in a false perspective, and further, that Strauss, not being one of the suave, halcyonian types of composers needing pretty playing, can safely be left to stand or fall by his creations in their rude, rugged grandeur, for after all, when it becomes a question of characteristic beauty in veracity *versus* mere ornamental beauty, one will put up with a dash of surface eccentricity for the sheer joy of communing with such a thinker, such an interpreter of poetic and heroic types of humanity—great vital imaginations and such nobility of ideas are all too rare. And if we believe Art to be the 'expression of the souls of great men,' surely an open mind might be kept for the artist's message, no matter how he may express it. The performance was most noteworthy, at all points superior to the earlier one. Dr. Richter's enjoyment was obvious, and Messrs. Rawdon Briggs, Simon Speelman and Carl Fuchs distinguished themselves greatly. Mr. Frederic Dawson played with astonishing brilliancy in Tchaikovsky's B minor Pianoforte concerto, and so ended a memorable concert.

The last orchestral concert of the Gentlemen's series, conducted by Mr. Henry J. Wood, enabled us to hear much music which otherwise would have remained unknown to Manchester, as the Hallé Society apparently does not consider the modern French School, say, as coming legitimately within its sphere. This is an age of specialization, and Dr. Richter, rightly enough, probably prefers to stick to his classics, but in art, whether pictorial, plastic, literary or

musical, progressive communities cannot wisely remain ignorant of current developments either at home or abroad, so it may be counted to the Gentlemen's Committee for righteousness that they have enabled Mr. Wood to introduce us to works by Debussy, Charpentier's 'Impressions d'Italie,' the Dukas Scherzo from 'L'Apprenti Sorcier,' &c. There is now an almost unexampled opportunity to keep us abreast of modern French musical thought in a wisely co-ordinated scheme of orchestral concerts in the Hallé and Gentlemen's series, which shall do much to remove the reproach under which Manchester has long laboured, of being out of touch with some present-day musical tendencies.

The concerts of chamber music, whilst not so numerous as in the previous month, have been of exceptional interest. At the third Brodsky Quartet concert, Volkmann's Quartet in E flat (Op. 43) and Dr. Esposito's second Sonata in E minor for violin and pianoforte were both heard for the first time in this city, Beethoven's wonderful Septuor completing the programme, the regular players being joined by Messrs. Mills (clarinet), Paersch (horn), Schieder (bassoon), and Hoffmann (double-bass). Dr. Esposito shared the honours with Dr. Brodsky in the Sonata, which was most warmly received; and the Scherzo of the Septuor had to be repeated. Alexander Siloti was the visiting pianist at the fourth Brodsky concert, playing Grieg's No. 3 Sonata in C minor, in association with his old friend Brodsky, their reading being of quite absorbing interest. Mozart's Quintet in C major (the second viola part played by Mr. Alfred Barker) and the Beethoven F major Quartet (Op. 59) made up the programme. The Brodsky Quartet are great in Haydn and Mozart, in Tchaikovsky, Dvorák and Brahms, but anyone who would gauge their real greatness must hear their Beethoven performances.

In some respects Mr. Max Mayer's second concert of his twenty-first season will stand out as the most notable chamber music concert of the year, for we had Max Reger's Variations and Fugue for two pianofortes on a Beethoven theme, the most considerable work of this writer yet given here, and the unusual, but most sensible course was adopted of playing the work twice over, thus enabling its real significance to be more fully grasped by every listener. Mr. Mayer and Mr. Petri succeeded in avoiding all tendency to harshness, and made Reger's complex and audacious harmonic progressions come out with perfect clearness. The second performance surpassed the earlier one, and the imposing grandeur of the climax in the fugue section made a very deep impression.

Mr. Tobias Matthay delivered a lecture on 'Some essential principles in the teaching of Interpretation,' on March 3, to Dr. Carroll's Teachers' Association.

Mention of several other interesting events must be reserved until next month.

NEWCASTLE-ON-TYNE AND DISTRICT.

Most dignified and noble was the rendering Nikisch gave of Beethoven's fifth Symphony, with the London Symphony Orchestra, at the last Harrison concert on March 1. A brilliant performance of Elgar's 'Enigma' Variations was another item of special interest.

A novelty at the concert of the Newcastle Musical Society on the next evening was J. Friskin's Quintet in C minor for pianoforte (Mr. A. Procter) and strings (Messrs. A. Wall, J. Young and A. Hervé, and Miss Hetty Page). It is too large a work to criticise in detail on a single hearing. Mr. Ernest J. Potts, a local bass, sang finely songs of Purcell, Wolf and Dvorák.

On March 9 the first performance of Bach's 'Magnificat' was given here by the Postal Telegraph Choral Society. The difficult choruses were sung in a very spirited and enthusiastic manner by the choir, which also enhanced its reputation by charming renderings of madrigals and folk-songs. The accompaniments of the Magnificat were played by a string orchestra and organ. Brahms's second set of 'Liebeslieder' waltzes formed part of the programme. The solo vocalists were Misses E. Jackson, I. Walton, Mrs. A. Wall, and Mr. F. Hosking. Miss Guthrie was the accompanist. Mr. E. L. Bainton, the conductor, is to be congratulated on the progress of the Society.

The following evening, the Jesmond Wesleyan Choir gave a concert of folk-songs under the conductorship of

Mr. J. Heywood, and the Armstrong College Choral Society held its annual concert in the hall of the College. The works performed were Parry's 'Ode on St. Cecilia's Day,' Bach's Church Cantata 'Give the hungry man thy bread' and two choruses by Schubert. The soloists were Misses L. and R. Buckley and Mr. E. J. Potts, and the accompaniments were played on two pianofortes by Mr. G. W. Danskin (the accompanist of the Society) and Mr. J. J. Hobkirk. Three songs composed by the new principal of the College, Dr. Hadow, were sung by Miss F. Buckley, with the composer at the pianoforte. The energetic choir of Elswick Road Wesleyan Church celebrated their choir festival with excellent performances of Sterndale Bennett's 'Woman of Samaria,' on Sunday, March 13, and Handel's 'Israel in Egypt,' on Wednesday, March 16. Mr. George Dodds conducted.

Wagner's 'Flying Dutchman' and the last scene of the 'Meistersinger' formed the programme of the Choral Union concert on March 15. The orchestra was the Leeds Symphony, and Dr. Coward conducted. The soloists were Madame Sapio, Miss Kate Lloyd, Messrs. J. Reed, Herbert Brown, Herbert Parker, and E. J. Potts.

On March 16, Mr. Fairs conducted a huge programme given by the Shields Choral Society, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Bon-bon Suite,' Dvorák's 'Carneval' Overture and Schubert's 'Unfinished' Symphony were performed.

NORTH STAFFORDSHIRE.

Miss Margaret Bennett, an Associate of the R.A.M., gave a successful pianoforte recital in Stone Town Hall, on March 3, when she worthily upheld the prestige of her Alma mater.

The North Staffordshire District Choral Society gave their Spring concert on the evening of March 10, in the Victoria Hall, Hanley. Since the death of the former conductor, the late Mr. James Whewall, matters have been somewhat disturbed. In less than two months two temporary choirmasters have handled the helm with a view to steering it from troubled waters. For the Spring concert the president of the Society, Mr. Thomas W. Twyford, who has done much for music in North Staffordshire, was instrumental in bringing Dr. W. G. McNaught to conduct. There was no orchestra, the choral items being sung either unaccompanied or accompanied by the pianoforte. Probably owing to various vagaries following upon the late conductor's death, the choice of selection in choral works was not a strong one, the best numbers being Bantock's 'Awake, awake,' Smart's 'Song of the seasons' and Schubert's 'The Lord is my Shepherd' for female voices. Dr. McNaught, who had only one rehearsal, did all that was possible with the programme, several numbers of which were encored. Miss Lucy Nuttall, Mr. Robert Radford, Mr. Charles Kelly (pianist) contributed solos, and Mrs. Emery and Mr. William Sherratt shared the duties of accompanists. The latter also gave a number of acceptable organ solos.

At the invitation of Mr. George Wade, the Chairman of the Burslem School Board, an invitation was given to Dr. McNaught to deliver his lecture upon 'Musical Rhythm and the child,' before the teachers under the Burslem School Board. The lecture was delivered on March 11, in the Burslem Town Hall, before a large and interested audience. Excellent school part-song singing was given by a choir of juveniles from the various schools under Mr. Cocolough, music teacher to the Board, preparatory to the lecture itself. The principal demonstration by the lecturer, which was carried out under his direction by a number of children seated at a table, facing him on the platform, was that nature has given largely to the child-mind a natural instinct for musical pitch, rhythmic accent and balance. The contention of the lecturer was that these natural gifts should be used in preference to the present cramming of dry-as-dust exercises which largely stultify instead of develop the musical faculty in the child. The lecture was followed with rapt attention, and at its close Mr. George Wade, on behalf of the Burslem Education Committee, thanked Dr. McNaught, and expressed a wish that he would return at an early date to deliver one or more lectures.

The Hanley Glee and Madrigal Society gave their annual Spring concert in the Victoria Hall, Hanley, on March 14. The principal item was Sullivan's 'Golden Legend,' which had previously not been heard for a number of years in this

district. An excellent performance must be recorded, and went to prove that in Mr. John James the Society has a conductor who will, given opportunities, go far in his profession. Miss Esta d'Argo, Miss Phyllis Lett, Mr. Harold Wilde and Mr. Robert Burnett were a fine quartet of principals. The 'Choral Symphony' (Beethoven) was advertised to be performed, and although the intention was not stated inside the programme book, only the Finale was given. Dvorák's 'Carneval overture' was also played very finely by the Hallé Orchestra, and caused an excellent impression by the manner and grip Mr. James displayed in the performance. Mr. Ernest Hammond presided at the organ, and Mr. John James is to be congratulated on the artistic results as a whole.

There is much speculation in the air as to what will take place in the Potteries following upon federation of the various towns into the city of Stoke-upon-Trent. Hanley possesses a fine Town Hall, admitted by artists to be one of the finest concert-rooms in the country and capable of seating an audience of 3,500. The federation Act comes into force on April 1, and prior to this Burslem and Stoke-upon-Trent had each commenced building a new Town Hall. Each of them is to cost £30,000, and both are designed largely for concert purposes: the Stoke Hall is to have a larger seating capacity than the present Victoria Hall, Hanley, and it has been stated by the gentleman (Alderman Geen) who has carried out the Stoke project, that the new Town Hall will be opened with a several days' musical festival. Whatever else may be said of the Potteries, it will soon outrival the rest of the country in the matter of fine concert rooms.

NOTTINGHAM AND DISTRICT.

The second orchestral concert given by the Sacred Harmonic Society took place on March 3, when the programme contained Schumann's B flat Symphony, the Overtures to 'Egmont' and the 'Midsummer Night's Dream,' and Liszt's Hungarian Rhapsody in F. The performance of the symphony was an improvement on that of the last occasion, but was lacking in purity of intonation and sympathy. Miss Caroline Hatchard was the vocalist, and gave a fine performance of excerpts from Mozart and Gounod. Elgar's 'King Olaf' was given on March 8 by the Long Eaton Choral Society. The work received a praiseworthy performance. The soloists were Miss Ada Forrest, Mr. Alfred Heather and Mr. Charles Trec. The band and chorus of 150 performers were directed by Mr. J. S. Derbyshire, and the band was led by Mr. Fred. Mountney, with Mr. E. Smeeton as accompanist.

A chamber concert was given on March 8 by Miss Rowena Goldberg (pianoforte), Mr. Carl Zimmer (violin), Miss Mary Thorpe (viola), Mr. Edwin Thorpe (violinello) and Mr. Downing (vocalist). The features of the programme were Schumann's Quartet in E flat (Op. 47), *Fantasiestücke* for violinello, and two songs.

Mr. William Woolley's Choral Society (Nottingham) gave an admirable performance of part-singing on the same day, when the programme contained excellent examples from works by Elgar, Cornelius, Brahms, Coleridge-Taylor, Eaton Faning and Granville Bantock. Miss Lizzie Parsons contributed two pianoforte solos.

The Nottingham Evening School Choral Union and Orchestral Society gave a good account of themselves on March 12 in Elgar's 'Banner of St. George,' under Mr. Arthur Richards' direction.

The last of the Nottingham Subscription Concerts took place on March 16, when Miss Ida Newman and Mr. George Henschel were the soloists, Miss Katherine Goodson was pianist, and the London Wood-wind Quintette, the instrumentalists. Sullivan's 'Golden Legend' brought the Nottingham Sacred Harmonic Society's work for the season to a close, on March 17. The performance was one of the most enjoyable of the season. Miss Edith Evans, Miss Maud Wright, Mr. Alfred Heather, and Mr. Charles Knowles, were the soloists, and all contributed to the excellence of the performance, but Miss Wright, who was a new-comer, deserves an extra word of praise. The choir did excellently, under Mr. Allen Gill's baton. Dr. Lyon's work for chorus and orchestra, 'Oh, how blest are ye,' received an enthusiastic reception, and the composer was called, and acknowledged the keen appreciation of his grateful composition.

OXFORD.

On January 27, Mr. Lawrence Fry gave an excellent recital on the organ in the Town Hall, his principal items being Mozart's Fantasia in F minor, Guilmant's Sonata in D minor (No. 1), and Bach's Toccata and Fugue in C major. Between the pieces Madame Ada Crossley and Mr. Campbell McInnes sang several songs, which largely contributed to the enjoyment of the evening.

On February 3, in the same building, an orchestral concert was given under the auspices of the Musical Club, the strings being local and the wind from the London Symphony Orchestra, under Dr. Allen's experienced baton. The chief items were Beethoven's Pianoforte concerto in E flat (No. 5, Op. 73), the solo part being capably played by Mr. F. S. Kelly, and Tchaikovsky's 'Pathetic' symphony in B minor (No. 6), the production of which was looked forward to with keen interest, as it was to be given for the first time in Oxford. Space does not allow us to go into details, but the performance as a whole was exceedingly good.

On February 8, in the Assembly Room of the Town Hall, Miss Marie Brema gave a very charming concert. Amongst other things, Miss Brema sang Schubert's 'Erl König' and 'The Blacksmith,' by Brahms, while Mr. Bromilow contributed Schubert's 'Die Forelle' and 'Eleanor' by Mallinson. Miss Marjorie Adam played Bach's Prelude and Fugue in B minor with great clearness and in thoroughly excellent style.

On February 23, in the Town Hall, and under the auspices of the Musical Club, the Choral and Philharmonic Society and the Bach Choir combined gave the concert of the term. The chief works were Mozart's 'Requiem Mass' (Nos. 1-8) and Beethoven's great Mass in D major (Op. 123). The solos were entrusted to Miss Gladys Honey, Miss Sara Silvers, Mr. Charles Child and Mr. Hamilton Harris. The choir worked hard and well, but experienced in the Beethoven Mass especially some trying and even critical moments. Under Dr. Allen's energetic conducting, however, they came safely out of the ordeal, and the performance gave great pleasure to a large audience.

On March 8, in the Sheldonian Theatre, the professor of music (Sir Walter Parratt) discoursed pleasantly on 'Glees.' He explained with great care the meaning of the term 'Glee,' and said that they were originally written for men's voices only, that they were never intended to be sung by more than one voice to each part, and that they should be unaccompanied. He regretted that Sir Henry Bishop's efforts to reinstate the glee were not successful: by his adding accompaniments to them, and encouraging several voices to sing each part—both of which were errors of judgment—he made their performance resemble the part-song. The illustrations, which included 'By Celia's arbour,' were given by local amateurs and were much enjoyed.

We must not omit to mention that the Sunday evening concerts have been continued at Balliol College during the term, under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The excellent work done by Mr. H. C. Jackson with the new Victoria Hall Choral Society found proof in a spirited performance of 'The Creation' on March 10.

On March, 17 Mr. T. Brameld directed a performance of Haydn's 'The Seasons' by the Rotherham Choral Society. There was a competent orchestra, the principals were capable, and the singing of the choir was as always enthusiastic and sure.

Mr. L. Chadwick, whose efforts have brought reviving fortunes to the Wincobank and Blackburn Harmonic Society, directed his zealous chorists in an admirable and well-studied performance of Gaul's 'The Holy City.'

Among interesting choral concerts of the past month were those of the Chapelton and District Harmonic Society (Handel's 'Samson'), conducted by Mr. M. Thompson, and the Hillsbro' Choral Society, who performed Bridge's 'Flag of England' and Mendelssohn's 'Walpurgis night,' under the guidance of Mr. F. Shemeld.

In furtherance of the scheme for establishing orchestral music in Sheffield, two more successful promenade concerts have been given in the Albert Hall. Mr. J. A. Rodgers conducted an orchestra of sixty in Tchaikovsky's Symphony No. 4 (which proved greatly to the taste of the large

audience), a series of selections from Wagner's music-dramas and operas, Grieg's A minor Pianoforte concerto (soloist, Mr. Edward Isaacs), Saint-Saëns's Violin concerto No. 3 (soloist, Miss Marjorie Hayward), and other works, mostly modern and fresh to Sheffield. Miss Eva Rich and Mr. J. Lycett were the vocalists.

By a slip of the pen, Mendelssohn's 'Forty-second Psalm,' was last month named as the work sung by the St. Andrew's (Sharrow) Choral Society; it should have been Barnett's 'Ancient Mariner.'

During the past month interesting chamber music has been played by the London Wood-wind Quintet, and the Brodsky Quartet. The latter played works by Volkmann, Mozart and Beethoven.

YORKSHIRE.

LEEDS.

This is always a busy month, and Easter falling early has made it busier than ever, all the musical societies hastening to end their season before the holiday time. At Leeds the three principal series of concerts have afforded an amusing indication of how the wind of popularity blows, all of them giving Wagner programmes by way of a brilliant conclusion to the season. The Leeds Choral Union came first, on March 9, and gave the third act of 'Tannhäuser,' together with a version of 'The Flying Dutchman,' reduced, by somewhat drastic and crudely executed cuts, to the dimensions of a half-programme cantata. Under Dr. Coward's direction, it followed that the brilliance and force of the choral singing was the prominent feature of the performance. It was, however, effective, if scarcely 'legitimate.' Madame De Vere-Sapio, Mr. Seth Hughes, and Mr. Lewys James, all of the Moody-Manners Company, were practised representatives of the principal parts, and in minor ones Miss Dews and Mrs. Bland were most efficient. The Leeds Philharmonic Society's Wagner concert, on March 16, was given with the invaluable help of Dr. Richter, and included extracts from 'The Flying Dutchman,' 'Lohengrin,' 'Die Walküre,' and 'Die Meistersinger.' The principals were Miss Agnes Nicholls, Mr. Barron Derthold, and Mr. Robert Radford, who have all been associated with the Covent Garden Wagner performances, so that artistic success was assured.

At the preceding concert of the same series, on February 23, Mr. Fricker conducted the 'Midsummer Night's Dream' music and Dvorák's 'Stabat Mater,' in both of which his well-trained chorus appeared to advantage, singing with genuine refinement of style. Miss Phyllis Lett, Mr. Frank Mullings, a young tenor of exceptional promise, and Mr. Robert Charlesworth were the principals, and the Leeds Symphony Orchestra performed its share most efficiently.

The Municipal Concerts on February 26 paid a suitable tribute to the Schumann Centenary, the programme including the 'Genoveva' overture, the D minor Symphony, and the Concertstück in G (Op. 92), the solo part in which was played with great delicacy and sympathy by a promising young debutante, Miss Kathleen Smith, who also played the fourth Novelette and some other solos in a very fluent, refined fashion. The programme of the last concert of the series, on March 12, was given up to Wagner and Tchaikovsky, the 'Pathetic' Symphony being the most important piece, and being played irreproachably by the orchestra, which has become a thoroughly efficient body. The season of ten concerts has resulted in a loss of £42, which will doubtless be made good by private effort, since the Corporation not only refuse any subsidy, but have announced their intention of charging £50 for the use of the hall, though in the absence of these concerts it would be employed for free organ recitals, and the cost of lighting and cleaning would fall on the municipality. It is hoped, however, that they may not insist on this dog-in-the-manger policy.

Yet another orchestral concert has to be chronicled on March 2, when Mr. Nikisch and the London Symphony Orchestra came to Leeds in the course of their tour in connection with Mr. Harrison's concerts. On such occasions one realises the utmost limits of orchestral virtuosity, but in addition to this Mr. Nikisch gave a reading of Beethoven's C minor Symphony which was not only

brilliant, but artistic and convincing. Both here, and at Bradford on the following night, the audiences were by no means worthy of the occasion, which is regrettable, but perhaps unavoidable when the ground is already occupied by regular series of orchestral concerts. On March 8 the Leeds Symphony Society, an amateur organization conducted by Mr. A. E. Grimshaw, gave a concert which included creditable performances of Haydn's Symphony in D (from the Salomon set) and Chopin's Andante Spianato and Polonaise, in which the solo pianist was Miss Minnie Taylor. On March 21, the Holy Week Service at which Bach's 'St. Matthew Passion' has for many years been given, took place at the Leeds Parish Church, under Dr. Bairstow's direction.

Among the chamber concerts there have to be recorded two Leeds Bohemians, on March 7, when Grieg's G minor Quartet and Mozart's in D (from the King of Prussia's set) were given, and March 18, when the programme included Quartets by Beethoven (Op. 131) and Schubert (in D minor), with Dvorák's Pianoforte quintet (with Mr. Julian Clifford as the pianist). On February 21 Mr. Montagu-Nathan, a Leeds violinist, gave a recital, with the co-operation of Mr. Willibald Richter, at which sonatas by Raff, Grieg, and Strauss were played, and on February 28 Miss Ella Child, a young pianist who has been studying under Busoni, gave a recital at which she played with remarkable brilliance a most unhackneyed and interesting programme of pieces by Liszt, Debussy, and her latest master. At the last of Messrs. Haddock's musical evenings on March 15, Mr. Zacharewitsch gave a violin recital.

BRADFORD.

The Bradford subscription concerts brought their season to a close on March 11 with an exceptionally fine performance of the 'Choral Symphony,' in which Richter showed once again his power as a Beethoven conductor, giving a reading which was instinct with virile force and breadth, while the details were most finished. The Festival Choral Society was thoroughly well versed in its task, and Miss Jenny Taggart, Miss Phyllis Lett, Mr. J. Harrison and Mr. Herbert Brown formed a capable quartet. By way of preparation the committee had thoughtfully provided their subscribers with a lecture on the symphony, by Dr. Ernest Walker, a couple of days beforehand, and his keen and fearless criticism of the famous work must have proved of great assistance in its appreciation. Another feature of this concert was Mr. Herbert Brown's forceful singing of a remarkable bass recitative and air from Bach's cantata, 'Wachet, betet,' a very interesting example of the composer's efforts after a vivid characterization. On February 25 the Bradford Festival Choral Society gave Parker's 'Hora Novissima' and Goring Thomas's 'Swan and Skylark,' under Dr. Cowen's direction. The programme was an excellent one, the works being in striking contrast, and the performance was above the average, the choir singing with intelligence and spirit. Miss Hilda de Angelis, Miss Lucy Nuttall, Messrs. Webster Millar and Ivor Foster were the principals. On March 8 the Bradford Old Choral Society gave a capital performance of Handel's 'Samson,' the choir being very fresh and alert. The soloists were Miss Mabel Manson, Miss Verena Fancourt, Mr. Cynlans Gibbs and Mr. Joseph Lycett, and Mr. E. J. Pickles conducted. Two of the Permanent Orchestra's Concerts have to be chronicled, on February 19 and March 5. On the former occasion we had a 'centenary programme,' which included pieces by great masters who were working a hundred years ago, and others whose birth occurred in the same period. At the latter concert the programme was selected by vote of the subscribers, whose choice fell on Brahms's 'Hungarian Dances,' the 'Casse Noisette' suite, 'William Tell' overture, 'Pomp and Circumstance' march, 'Meistersinger' overture, Dvorák's 'Humoreske' (as scored by Dr. Cowen), and the two middle movements of the 'Pathetic' Symphony, in the order named. The vocalists were Miss Carrie Birkbeck, who in an air from the 'Magic Flute' showed excellent voice and technique, and Mr. Walter Mason, a promising baritone. Mr. Allen Gill conducted on both occasions. On March 15, Miss Edith Robinson's string quartet, with Mr. Cohn as pianist, gave a chamber concert at which works by Mozart, Schumann and Brahms were produced, and on the 16th Mr. Stott conducted Dvorák's 'Stabat Mater' at a special service in All Saints' Church.

OTHER TOWNS.

At Hull, the Symphony Orchestra, whose approaching dissolution was mentioned a month ago, gave its last concert on February 23, when Mozart's E flat Symphony was the chief thing in the programme. Mr. Wallerstein, whose departure from Hull has precipitated the end of these concerts, conducted, and sundry presentations to him marked the occasion. On March 4 the Hull Harmonic Society, under Mr. Porter, gave Elgar's 'Caractacus' for the first time at Hull. Miss Jenny Taggart, Mr. James Davis, Mr. H. Ellis, and Mr. Robert Charlesworth were the principals in a performance which, though it lacked finish, was at least good in intention. On March 11 the Hull Philharmonic, of which Mr. J. W. Hudson is conductor, gave an orchestral concert, of which the chief feature was Raff's 'Lenore' Symphony. The 'German Requiem' of Brahms and Parry's 'Blest pair of Sirens' formed a distinguished programme for the concert of the Hull Vocal Society on March 15, under Dr. G. H. Smith's direction. The principals were Miss Betty Booker and Mr. Francis Harford. The occasion was of special interest in that it marked the conclusion of sixty years' work since this Society was formed.

At Halifax the Orchestral Society's concert introduced Haydn's Symphony in D (from the Salomon set), of which Mr. Van Dyk gave a reading highly creditable to an amateur orchestra, the strings in particular giving evidence of careful preparation. On the 17th, the Halifax Choral Society gave a concert, the programme of which included 'Hiawatha's Wedding-feast' and 'Acis and Galatea,' with Miss Ethel Lister, Mr. H. Brearley and Mr. J. Lycett as principals. Mr. F. de G. English conducted.

The Huddersfield Choral Society, on March 4, gave the whole of Mr. Coleridge-Taylor's 'Hiawatha' trilogy. Under Dr. Coward's conductorship the fine choir gave a reading which was perhaps rather too spasmodically expressive, but was in its robust way unsurpassable. The soloists, Miss Esta d'Arco, Mr. Heather, and Mr. Charles Tree, had less chance of distinction, and got through their task very creditably under the circumstances. The Huddersfield Glee and Madrigal Society gave one of its usual miscellaneous programmes, under Mr. Pearson's direction, on March 8. The Huddersfield Subscription Concert on March 1 was of quite exceptional interest, Dr. Richter bringing the Hallé Orchestra over, and conducting Tchaikovsky's fifth Symphony, which had never before been heard in the town. The final concert of the season, on March 22, was of purely local interest, being given entirely by musicians of the town, and calculated to display its resources to advantage. At Dewsbury, where music of any importance has been in a state of stagnation since the local choral society came to an end through lack of support, Dvorák's 'Stabat Mater' was given—in Mr. Crowe's English dress—under the direction of Mr. G. H. Hirst, the organist, whose work as conductor of the defunct Choral Society is not forgotten. Miss Hirst, Miss Watts, Messrs. Fallas, Blackburn, and Kemp were the soloists, and Mr. Bernard Johnson's artistic organ accompaniment went far to atone for the absence of an orchestra.

At Keighley the Orchestral Society's concert, on March 2, introduced Haydn's 'Farewell' Symphony, with all the traditional effects, and some Wagner pieces, which were creditably performed under the direction of Mr. Summercales, who also conducted the Keighley Musical Society's performance of Parry's 'Judith,' on March 15. The York Musical Society, on March 14, gave an interesting performance of 'The dream of Gerontius,' which may be regarded as a full-dress rehearsal for the festival which it is proposed to give in York next July. The principals were Miss Mildred Jones, Mr. Gervase Elwes and Mr. William Waite, and Mr. T. Tertius Noble, who conducted most ably, may be congratulated on a very sympathetic reading of the work. A miscellaneous programme given by the Scarborough Philharmonic Society on March 8, under Dr. Ely's conductorship, included some interesting part-songs, and solos by Miss Norah McKay, an artistic young violinist.

At a time of such activity it is impossible to do more than mention some of the concerts in smaller centres, by societies which are doing excellent work. The Morley Choral Society, a very enterprising body, gave a miscellaneous concert on March 7, under Mr. Fricker, the programme of

which included Parry's 'Song of Darkness and Light' and Coleridge-Taylor's three choral ballads, together with Haydn's graceful motet, 'Insanæ et vanæ curæ.' The Pudsey Choral Union chose for its concert, on March 13, Parry's 'St. Cecilia's Day,' which Mr. H. H. Pickard conducted, and the Ilkley Vocal Society, of which Mr. Akeroyd is the conductor, gave on March 17 'The Song of Destiny' and 'The Revenge.' A Chopin recital was given at Ilkley on February 24 by Mr. Cohn, who played with great brilliance a most comprehensive series of representative pieces by the composer, whose centenary it was thus intended to celebrate.

Foreign Notes.

ANTWERP.

M. Jean Nougues' opera, 'Quo vadis' has been successfully performed for the first time at the Theatre Royal.—On March 2, Vincent d'Indy's interesting orchestral trilogy 'Wallenstein' (after Schiller's tragedy) was played at the symphony concerts conducted by M. Edw. Keurwels.

BARCELONA.

The Liceo Theatre recently produced Richard Strauss's opera 'Salome' for the first time in Spain. This extraordinary work achieved a great success under Herr Beidler's conductorship. The title-part was taken by Madame Gemma Bellincioni, who made a deep impression, chiefly by her wonderful acting.

BERLIN.

At the Imperial Opera House, Meyerbeer's opera 'Der Prophet' has been revived after a rest of eight years. The opera, which affords great opportunities for stage display, was presented with an excellent *mise-en-scène*, which culminated in the famous skating scene.—The programme of the seventh symphony concert of the Königliche Kapelle (conductor, Dr. Richard Strauss) contained, besides Beethoven's 'Egmont' overture and Schubert's C major Symphony, the conductor's own symphonic poem, 'Don Quixote.' The latter work was on this occasion heard for the first time at these concerts.—Saint-Saëns's third Symphony in C minor (Op. 78) and Georg Schumann's 'Variationen und Fuge über ein lustiges Thema' figured in the programme of the ninth Philharmonic concert conducted by Professor Arthur Nikisch. On the same occasion Frau Preuse Metzner sang Gernsheim's rarely heard scena 'Agrippina.'—At the sixth concert of the Gesellschaft der Musikfreunde, Granville Bantock's overture 'The Pierrot of the Minute' was given for the first time in Berlin, under the baton of Herr Oscar Friedl, who on this occasion also produced an interesting orchestral Prelude and double Fugue of his own composition.—Sibelius's third Symphony in C major was the novelty of Herr Josef Stransky's fourth 'Symphonischer Musikabend,' the programme of which also included Liszt's 'Prometheus.'—At the eighteenth Symphony concert of the Blüthner Orchestra, which was this time conducted by Dr. Georg Göhler, from Leipzig, Enrico Bossi's 'Tema e variazioni,' Op. 131, were heard for the first time.—Philipp Scharwenka's new 'Symphonia brevis' was successfully produced at the third concert given by the Dutch Trio.—Herr Gustav Bumcke, who has for several years done much to arouse the interest of the musical public in chamber music for wind instruments, gave an interesting concert, at which his own compositions 'Der Spaziergang' (for wind instruments and harp) and two songs, Op. 25 (with accompaniment for twelve wind instruments and harp), were heard for the first time and much appreciated. Another interesting item in the programme was a *Divertissement* for two flutes, oboe, clarinet, French horns and bassoon, by the French composer Emile Bernard.—Two interesting novelties, Wilhelm Berger's 'Sturmesmythe,' an eight-part *cappella* chorus, and three *Stimmungsbilder* entitled 'Raffael,' for chorus, orchestra and organ, by Fritz Volbach, were performed for the first time at the concerts of the Königlicher Opernchor.

BRESLAU.

In the presence of the composer, Max Reger's 100th Psalm was performed for the first time by the Breslauer Singakademie (conductor Dr. Georg Dohrn). The work, which is in three parts, the third part being a double Fugue with the Choral 'Ein feste Burg ist unser Gott' as *cantus firmus*, made a considerable impression.

BRUSSELS.

On March 7 a new opera entitled 'Eros vainqueur,' composed by Pierre de Bréville to the libretto of Jean Lorrain, was successfully produced at the Théâtre Royal de la Monnaie.—The name of Richard Strauss occupied most of the programme of the fourth Concert Populaire given on March 13, under the conductorship of M. Sylvain Dupuis. Besides his symphonic poems 'Tod und Verklärung' and 'Till Eulenspiegels lustige Streiche,' the great monologue from 'Elektra' (impressively rendered by Madame Thila Plaichinger) was heard for the first time.

COPENHAGEN.

On February 27, the Royal Theatre revived J. P. E. Hartmann's delightful national opera 'Liden Kirsten.' The previous evening Wagner's 'Meistersinger' was performed for the fiftieth time. The work was first given in Copenhagen on March 23, 1872, but then proved a failure, and remained in the archives for thirty years before it was again revived, this time with great success.

CREFELD.

A one-act opera, 'Der Spion,' composed by Rudolf Brenner, was well received on its production at the Municipal Theatre.

DESSAU.

The fairy opera 'Das Glück,' by Freiherr von Prochazka, was successfully performed for the first time at the Court Theatre.

DRESDEN.

The comic opera 'Robins Ende,' by Eduard Künneke, achieved a decided success on the occasion of its première at the Royal Opera House. An interesting feature of the second musical evening of the Tonkünstlerverein was Wolf-Ferrari's 'Kammersymphonie,' Op. 8, for pianoforte, two violins, viola, violoncello, contrabass, flute, oboe, clarinet, bassoon and French horn.

DORTMUND.

On March 13, the oratorio 'Von den Tageszeiten,' by Friedrich E. Koch, was performed for the first time at the concert of the Musikalische Gesellschaft.

DÜSSELDORF.

Felix Gottthelf's mystery play 'Mahadeva' was given in its entirety for the first time on March 7. The work, part of which was performed at the last Tonkünstlerversammlung in Stuttgart, had a favourable reception.

ELBERFELD.

On February 16 a four-act opera 'Alroy,' by the English composer, Bernard de Lisle, was produced at the Municipal Theatre. The libretto, by Paul Grünfeld, is an adaptation of a novel by Lord Beaconsfield. The music, in which old Hebrew tunes have been cleverly used, has many merits, and the work on the whole proved very successful.

FRANKFURT.

At the tenth Friday concert of the Museumsgesellschaft, Richard Strauss's early Symphony in F minor was an interesting item in the programme. His opera 'Salome' was recently performed for the twenty-fifth time at the Opera House. Dr. Strauss, who on this occasion conducted, was accorded an enthusiastic ovation.

HAGEN (WESTPHALIA).

The programme of the fifth Symphony concert of the Municipal Orchestra (conductor, Herr Robert Langs), included the following novelties: Symphonic poem 'Hero and Leander,' by Paul Ertel, the Prelude to

'Eine Lebensmesse,' by Jan van Gilse, Gerhard Schjelderup's 'Sonnenaufgang über Himalaya,' d'Ambrosio's Violin concerto, and the Prelude 'L'après midi d'un faune,' by Debussy.

THE HAGUE.

The first performance here of Richard Strauss's opera 'Elektra' was recently given with great success.

HALLE.

Handel's rarely-heard oratorio 'Joseph' was performed by the Hallsche Singakademie on February 23. The assertion that this was the first German performance of the work was incorrect, as the Berliner Singakademie gave performances of the oratorio between 1839 and 1861.

HAMBURG.

At the Municipal Opera House, Wolf-Ferrari's comic opera 'Susannens Geheimnis' was successfully performed for the first time. Herr Gustav Brecher, who conducted, brought out the fine musicality of this clever score with great ability.

LEIPSIK.

At the nineteenth Gewandhaus Concert, Professor Nikisch produced successfully a 'Fest Vorspiel,' by Emil Robert Hansen (solo violoncellist of the Orchestra). At the same concert, Franz Lachner's now very rarely played second Suite was given.—Felix Draeseke's 'Penthesilea-Vorspiel,' and Enrico Bossi's 'Tema e Variazioni,' were heard for the first time at the fifth subscription concert of the Musikalische Gesellschaft (conductor Dr. Georg Göhler).—At his orchestral concert, the violinist, Professor Felix Berber introduced Max Schillings's new Violin concerto, and the 'Poème' (second concerto) by E. Jaques-Dalcroze. The latter work constitutes a very valuable addition to violin literature.—Arnold Mendelssohn's choral work 'Pandora' was given for the first time at the last concert of the Lehrgesangsverein.—Saint-Saëns's Biblical legend 'Le Déluge' and Karl Bleyle's choral work 'Lernt lachen' formed the programme of the ninth Philharmonic concert.—Schubert's Deutsches 'Stabat Mater' (composed in 1816 to words by Klopstock) and Bruckner's Mass in F minor were excellently performed for the first time in Leipzig at the Bustagsconcert of the Riedelverein.

MADRID.

At the Teatro Reale, Wagner's 'Rheingold' was recently given for the first time in Spain, the work creating a very powerful impression.—At the same theatre the first performance here of Strauss's opera 'Salome' took place, on February 16, under the able musical direction of Herr Walter Rabl. The work had an enthusiastic reception.

MAGDEBURG.

Siegfried Wagner's latest opera, 'Banadietrich,' was recently given for the first time at the Municipal Theatre.—At a concert of the Philharmonic Society, Philipp Scharwenka's new 'Symphonia brevis' was performed for the first time, under the composer's direction.

MONTE CARLO.

Massenet's new opera 'Don Quichotte,' to the libretto of Henri Cain, was produced at the Opera on February 11. The work achieved a great success, and is said to show the composer at his best. The title-part was most excellently interpreted by the famous Russian baritone, M. Feodor Chialapin.

MUNICH.

Several interesting works, among them Liszt's Symphonic poem 'Hunnenschlacht,' Richard Strauss's 'Heldenleben,' and the 'Istar' Variations by Vincent d'Indy, have lately figured in the programmes of the concerts of the Musikalische Akademie. The conductor, Herr Mottl, recently produced a Symphony in E major (Op. 36) by Beer-Waldbraun. On the same occasion, Hofkonzertmeister Ahner played for the first time a new Violin concerto (Op. 10) by Karl Bleyle.—Mahler's fifth Symphony was played for the first time in Munich, at a concert of the Concertverein, under the conductorship of Herr Ferdinand Löwe.

PARIS.

Two novelties were produced at the Grand Opéra on February 16. They were the two-act musical legend 'Le Forêt' (text by Laurent Failade), composed by Augustin Savard, and Reynaldo Hahn's ballet 'La Fête chez Thérèse' (book by Catulle Mendès). The first work did not show any great merit, but the ballet contains many beautiful pages, and obtained a great success.—On February 20 an excellent performance of Beethoven's great Mass in D was given at the Conservatoire concerts.—On the same day a new orchestral composition by Debussy, 'L'Ibéria,' was produced at the Colonne concerts. This interesting work is in three parts, severally entitled: 'Par les Rues et par les Chemins,' 'Les Parfums de la Nuit,' and 'Le Matin d'un Jour de Fête.'—André Gedalge's new Symphony (No. 3) was successfully produced on the following Sunday (February 27) at the same concerts.—On March 6, Liszt's 'Faust' Symphony and the new 'Symphonie française' by Théodore Dubois were heard for the first time at the Conservatoire and Colonne concerts respectively.

STUTTGART.

Karl von Kaskel's new one-act opera, 'Die Nachtigall,' was favourably received on its recent production at the Court Theatre.—At the seventh concert of the Hofkapelle, Bruckner's eighth Symphony was given, under Herr Max Schillings's baton, for the first time. The work made so great an impression that it was repeated at the ninth concert.

TOULOUSE.

The Symphonic-poem 'Orpheus,' by Liszt, and a 'Symphonie sur un choral breton,' by Guy-Ropartz, figured in the programme of the fourth Conservatoire concert.

TURIN.

At the Teatro Regio, Don Giocondo Fino's opera 'La festa del grano,' was well received at its recent production.

WIESBADEN.

An early composition of Richard Strauss, the Symphonic phantasy 'Aus Italien,' was lately performed, after a long rest, under the musical direction of Herr Afferni.

The German 'Sprachverein,' or Language Association, celebrated their eleventh anniversary on March 12, at the Holborn Viaduct Hotel, under the presidency of Professor Dr. Weiss. For the occasion a Richard Wagner lecture and concert had been arranged. Herr Professor A. G. Haltenhoff dwelt in his lecture on the German legends and mythology as far as Wagner used them for his music-dramas, and showed the great influence they had on the composer's works. The subsequent musical programme contained vocal passages from Wagner's operas. Santa's ballad from the 'Flying Dutchman' was sung with great charm and artistic feeling by Miss Gwladys Edwards, and other vocalists were Mr. Joseph Ireland and Mr. Reginald Borough, the latter with Miss Edwards singing the final scene between Wotan and Brinnhilde from 'Walküre.' Mr. W. Murdoch played some pianoforte solos. These artists were all English but sang in German, and gave the assembled German members of the Society a further proof that Wagner is as well appreciated in England as in their own country.

A performance of 'Wat,' a three-act play described as an Elizabethan Masque, was given at the Cripplegate Institute on March 14. The author is Mr. Walter Savage Cooper, and the incidental music is written by Miss Edith Ellsworth and Mr. F. A. W. Docker. The plot of the play brings in Queen Elizabeth (whose part was played by Miss Sydney Keith with appropriate dignity and admirable elocution), and it provides excuses for many dances and songs and revels. The music if it steered clear of originality certainly displayed considerable taste, and with the exception of an occasional dash of modernity maintained a pleasing Old English flavour. A song sung by Miss Patricia Plowman was one of the most effective items, and a Pavan admirably danced by the Queen and a courtier was a good specimen of this stately and attractive musical form. The costumes showed elaborate care and provided a brilliant spectacle. A small orchestra played the accompaniments and dance music.

The eighty-third Anniversary Festival of the Printers' Pension, Almshouse and Orphan Asylum Corporation will take place at the Connaught Rooms on May 25, under the presidency of Sir G. Wyatt Truscott. The usefulness of this institution is shown by the fact that at the present time the sum of £7,300 is dispensed among 501 recipients—pensioners, inmates of the almshouses and orphans—but funds are still urgently needed, as there are over one hundred candidates awaiting election, and it is to be hoped that those who sympathize with the objects of this excellent institution will give their practical support on this occasion.

Dr. W. H. Cummings read an interesting paper on 'Dr. Arne' at the Musical Association meeting held at Messrs. Broadwood's rooms on March 15. The series of illustrations given included the following: Sonata, strings and pianoforte; recitative and air, 'Guardian angels'; Sonata, pianoforte; air, 'Gentle swain,' with violoncello obbligato. These were provided by Miss Doris Cloud and Miss Margery Holden (violin), Mr. Norman Attwell (violinello), Mr. Norman Cummings (pianoforte), and Miss Enid Cummings (vocalist). Some autograph letters and music and several portraits were also exhibited.

The St. Barnabas Orchestral Society gave a concert of Irish Music in the Hall of the Northern Polytechnic Institute on March 19. A varied selection of representative music received a very capable performance by the orchestra of fifty players, conducted by Mr. F. W. Platt, while Irish songs and duets were sung by Miss Grace Clare, Miss Ada Winfield, Miss Lilian Bradsell and Mr. Harry Kerlogue. During the evening a writing desk was presented to the hon. conductor by the members of the orchestra, as a mark of appreciation and esteem.

Mr. John Hedley, secretary of the Royal Choral Society, has been admitted by His Majesty the King a member of the Royal Victorian Order. At the conclusion of the choir rehearsal on March 21, a testimonial consisting of an address and a cheque for £171 was presented to Mr. Hedley by Sir Frederick Bridge, on behalf of the members of the Society, the committee, orchestra, old members, and personal friends.

Professor Leopold Auer, the distinguished violinist, has just been created a Commander of the Cross of the Order of Holy Vladimir. This is an Order which is very seldom conferred, and up to the present only two musicians have ever had the honour paid them, viz., the well-known Russian conductors, Naprawnik and Safonoff.

Mr. Emil Mlynarski has for some time past been composing a Symphony, which is almost completed. It is probable that there will be an opportunity of hearing this work performed in London at no distant date.

Dr. R. H. Wilson, well known as the chorus-master of the Hallé Concerts and of the Birmingham festival chorus, has been appointed conductor of the Macclesfield Choral Society.

The Manchester Orpheus Choir (male voices) under Mr. W. S. Nesbitt, is to visit Germany during Whitsuntide this year.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BARROW.—Elgar's 'King Olaf' was performed by the Choral Society at the Old Town Hall on March 3, under the conductorship of Dr. Brown. The choir sang with admirable spirit and effect, and gave ample evidence of their careful training by the conductor, while the orchestra, led by Mr. E. Godfrey Brown, rendered most efficient service. The solo vocalists were Miss Mary Langdon, Mr. Webster Millar and Mr. Norman Allen. Schumann's 'Träumerei' and Elgar's 'Imperial' march were included in the programme.

BATHGATE.—Performances of Gounod's 'Faust,' Cliffe's 'Ode to the north-east wind' and Stanford's 'Songs of the sea' were given by the combined Choral Unions of Bathgate and Armadale, at the former place on March 7, and at the latter on March 16. The soloists at Bathgate were Miss Ada Forrest and Messrs. Alfred Heather and Robert Burnett; at Armadale, Miss Rana Taggart and Messrs. Walter Lawley and Bridge Peters. Great credit is due to Mr. Hugh Somerville, who conducted, for the excellent manner in which the various works were performed.

BEDMINSTER.—The St. Luke's Choral Society gave their first annual concert, in St. Luke's schoolroom, on March 3, when a cantata entitled 'The wreck of the Argo,' by W. H. Birch, was performed, under the conductorship of Mr. C. H. Bishop. The solo parts were undertaken by Mrs. C. H. Bishop, Mrs. W. Redston, Mr. F. W. Alcock, Mr. E. Haines and Mr. C. H. Treleven. Miss A. F. J. Owner and Mr. G. S. Rudge played the accompaniments.

BIRKENHEAD.—On Thursday, February 24, in the Town Hall, the Birkenhead Glee and Madrigal Society (male voices) gave their annual concert to a crowded audience. The excellent singing of the choir under their new conductor, Mr. J. C. Clarke, was a special feature of the concert, and no fewer than three of their six items were encored. These were Hegar's 'Phantom host,' Walmisley's 'Music all-powerful' and Lee-Williams's 'Encouragement to a lover.' Miss Dora Heywood, Miss Marie Raynor, Mr. Roland Jackson, Mr. George Baker and Mr. John Lawson assisted.

BLACKBURN.—A concert was given by the Blackburn Ladies' Choir in the Town Hall, on March 3, in aid of the Workshops for the Blind, when the first part of the programme very appropriately consisted of selections from the compositions of Mr. W. Wolstenholme. These included 'The ballad of Sir Humphrey Gilbert,' and the part-songs 'The three fishers,' 'Sorrow of Werther' and 'A tragic story' (first performance). Pianoforte, violin and vocal solos were also contributed by the composer, Miss Isabel McCullagh (who replaced Miss Ivy Angove) and Mr. Frank Slater. The second part included the part-songs 'Dartside,' by Mr. Alfred Hollins, 'Under the greenwood tree' (Granville Bantock), 'At parting' (MacDowell), and 'Love song' (Brahms). The part-music was sung with fine expression by the choir, under the direction of Mr. Frank Duckworth.

BRIGHTON.—The third subscription concert of the Brighton Sacred Harmonic Society took place in the Dome on March 10, when a highly successful performance of Gounod's 'Gallia' and Dr. Walford Davies's 'Everyman' was given. The choral numbers of both works were very ably rendered, the singing of the choir displaying very fine tone, expression, and power, while the orchestra was thoroughly efficient. The solo vocalists were Miss Mary Lund, Miss Ethel Dyer, Mr. Joseph Reed, and Mr. Julien Henry. Mr. Robert Taylor, who, it may be remarked, completed his fortieth year as conductor of the Society with a performance of the 'Messiah' on Good Friday, may be congratulated on that fact and on the excellence of both performances. A handsome silver tea-set and an illuminated address were recently presented to Mr. Taylor in commemoration of the event.

CALGARY (CANADA).—The Apollo Choir of Calgary, gave a programme of unaccompanied part-songs in St. Mary's Hall on January 27. The numbers included 'Lullaby of life' (Leslie), 'When love and beauty' (five parts) (Sullivan), 'The caravan' (Pinsuti), 'My love dwelt in a Northern land' and 'O happy eyes' (Elgar) 'Summer is y' coming in' (six-part madrigal) and 'Legend' (Tchaikovsky). Mr. Percy L. Newcombe conducted.

CARDIFF.—Two concerts were given by the Roath Park Presbyterian and Conway Road Wesleyan Church Choirs, at their respective churches, on March 2 and 9, when the programme included Haydn's 'Spring,' Cowen's 'He giveth His beloved sleep,' Mendelssohn's 'Hear my prayer,' and a quartet, 'The Lord is gracious,' by the conductor, Mr. W. A. Richards. Under his direction the united choirs sang well, and the solo vocalists were Madame Ethel Fairburn, Miss Lottie Wakelin, Mr. C. David and Mr. John Owen. Mr. Norman Kendrick accompanied ably on the organ.

CHELTONHAM.—The Cheltenham Musical Festival Society held a conversazione in Bennington Hall on

March 1 (St. David's Day), when the veteran conductor, Mr. J. A. Matthews, gave a chat about music, chiefly Welsh, and a varied and interesting programme was presented by members of the Society. The Society and their conductor celebrated their fortieth anniversary on this occasion.

CLYDACH.—An excellent performance of Handel's 'Judas Maccabeus' was given on March 10 by the Hebron Chapel choir, assisted by Miss Alice Cave, Miss Rachel Jones, Mr. Harry Lewis and Mr. David Hughes, and an orchestra, led by Mr. Walter Whitaker. Mr. Edwin Davies conducted, and Mr. G. Grove was the organist.

COALVILLE.—The Philharmonic Society gave a performance of Sterndale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's wedding-feast' in the Adult School Hall on February 23. The principal vocalists were Miss Lucie Rosenberg, Miss Lager, Mr. W. Brown and Mr. A. V. Cresser. There was a small but efficient string band led by Mr. B. H. Burrows, with Miss Martin at the pianoforte. Mr. Frank Storer conducted.

CROYDON.—A highly interesting and successful concert was given by Miss Constance Baxendale in the small Public Hall on March 3. The concert-giver is a contralto vocalist of excellent abilities, and among the notable features of a well-rendered programme were her admirable interpretation of 'Che farò' (Gluck) and 'On an air of Rameau' (May Dawson), her sister's spirited recitation of 'Shamus O'Brien' (Le Fanu), Miss Dawson's sympathetic treatment of a group of pieces by 17th century composers, and a capital performance of César Franck's fine Sonata in A, for pianoforte and violin, by Miss Dawson and Mr. W. H. Reed.

DUNDEE.—The Amateur Choral Union gave a very successful performance of Elgar's 'King Olaf' and Stanford's 'Revenge' on March 9. The soloists were Miss Jenny Taggart, Mr. Henry Brearley and Mr. Robert Radford. A professional orchestra of forty-three performers, under the leadership of Mr. W. H. Cole, of Glasgow, ably supplied the accompaniments. Mr. Charles M. Cowe conducted.

EDENBRIDGE.—Haydn's 'Creation' was performed by the Choral Society on March 16, under the direction of Mr. W. E. Weaver. The choir and orchestra, led by Mr. J. Weaver, numbered eighty performers, and the solo vocalists were Madame Le Mar, Mr. F. Norcup, and Mr. George Stubbs.

FOLKESTONE.—Dvorák's 'Stabat Mater' was given for the first time here by the Philharmonic Society, on March 16. The solo parts were efficiently sung by Miss Winifred Marwood, Miss Mildred Jones, Mr. William Maxwell and Mr. Montague Borwell. The choir and orchestra of 170 did efficient work, special attention being paid to the delicate nuances which abound. The 'Stabat Mater' was followed by a performance of Mendelssohn's 'Hymn of Praise.' Mr. F. E. Fletcher was the conductor.

GREAT YARMOUTH.—The first concert by the united Nonconformist choirs took place in the Town Hall on March 3, when Mendelssohn's 'St. Paul' was performed under the direction of Mr. W. M. Chapman. The amalgamated choirs numbered 150, and their singing displayed good attack and excellent tone and expression. Efficient aid was given by the orchestra led by Mr. C. B. Diver, and the solo vocalists were Miss Helen Strange, Miss Nellie Cockrill, Mr. H. J. Sawford Dye and Mr. F. C. Grice.

GUERNSEY.—The two concerts usually given by the Guille-Allé's Choral and Orchestral Associations took place on March 8 and 9, under the conductorship of Mr. John David. On the first evening Dvorák's 'Stabat Mater' was performed in its English version 'At the foot of the Cross.' This was its first performance in the island, and the work made many warm friends among the performers and audience. On the next evening Elgar's 'King Olaf,' which had been performed some seasons before, was heard again with the greatest delight by a large audience. The soloists, all of whom were well received, were Miss Jennie Ellis, Miss Joan Ashley, Mr. William Maxwell and Mr. John Prout. Mrs. Noel and Mrs. Gardner were very able accompanists.

HERSHAM.—The Choral Society gave a performance of Sterndale Bennett's 'May Queen' on February 24 in the Public Hall. The solo vocalists were Miss Hilda Morris,

Mrs. Adams, Mr. Hugh Williams, and Mr. C. H. Fisher. Mr. H. T. Gilberthorpe and Mr. Cecil Fenn presided respectively at the organ and pianoforte, and Mr. Carey Bliss conducted. The second part included part-songs by the choir, and a violin solo by Miss Hildgrave Mason.

KIRKOWAN.—The annual concert of the Musical Society took place at St. Cunan's Hall on Friday, March 11, when Cunningham Woods's cantata 'King Harold' was satisfactorily performed by the choir and small orchestra, conducted by Mr. John Crozier. The solo vocalists were Miss Jeanie B. Scott, Mr. Alexander McCredie and Mr. Andrew Sharp.

LANCASTER.—The choir conducted by Mr. J. W. Aldous gave their third 'open night' in the Ashton Hall on March 9. The choir displayed the excellence of tone and expression which have won them honours at various competitions, notable successes in the programme being MacDowell's 'A summer wind,' 'The river floweth strong,' Roland Rogers, 'Tears, idle tears,' J. E. Adkins, and 'My true love hath my heart,' W. A. C. Cruickshank. Miss Lillie Wormald and Miss Lillian Brash (vocalists), and Mr. Leonard Watkins (violinist), assisted, and Mr. J. W. Aldous conducted with customary care and skill.

LEAMINGTON.—A successful concert of sacred music was given by the Madrigal Society at the Town Hall on March 3. The programme included the Passion music from the 'Messiah,' Mendelssohn's 'Hear my prayer,' and Gounod's 'Messe solennelle.' Madame Laura Taylor, Miss Carrie James, Mr. Alban Cohen and Mr. Sidney Stoddard were the solo vocalists, and Mr. E. Roberts-West conducted.

NORTHWICH.—A concert was given by the Philharmonic Society on March 15, at the Drill Hall. The choral numbers were Gounod's 'Gallia,' Hiller's 'Song of victory,' and Fanning's 'Liberty,' which were excellently performed by an efficient choir and band selected from the Hallé and Richter Orchestra. Miss Edina Thraves sang the solos. The programme also included the Andante and Saltarello from Mendelssohn's 'Italian Symphony.' Mr. Tom Shaw conducted.

OLDHAM.—The Musical Society gave a concert on March 2, when Elgar's 'King Olaf' and 'From the Bavarian Highlands' were heard for the first time here. The choir and orchestra, numbering 130 performers, gave a highly satisfactory rendering of these works, reflecting much credit on their conductor, Mr. H. Brookes, and the solo parts were efficiently sung by Madame Effie Thomas, Mr. Joseph Reed and Mr. Hamilton Harris.

SOUTHPORT.—The Southport Vocal Union (male choir), under the conductorship of Mr. J. C. Clarke, gave the third Bohemian concert of the season on Thursday, March 10, in the concert hall of the Queen's Hotel. The high standard of excellent singing by this well-known choir was well maintained in all their part-songs, which included 'When shadows flee' (Scharwenka), 'Bold Turpin' (Bridge) and 'King of worlds' (Dard-Janin).

TREALAW, TONYPANDY.—Mendelssohn's 'Hear my prayer' and Elgar's 'Banner of St. George' were performed by the Ebenezer Choral Society, in the Judges' Hall, on February 24. The solo parts were sung by Miss Bessie Jones, Mr. Cynlais Gibbs, and Mr. David Hughes, and the choir, numbering 80 voices, sang with much intelligence, under the conductorship of Mr. W. T. David. A capable orchestra led by Mr. W. T. Hudy assisted.

UCKFIELD.—The Uckfield and District Musical Society gave a performance of Mendelssohn's 'Hymn of Praise' and Leonini's 'Gate of Life' on February 23. The choruses were admirably sung by a choir of ninety voices, and an orchestra of thirty, led by Mr. W. A. Baker, with Mr. W. J. Evans at the organ, gave efficient aid. The solos were sung by Miss Mabel Manson, Messrs. David Ellis and Dan Price, Miss Nina Lucas joining Miss Manson in the duet 'I waited for the Lord.' Mr. Henry Radcliffe Revelly was the conductor.

WINDSOR.—An interesting lecture on Debussy was given by Mr. T. F. Dunhill at the Royal Albert Institute on March 1. Dr. C. H. Lloyd was in the chair. Vocal and instrumental illustrations were contributed by Miss Gladys Honey, the Rev. Bernard Everett, Mr. Colin Taylor and the lecturer.

WORTHING.—The annual concert of the Choral Society was held on March 2 at St. James's Hall, when Haydn's 'Creation,' Parts I. and II., was successfully performed, followed by a miscellaneous second part. The principal vocalists were Madame Louise Parker, Mr. Albert Watson and Mr. Robert Charlesworth. The choir sang with great expression and good attack. There was a small orchestra, supplemented by organ (Mr. Guy Mitchell) and pianoforte (Miss Bilbe). Mr. F. D. Carnell conducted.

WINCHESTER.—Handel's 'Israel in Egypt' was performed by the Choral Society in the Guildhall on March 10, with considerable success. The choir did excellent work, notably in the 'Plague choruses,' indicating the careful training they had received at the hands of their conductor, Mr. C. H. Gamblin. The solos were undertaken by Miss Estella Linden, Miss Amy Tyndale and Mr. W. H. Cross, the duet 'The Lord is a Man of war' being well-sung by the basses of the choir. The orchestra, led by Miss Maria Taylor, with Mr. E. W. Savage at the organ, was thoroughly capable.

WORCESTER.—The Musical Society performed Haydn's 'Creation' on March 8. Madame Laura Taylor, Mr. H. Large and Mr. Graham Smart were the principal vocalists, and the chorus did excellent work throughout the oratorio. A full orchestra, with Mr. W. Henry Dyson as principal violin, was most efficient in the accompaniments. Mr. W. Mann Dyson conducted, and is to be congratulated on a very successful performance.

Answers to Correspondents.

J. P. H.—'The School-music Teacher' (Curwen) explains the Tonic Sol-fa method and its application to the staff from a teacher's point of view. Dr. Hulbert 'On Breathing' (Novello), and Mr. Bates's book, 'Voice culture for children' (Novello), are complete guides on voice-production in schools. You should also see the *School Music Review* each month. A good pianoforte book for beginners is 'First steps to the pianoforte,' by Francesco Berger, in Novello's Primer Series.

ANXIOUS.—Vocal scores of 'Rienzi' (Wagner) and 'Mignon' (A. Thomas) can be obtained through Novello & Co. at 7s. 6d. and 15s. respectively. Grove's notes on Brahms's first Symphony have been published in the *Musical Times* (May and June, 1905). His notes on the other Symphonies have not yet appeared.

H. M. L. wishes to know the name and composer of an old song, of which the first words are:

'Joyful news has come to-day,
Baby mine,
From a land far, far away,
Baby mine.'

STUDENT.—We cannot mention specially any Italian teacher of singing, or institution. The statements made on pp. 238-9 of our present issue suggest caution. You would probably get more benefit from a course at one of the London Institutions or from well-known teachers.

'CHALUMBAU.'—This word as applied to the clarinet refers to the low register of the instrument. Passages to be played in this register are often written an octave higher than they sound, and the return to the normal octave is indicated by the word *clarino* or *loco*.

NEUME and K. H.—We do not know of any special agency that would find you a post as music-master in a school. The ordinary scholastic agencies usually know all there is to know about vacancies.

PIANIST.—The four-hand (one pianoforte) duets you name are published by various firms abroad, but they are all stocked by Novello & Co.

N. O. L.—Your first letter must have miscarried. Pronounce 'a' as in 'father' and 'o' as in 'home.'

W. D. T.—Much information as to Ely Cathedral was given in the *Musical Times* for March, 1902.

Owing to the necessity of our going to press before Easter, we are compelled to hold over much interesting matter that reached us too late, and many Answers to Correspondents.

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THREE Extra Supplements are given with this Number:

1. *Portrait of Landon Ronald.*
2. *Four-part Song, 'Sweet day so cool.'* By C. Hubert H. Parry.
3. *Competition Festival Record.*

SPECIAL NOTICE.

To ensure insertion in their proper positions,
Advertisements for the next issue should reach
the Office, 160, Wardour Street, London, W.,
not later than

FRIDAY, APRIL 22

(FIRST POST).

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THE MUSIC BY

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The Competition Festival Record

No. 21.

STRATFORD (ESSEX).

March 5, 7, 9, 10, 11, 12.

HERE and there it is found that competition festivals droop because they lack the charm of novelty. At Stratford it seems that custom does not stale the interest, for even in its twenty-eighth year, the entries, although not quite up to last year's record, were the second best in the history of the festival. Another gratifying feature of this year's festival was the remarkably good attendance of the public, who, if they come even for mere curiosity, cannot fail to be educated.

The pianoforte classes were so numerous at this festival, that we are unable to do more than record the chief results in the senior sections. These were as follows:

GOLD MEDALS.

Miss Rosa Bonner (Upton Manor).
Nineteen years of age and over, Miss Ruby Wastell (South Woodford).

Seventeen to eighteen, Miss Kathleen Murphy (Leytonstone).
Miss Murphy also gained the prize for accompanying at sight.

SOLO-SINGING—GOLD MEDALS.

Tenor.—Mr. Holden Heywood.
Baritone.—Mr. Arthur Earle.
Bass.—Mr. F. C. Saunders Squire.

In the other solo-singing classes there were two separate sections for each voice. One was for lyric songs and the other for descriptive songs. The winners of first places were as follows:

Soprano.—Miss Hilda Gildersleve and Miss Helena Ellis.
Mezzo.—Miss Eveline Matthews.
Contralto.—Miss Edith Williams and Miss Catherine Puttick.
Tenor.—Mr. Herbert Wild.
Baritone.—Mr. Frank H. Green and Mr. Horace R. Nudds.
Bass.—Mr. Edward T. Dowty.

The tenors and basses were not tempted by a descriptive song, yet there are many lurid and harrowing specimens of this style for these voices.

CHILDREN'S CHOIRS (Bands of Hope, &c.).

Test for all Choirs: "Gentle words and loving hearts" (T. Facer).
Grove Mission (Mr. Frank E. Creed).
"Comrades' song of hope" (A. Adam).
Hale End Free Church Band of Hope (Mr. G. Lake).
"Song to the morn" (R. Bernard Elliott).
1st. Plashet Park Congregational Band of Hope (Miss H. M. Haslam).
"Sing, O bird" (Owen).

ACTION SONGS

(for not more than 12 children, under twelve years of age, from Elementary Schools).
Credon Road Girls, Plaistow (Miss H. M. Haslam).
"We are dainty dancing fairies" (W. F. Suds).
Beckton Road Girls, Canning Town (Miss Lucy Saunders).
"Grace Darling" (C. Hutchins Lewis).
Fawbert and Barnard's Girls, Harlow (Mrs. E. M. Lowe).
"Gay little girls from Japan" (N. O'Reilly).
1st. Star Lane Infants, Canning Town (Miss K. Foley).
"The sailor dance".
Churchgate School, Harlow (Mr. A. W. Webber).
"Pigtail and the fan" (F. W. Farrington).
Loxford Junior Mixed (Miss F. Pycock).
"Storyland" (Annie E. Armstrong).
2nd. Farmer Road Girls, Leyton (Miss N. Pugh).
"The gallant lifeboat crew" (T. Facer).

ELEMENTARY SCHOOL CHOIR (Girls). (Challenge class.)

Test for all choirs: "The Messengers of peace" (Rienzi) (Wagner).
2nd. Woodford Green (Mrs. Francis).
"The skylark's song" (Mendelssohn).
Water Lane, Stratford (Miss E. Ovenden).
"Sweet repose is reigning now" (Sir Julius Benedict).
1st. Farmer Road, Leyton (Miss Margaret Nicholls).
"Fly not, swallow" (W. T. Deane).
Beckton Road, Canning Town (Miss Lucy Saunders).
"The brook's slumber song" (A. L. Cowley).

ELEMENTARY SCHOOL CHOIRS (Girls).

Test for all choirs: "Fall, snowflakes, fall" (Thos. Facer).
Smeed Road, Old Ford (Miss A. S. Hedley).
"The Lord is my Shepherd" (Smart).
South Park Mixed, Ilford (Mr. H. H. Goodacre).
"Blow, blow, thou winter wind" (R. J. S. Stevens).
Bay Street, Dalston (Miss Greene).
Loxford, Ilford (Miss D. Searle).
"Indian cradle song" (Adam Geibel).
2nd. Carpenters Road, Stratford (Miss A. Orrin).
"The sweet west wind is flying" (C. P. Morrison).
Queen's Road, Walthamstow (Miss Isabella Brown).
"A spring song" (Pinsuti).
1st. Colegrave Road, Stratford (Miss E. Nightingale).
"Where the bee sucks" (Arne and Jackson).
3rd. Balaam Street, Plaistow (Miss A. M. Bland).
"Oh! boatman, haste!" (Balfe).
Churchfields, South Woodford (Miss Parry).
"Sleep, sweet birdie" (W. T. Deane).
Upton Cross, Plaistow (Miss A. E. Howship).
"The lark now leaves his watery nest"
(A. Madeley Richardson).
Davies' Lane, Leytonstone (Miss Gidwell).
"Gay-robed Spring" (Mendelssohn).

ELEMENTARY SCHOOL CHOIRS (Boys).

Test for all choirs: "A Rover Shanty" (Sir C. V. Stanford).
2nd. Loxford C.S., Ilford (Mr. W. L. Norman).
"In the gipsy's life you read" (M. W. Balfe).
Shipman Road, Victoria Docks (Mr. J. H. Parnum).
"Oh! boatman, haste!" (Balfe).
1st. Shaftesbury Road, East Ham (Mr. Walter E. Harris).
"Sleep, gentle lady" (H. R. Bishop).

GIRLS' CLUB CHOIRS.

Test for all choirs: "The bells of Lynn" (W. T. Deane).
1st. Canning Town Girls' Club (Mr. C. E. Coward).
"O wert thou in the cauld blast" (Mendelssohn).
Clifden House Working Girls' Club (Mr. S. R. C. Bosanquet).
"The song of the gale" (Myles B. Foster).

ELEMENTARY SCHOOL CHOIRS (Boys).—(Challenge Class.)

Test for all choirs: "Admirals All" (E. Markham Lee).
Kensington Avenue C.S., Manor Park (Mr. F. E. Wilson).
"Under the greenwood tree" (Dr. Arne).
1st. Farmer Road C.S., Leyton (Mr. W. A. Cooke).
"Pealing chimes" (M. W. Balfe).
Central Park C.S., East Ham (Mr. Thomas Haward).
"Rest thee on this mossy pillow" (Smart).
2nd. St. George's Mixed School, Walthamstow (Mr. Leonard Walsmley).

BOYS' CHOIRS (not from Elementary Schools).

Test for all choirs: "The happy hunter" (Kücken).
Plashet Park (Miss H. M. Haslam).
"Comrades' song of hope" (Adam).
St. Matthew's, Stepney (Rev. C. E. Harris).
1st. George Green's Secondary Schools (Mr. R. Bernard Elliott).
"Sweet bells of eve" (Haynes).
St. Michael's, Little Ilford (Mr. F. E. Wilson).
"The starry heavens" (Pinsuti).
St. Edward's, Leyton (Mr. W. W. Rooke).
"Tis sweet to sail" (Battison Haynes).

EAR-TEST FOR SCHOOLS.

1st. Beckton Road, Canning Town.

GIRLS' CHOIRS (under 18 years of age).

- Test for all choirs: "The Village Festival" (Pinsuti).
Mr. H. G. Welton's Junior Singing Class (Mr. H. G. Welton).
"The dream seller" (E. Markham Lee).
1st. George Green's Secondary School, Poplar (Mr. R. Bernard Elliott).
"Sweet bells of eve" (Battison Haynes).
Plasnet Park Girls' Choir (Miss H. M. Haslam).
"Sleep, gentle lady" (Bishop).

SCHOOL BANDS.

- Test: "Selection from 'Norma'" (Bellini).
1st. Loxford Boys' Ilford (Mr. W. L. Norman).
Maynard Road, Walthamstow (Mr. C. Roseveare).
Westbury, Barking (Miss Chignell).

STRING ORCHESTRAS (adult).

- Test: "Nell Gwyn" Dances (German).
One entry: Miss Smith's orchestra, Forest Gate.

LADIES' CHOIRS.

- Test for all choirs: "Daughters of Rome" (Pinsuti).
Stratford Co-operative (Mr. Alfred Sears).
"Rest thee on this mossy pillow" (Smart).
Clarnico (Mr. T. H. Warner).
"Fly, singing bird" (Deane)
Mr. G. Day Winter's Choir.
"The snow" (Elgar).
1st. Miss Stanley Lucas's Choir.
"Spinning Chorus" (Wagner).

MALE-VOICE CHOIRS (Open class).

- Test for all choirs: "Wide o'er the brim" (Dr. J. Clarke).
The Electra Musical Society (Mr. Walter Rose).
"The long day closes" (Sullivan).
Woodford Glee Singers (Mr. W. H. Friend).
"In absence" (Dudley Buck).
1st. The London Gleemen (Mr. W. Seemer Betts).
"O peaceful night" (German).

CHURCH CHOIRS (men and boys).

- Test for all choirs: "Hail, gladdening Light" (Sir George Martin).
1st. St. Michael and All Angels, Little Ilford (Mr. F. E. Wilson).
"Father of all, to Thee" and "Psalm 28."
Holy Trinity, Stepney (Mr. W. E. Pepper).
"Lead, kindly Light" and "Psalm 137."

CHURCH CHOIRS (mixed voices).

- Test for all choirs: Anthem, "Sing a song of praise" (Stainer).
Waltham Abbey Wesleyan (Mr. W. T. Thompson).
"The sands of time"
2nd. Leyton Parish Church (Mr. H. R. Thompson).
"O strength and stay, upholding all creation" (A. & M., 12).
1st. Woodford Congregational (Mr. Hubert Welton).
"Sun of my soul" (to tune "Abends").
Woodford Union Church (Mr. Sydney Trick).
"Through the day Thy love has spared us" (W. Bayley).
Grove Mission Choir (Mr. Frank E. Creed).
"Rejoice to-day with one accord."

CHORAL SOCIETIES (Small).

- Test for all choirs: "A morning serenade" (Sir Joseph Barnby).
1st. Mr. Hubert Welton's Choir.
"Daybreak" (Eaton Fanning).
Miss Stanley Lucas's Part-song Choir.
"Weary wind of the west" (Elgar).

CHORAL SOCIETIES (EAST LONDON AND ESSEX).

- Test for all choirs: "The message" (A. J. Caldicott).
2nd. Queen's Road Evening Commercial School, Dalston (Mr. Walter Penn).
"Memory" (Dunhill).
1st. Mr. G. Day Winter's Select Choir.
"The soul's longing" (F. James).
Clarnico Choral Society (Mr. T. H. Warner).
"Take heed, ye shepherd swains" (R. L. de Pearsall).
Bushwood Adult School Choir (Mr. John Murphy).
"Homeward" (Leslie).
London S.S. Choir (Eastern Division) (Mr. G. Merritt).
"Eldorado" (Pinsuti).

CHORAL SOCIETIES (Open Class).

- Test for all choirs: "The singers" (Alfred R. Gaul).
The Popular Oratorio Chorus (Soli) Choir (Mr. G. Day Winter).
"Soldier, rest" (Oliver King).
Clarnico Choral Society (Mr. T. H. Warner).
"Lullaby of life" (Leslie).
1st. Willesden Choral Society (Mr. J. S. Waddell).
"Dawn of song" (Bairdston).

The following is the list of Adjudicators: Messrs. Oscar Beringer, Frederick Corder, T. Facer, Daniel Price, Frits Hartvigson, Ernest Fowles, Arthur W. Payne, Dr. H. A. Harding, George Oakley, Robert Taylor, L. C. Venables, and Miss Katie Thomas. The Secretary, Mr. J. Graham, managed the intricate business of the festival with his usual ability.

ROCHDALE.

February 26.

The festival organized by the Infirmary Workmen's Committee attracted a satisfactory number of entries, and good musical results were obtained in the competitions. The awards made by Mr. Harry Evans, who adjudicated throughout, were as follows:—

- Pianoforte Solo (under 16).—George H. Jones.
Violin Solo (under 16).—Herbert Britain.
Girls' Vocal Solo.—Edna Hey.
Boys' Vocal Solo.—Tom Fletcher.
Soprano Solo.—Miss Annie Wilkinson.
Contralto Solo.—Miss Annie Hill.
Tenor Solo.—Mr. Ernest M. Hargreaves.
Bass Solo.—Mr. Robert Howard.
Church Choirs.—St. Luke's, Deepslith (Mr. W. K. Gibbons).
Chapel Choirs.—Lowerplace U.M.C. (Mr. F. A. Midgley).

CHORAL SOCIETIES.

- Tests: "Weary wind of the West" (Elgar) and "When love and beauty" (Sullivan).
1st. Sale and District Musical Society (Mr. Alfred Higson).
2nd. Salford Vocal Society (Mr. F. W. Blacow).
3rd. Manchester Clarion Vocal Union (Mr. T. Corlett).

SOUTH LONDON.

February 26, 28; March 2, 3, 5.

The festival was very well accommodated in the large hall of the Battersea Polytechnic. The audiences were not often large. The neighbourhood is a difficult one to stir. But the friends of the numerous competitors were appreciative listeners.

Last year fault was found in the Press with the character of some of the tests. The committee was sensible enough not to resent this criticism, but rather to obey it. Very little fault could be found with the music selected for this occasion; much of it was first-rate, and well adapted to the various capacities of competitors. In the chief choral classes the singing reached a high standard. Even in the North of which we hear so much, it is rare to hear such splendid choral performance as was given by the Maidstone Choir, under the very able direction of Mr. F. Wilson Parrish. Fine tone, high technical finish, and thoughtful interpretation were its outstanding features. In this connection it may be well for the managers to consider the expediency of asking choirs in this section at least to sing the same tests, and not one of their own choice.

The chief results of the competitions were as follows:—

PIANOFORTE SOLOS (5 classes).

- (Ages 8 and 9).—Doris Duck.
(Ages 10 and 11).—Dorothy Shoreman.
(Age 12).—Irene G. Evans.
(Ages 13).—Doris Shopland.
(Ages 14 and 15).—Holly Leggett.
(Over 16).—Gwen-Elen Bury.
Pianoforte Sight-playing (Junior).—Holly Leggett.
(Senior).—Norah Belcham.
(Accompaniment).—Miss Iredale O. Tydeman.
Organ-playing.—Mr. Fred C. Haggis.
Violin Solo (Preparatory).—Master G. S. Rudram.
(Junior).—Miss Winnie Evans.
(Senior).—Miss Dorothy Hewitt.
Violoncello Solo.—Miss Gladys Richards.
Girls' Solo-singing (under 13).—Vera Havell.
Dorothy Polley.
Boys' Solo-singing (13 to 16) (equal).—{ Alec Pleasance.
{ Chas. Wilkinson.
Soprano Solo.—Miss Dorothy M. Patchin.
Mezzo-Soprano Solo.—Miss Elsie Pelling.
Contralto Solo.—Miss Rosalie Sullivan.
Tenor Solo.—Mr. Wyde Leyland.
Baritone Solo.—Mr. Scipio Ford.
Bass Solo.—Mr. G. Shrive.
Sight-singing.—Mrs. Mabel Jones.
Mixed-voice Quartet.—Mrs. Grout, Miss Durant, Messrs. Frost and Barnard Chalk.

CHOIRS OF BOYS AND GIRLS (under 12).

- Test: "Priithe, why so sad?" (Henry Purcell).
One entry.—St. Mary's Girls' School, Putney (Miss M. Mandron).
Selected Round, "The tattoo" (H. Purcell).

ELEMENTARY SCHOOL CHOIRS (50 voices).

- Tests: (a) "Under the greenwood tree" (Charles Wood); (b) Own-choice piece; (c) Unison sight-test.
St. Andrew's Street, Clapham (Miss F. Watson).
"Night hymn at sea" (R. G. Thompson).
Ethelburga Street Girls', Battersea (Miss E. Rennie).
"Awake, Æolian lyre" (J. Danby).

- 1st. Swaffield Road Boys' (Wandsworth (Mr. O. Roberts).
"Lift thine eyes" (Mendelssohn).
2nd. Lavender Hill Boys' (Mr. G. Lane).
"O heavenly sympathy" (Attwood).
St. Mary's, Putney (Miss M. Mandron).
"The morning breaks" (W. W. Pearson).

TRIO FOR FEMALE-VOICE CHOIRS.

- Tests: (a) "The shepherd" (Walford Davies); and (b) "Jack Frost" (J. L. Hutton).

- West Hill Wandsworth Evening School (Mr. A. E. Bennett).
Cattaneo Boys' Choir (Mr. A. Skinner).
1st. St. Gabriel's Choral Society, Camberwell (Miss B. Dunn).
Brixton Hill High School (Miss H. Packer).
Balham School of Music Choir (Signor Coviello).

"LORD LLANGATTOCK'S" COMPETITION FOR LADIES' CHOIRS.

- Tests: (a) "In our boat" (F. H. Cowen); and (b) "Eglantine" (Adolf Jensen).

- Mr. G. Day Winter's Choir (Mr. G. Day Winter).
Miss E. Willis's Choir, Lewisham (Miss E. Willis).
1st. Maidstone Choral Union (Mr. F. Wilson Parrish).
Mrs. Mary Layton's Choir (Mrs. Mary Layton).
Wilkesden District Choir (Mr. J. S. Waddell).
Essendine Choir, Paddington (Mr. W. Kendall).

MALE-VOICE CHOIRS.

- Tests: (a) "O peaceful night" (E. German); and (b) "Song of Freedom" (R. Schumann).

- St. Paul's, Brixton (Mr. C. E. Daggett).
1st. Wandsworth (Mr. H. Wharton Wells).
2nd. Mr. G. Day Winter's (Mr. G. Day Winter).
Plumstead Brotherhood (Mr. W. Wilson).
Surrey Chapel (Mr. J. A. Floyd).

THE "MUSICIANS' COMPANY" COMPETITION FOR CHURCH OR CHAPEL CHOIRS (MIXED VOICES).

- Tests: (a) Hymn, "Holy, holy," tune "Nicaea"; and (b) Anthem, "Light of the World" (Edward Elgar).
1st. Wesleyan Choir, High Street, Clapham (Mr. Wesley Hammet).
Wesleyan Choir, Anerley (Mr. A. Heard-Norrish).
South London Wesleyan Mission Choir (Mr. Granville Humphreys).

THE "SIR WALTER PALMER" COMPETITION FOR CHORAL SOCIETIES.

- Tests: (a) "The Fairies" (Stanford); and (b) Own-choice piece.
The Crossway Choral Society (Mr. G. F. Wates), "Sands of Dee" (G. A. Macfarren).
1st. Penge Co-operative Choral Society (Mr. T. P. Tate), "Three fishers went sailing" (Rogers).
Pascall's Choral Society (Mr. J. A. Floyd), "In this hour" (Pisniti).
Camberwell Choral Society (Mr. W. J. Hooper), "Excelsior" (W. H. Birch).
Eglington Road Evening Continuation Class, Plumstead (Mr. E. G. Davis), "The knight's tomb" (Stanford).

THE "SIR HENRY KIMBER" COMPETITION FOR CHORAL SOCIETIES.

- Tests: (a) "Awake, awake" (Granville Bantock); and (b) Own-choice piece.
1st. The Essendine Choir, Paddington (Mr. W. Kendall), "In silent night" (Brahms).
Borough of Southwark Choral Society (Mr. J. Nettleton Taylor), "My love dwelt in a northern land" (Elgar).
Mr. Day Winter's Select Choir (Mr. G. Day Winter), "The soul's longing" (E. James).

THE "DAILY TELEGRAPH" CHORAL COMPETITION.

- Tests: (a) Madrigal, "All creatures now are merry-minded" (J. Benet); and (b) Own-choice piece.
1st. Maidstone Choral Union (Mr. F. Wilson Parrish), "Hymn to Music" (Buck).
Essendine Choir, Paddington (Mr. Wm. Kendall), "Vineta" (Brahms).
Wilkesden District Choir (Mr. J. S. Waddell), "The dawn of song" (Bairdston).
2nd. Mr. G. Day Winter's Select Choir (Mr. G. Day Winter), "Moonlight" (E. Fanning).

The adjudicators were Mr. Henry R. Bird, Mr. J. T. Field, Dr. C. J. Frost, Dr. G. F. Huntley, Dr. H. Walsley Little, Dr. W. G. McNaught, Rev. H. T. Spencer, and Mr. Hans Wessely.

The secretary, Mr. T. Lester Jones and his helpful wife, were as usual able managers of the proceedings. Dr. Abernethy was the official accompanist.

SHEFFIELD.

March 10.

The Sunday School Union Competitions, held at Montgomery Hall, comprised contests in musical drill, elocution, singing and pianoforte. John Street P.M. (Miss Clayton) were victorious over Grimesthorpe U.M.C. (Mr. W. C. Watling) in the first-named class, which was judged by Miss S. Quayle. In the remaining classes, Mr. J. A. Rodgers adjudicated. The prize-winners were Miss Jessie Fletcher (senior soprano), Miss Ponsford (junior soprano), Miss Marion Scott (contralto), and Douglas Dawn (pianoforte, under 11).

MANCHESTER TONIC SOL-FA FESTIVAL.

March 12.

For the third successive year the Manchester District Board of the Tonic Sol-fa College held its annual festival in the Royal Technical Institute, Peel Park. The programme was again expanded, and comprised the following competitive classes: Senior and junior girls' solo, senior and junior boys' solo, duet, violin, choral and ear-test competitions. The chief event of the day was the contest between the following nine choirs for the Alderman Kevney challenge shield:

- Alfred Street C.S. (Boys), Harpurhey (Mr. J. B. Jubb).
Longsight Juvenile Choir (Miss B. Fletcher).
St. Mark's Mixed School, Gorton (Mr. F. W. Ball).
Tootal Road C.S. (Mr. W. H. Ainley).
Grecian Street School, Salford (Mr. G. S. Smith).
Alfred Street C.S. (Girls), Harpurhey (Miss B. Wolstencroft).
Halton Bank C.S., Pendleton (Mr. John J. Ireland).
Seedley C.S., Pendleton (Mr. J. W. Stacey).
Eccles Co-operative Juvenile Choir (Mr. James Currie).

Each choir sang Dr. Roland Rogers's two-part song, "Gentle swallow," and a two-part eight-test. This test was by no means an easy one, including as it did chromatic tones, half-pulse notes, syncopation, awkward intervals, and independent entry of parts. On the whole it was fairly well sung by all the choirs, the sight-reading showing a decided advance on that of former years. The judge awarded the challenge shield to Eccles (the holders) with 92 marks, the second prize to Grecian Street with 90, and the third to Alfred Street Girls with 84 marks.

The following were the test-pieces and first-prize winners in the other classes:

- Senior Girls' Solo, "At night" (Randegger).—Ethel Hands (Eccles Co-operative).
Junior Girls' Solo, "Slumber song" (Mendelssohn).—Engle Wilson (Tootal Road).
Senior Boys' Solo, "Nymphs and Shepherds" (Purcell).—Harry Darbyshire (Grecian Street).
Junior Boys' Solo, "May-dew" (W. S. Bennett).—Ambrose Kenyon (Harpurhey).
Duets (open to Boys and Girls), "Song of the dunes" (C. H. Lloyd).
—Gladys Leigh and Hilda Harding (Longsight Juvenile Choir).
Violin Solo (open to Boys and Girls), "Hey-o-hey" (A. Richards).
—W. H. Harrison (Swinton).
Individual Ear-test Competition (38 entries).—Connie Saunders (Tootal Road).

The evening's programme included the singing of selected pieces and the sight-test by the three winning choirs, interspersed with solos by the first-prize winners of the day, and followed by a short but practical demonstration of the Method. The practical value of the method in ear-training was demonstrated by means of a double-chant written by Mr. Cowley. This was played on the pianoforte to the children, who took it down note for note, and then sang in two-part harmony. The Mayoress of Salford distributed the prizes.

ISLE OF MAN.

March 15, 16, 17.

The nineteenth annual competition festival organized by the Isle of Man Fine Arts and Industrial Guild, was again a success, a result largely due to the organizing ability of Mrs. Laughton. The adjudicators were Mr. George Rathbone, Mr. John W. Ivimey and Mr. Frank Radcliffe. The chief solo prize-winners were:

- Pianoforte (senior).—Miss Nellie Holmes.
sight-reading.—Mr. J. K. Looney.
Violin (under 17).—Cecil A. A. Corlett.
(senior).—Mr. A. Ande son.
Organ Solo (senior).—Mr. Edwin A. Clegg.

In the following adult solo-singing competitions, special contests were arranged for 1st and 2nd prize-winners of previous years:

- Soprano.—Miss E. Price.
(special).—Miss Mary Clague.
Contralto.—Miss A. Mylchreest.
Mezzo-Soprano.—Miss D. Morton.
(special).—Miss A. A. Cannell.
Tenor.—Mr. Horace Gray.
(special).—Mr. Arthur Dick.
Baritone.—Mr. A. Bing.
(special).—Mr. George Lewin.
Bass.—Mr. W. H. Quayle.
(special).—Mr. Thomas Waterson.

SWEET DAY SO COOL.

Poco più animato.

a tempo.



Sweet rose, whose hue, an - gry and brave, Bids the rash ga - zer wipe his eye, Thy



Sweet rose, whose hue an - gry and brave, Bids the rash ga - zer wipe his eye, Thy



Sweet rose, whose hue, an - gry and brave, Bids the rash ga - zer wipe his eye, Thy

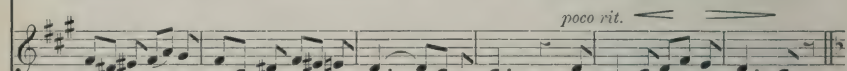


Sweet rose, whose hue, an - gry and brave, Bids the rash ga - zer wipe his eye, Thy

Poco più animato.



root is ev - er in its grave, And thou must die, and thou must die. .



root is ev - er in its grave, And thou . . must die, and thou . . must die. .



root is ev - er . . in its grave, And thou must die. . and thou . . must die. .



root is ev - er in its grave, And thou must die, and thou must die. .



SWEET DAY, SO COOL.

dolce.
p

Sweet spring, full of sweet days and ro-ses, A box where sweets com-pact-ed lie, My

dolce.
p

Sweet spring, full of sweet days and ro-ses, A box where sweets com-pact-ed lie, My

dolce
p

Sweet spring, full of sweet days and ro-ses, A box where sweets com-pact-ed lie, My

dolce.
p

Sweetspring, full of sweet days and ro-ses, A box where sweets com-pact-ed lie, My

p dolce.

dim.
pp

mu-sic shows ye have your closes, And all must die, all . . must die . .

dim.
pp

mu-sic shows ye have your closes, And all must die, all . . must die . .

dim.
pp

mu-sic shows ye have your closes, And all must die, all . . must die . .

dim.
pp

mu-sic shows ye have your closes, And all must die, all . . must die . .

dim.
pp

SWEET DAY, SO COOL.

Tempo lmo.
mf
 On - ly a sweet and vir - tu - ous soul, Like sea - soned tim - ber
 On - ly a sweet and vir - tu - ous soul, Like sea - soned tim - ber
 On - ly a sweet and vir - tu - ous soul, Like sea - soned tim - ber
 On - ly a sweet and vir - tu - ous soul, Like sea - soned tim - ber

Tempo lmo.
mf
 nev - er gives; But though the whole world turn to coal, Then chief - ly
 nev - er gives; But though the whole world turn to coal, Then chief - ly
 nev - er gives; But though the whole world turn to coal, Then chief - ly
 nev - er gives; But though the whole world turn to coal, Then chief - ly

f *cres.* *f*
 lives, then chief - ly lives...
 lives, then... chief - ly lives...
 ly lives... then chief - ly lives...
 lives, then... then chief - ly lives...

p *dolce. rit.* *pp*
p *dolce.* *pp*
p *rit. dolce.* *pp*
p *rit. dolce.* *pp*
p *rit. dolce.* *pp*



Henry R. Bird.

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COURT JOURNAL.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1910.

HENRY RICHARD BIRD.

The vagaries of solo singers in their relations with pianoforte accompanists are a byword. A distressful proportion of even trained vocalists, to say nothing of the other and greater class, show a fine contempt for the arbitrary and dictatorial slavery of rhythmic notation, and an irrepressible natural talent for *rubato*. How often the most skilful and alert accompanists are made to enjoy all the pleasures of the chase! But in the great summing up of delinquencies it will probably be found that as a rough and vicarious retribution, the competent singers have suffered even more acutely from the inefficiencies of accompanists. A vague legend seems to be current to the effect that anyone who can play at all, must of necessity be able to play mere accompaniments. The greater must include the less. Perhaps the popularity, in social circles, of the drawing room ballad, accounts in some measure for the idea. It is fair to note that any sort of musical noise, greatly assisted by a generous use of the pedal, provides the necessary atmosphere in these cases. But we do not go so far as to say that if copies are scarce the accompaniment of one song will do for another of this class, yet the experiment would be an interesting one, and might be tried, say, at a penny reading. Really the art of accompaniment on the pianoforte in its highest development, is a subtle one, and is probably unteachable to even skilful pianists who do not possess certain natural gifts. The ideal accompanist must be able to merge his individuality into that of the singer; he must journey side by side with his companion and not precede or follow (it is difficult to say which is more maddening); he must proportion all his dynamical effects to those designed by the singer, and he must follow the singer's idiosyncrasies of temperament, and his technical equipment must be practically faultless. Such complete sympathy and understanding can only be attained by rehearsal, however ready and able both performers may be.

These reflections are prompted by the fact that one of the most distinguished of English accompanists will be giving a jubilee concert at the Queen's Hall while these pages are being printed. It was a great gain and solace to many artists, both instrumental and vocal, that Mr. Henry R. Bird many years ago devoted his exceptional gifts to the art of accompanying. He did this at a time when good accompanists were rare. We recall Sidney Naylor and Ganz (happily still here with his flood of reminiscences). The circumstances under which Mr. Bird slid by a natural evolution into the

position he adorns will, we are sure, be read with interest by a wide circle. We need therefore make no excuse for giving a sketch of his career.

Mr. Henry R. Bird was born at Walthamstow, Essex, in November, 1842. His father, Mr. George Bird, was organist of the Parish Church, Walthamstow, from 1829. He used often to speak of his friendship with Vincent Novello, who assisted him in the design of the fine organ of the church. He gave annual concerts, at one of which Clara Novello made an early appearance as a singer. Master Henry very soon developed his musical faculties and executive skill. Even when he was hardly eight years old he took part in his father's concerts, playing a pianoforte solo or accompanying the singers. A record of his precocity is found in a music book, wherein his mother has written that 'Harry played this voluntary at church on Sunday, October 28, 1849'; and later, in the same book, that 'H. R. Bird played the whole service for the first time on September 1, 1850, age seven years and nine months.'

In February, 1851, he was taken on trial as organist at St. John's Church, Walthamstow, and after three months he was duly appointed to the post at a salary of £20 a year. The service was a very simple, one and called for no special experience, but happily the post brought with it a generous friendship that was a potent influence on the young musician's career. Six months after the new appointment the Rev. S. M. Barkworth was installed as vicar of the church. He was a good practical musician, and soon began to interest himself in young Bird's education. He ordered a two-manual organ for the church, and provided the fees for Bird to have lessons from James Turle (then organist of Westminster Abbey), and gave him *carte blanche* to obtain all the music he wanted. Further, he had his young friend at the vicarage for months at a time, and frequently played pianoforte duets with him.

Mr. Bird's reminiscences of James Turle are instructive and interesting. Finding his pupil's touch very heavy ('a tower of the Abbey on each hand' and 'hands like legs of mutton,' he would say), he insisted upon pianoforte practice as a path to organ playing. Bird did not at the time relish being taken away from his favourite instrument (the organ), but later in life he realised the wisdom of his master's advice. He attended the services at the Abbey, and was soon trusted to take part of the organ duty. He also assisted at the services in the Chapel Royal, St. James's, where he met Arthur Sullivan, who was then a chorister, and this introduction began a friendship that lasted to the end of the composer's life. A fortuitous incident of this friendship turned out to be one of those tides in the affairs of men which taken at the flood lead on to fortune.

A musical society in connection with the Civil Service had been started about 1864, Sullivan conducting the orchestra and John Foster the choir. At one of the earliest of the concerts which were given in the old St. James's Hall, Beethoven's Pianoforte quartet was in the programme, but just

before the hour for commencement, the pianist, Frederic Clay, hurt his hand so seriously that he could not play. Bird happened to be at the concert and was noticed by Sullivan, who asked him to the artists' room, and having ascertained that Bird knew the work induced him to undertake the pianoforte part without rehearsal. The readiness and capacity thus exhibited resulted in Bird being engaged as the permanent accompanist of the Society, a position he held until 1880. In addition to accompanying the many eminent artists engaged, he played concertos with the orchestra.

Bird remained organist of St. John's until November, 1858, and his next step in this branch of his now rapidly expanding professional work was to St. Mark's Church, Myddelton Square, Islington, a position he gained in a competition for which the late Dr. Hopkins was the umpire. In accordance with a custom now no longer current, this post brought with it much pianoforte teaching amongst the families of members of the congregation. In 1860 Bird again competed, this time for the organistship at St. Luke's, Chelsea, but George Carter was elected, and accordingly resigned his position at Holy Trinity, Chelsea, and the post there was offered to and accepted by Bird. As Mr. Carter stayed only a short time in the district there was a clear field for Bird to carry out a desire to found a large Choral and Orchestral Society. The organization was firmly established, and gave many important concerts at the Town Hall and sometimes in the Hanover Square Rooms. In this connection Bird met Weiss, the bass singer, and became his practice accompanist. Mr. Bird recalls that his own first London concert was given at Myddelton Hall, Islington, in 1860. At this début Mr. Henry Blagrove was one of the artists. It was at one of Mr. Bird's annual concerts that Mr. Plunket Greene made his first bow to a London audience. This was on May 16, 1888.

Through Mr. John Foster's influence, Bird was introduced as accompanist to some of the private musical societies which were much in vogue in the early sixties. One of these met alternately at the residence of Bishop Jackson at London House, and that of Mr. W. E. Gladstone at Carlton House Terrace. In 1866, Bird became organist of St. Gabriel's, Warwick Square, where there was the attraction of a full choral service, under the able direction of Mr. James Renwick. Then, in 1872, on the nomination of Turle, Bird was transferred to the new Parish Church, St. Mary Abbott's, Kensington. Here our bird of passage found something like a permanent home, for to this day he is caged at St. Mary's. At first the service there was very simple, and the choir consisted of ladies and gentlemen; but when, in 1875, Dr. MacLagan became vicar, a surplined choir was introduced for the two chief services. Now there are two full choirs, as four services are given every Sunday. The first choir of twenty-six boys and eighteen men, partly paid, officiates at 11.30 a.m. and 7 p.m., and the second choir of twenty-four boys and twelve men, all voluntary, comes at 9.30 a.m. and 4 p.m. There are two assistant-organists.

Bird, soon after his appointment, began a series of annual concerts at Kensington, at which classical programmes were performed. He had known Mr. Alfred Borwick (father of Leonard Borwick) for many years. Mr. Borwick was an enthusiastic musical amateur, and was able to introduce Bird to many important circles. One of these gatherings was held at the residence of Mr. Arthur Burnand, and it was here that Bird as a frequent accompanist of the soloists came under the notice of Arthur Chappell, who later engaged him as the regular accompanist of the Monday and Saturday Popular Concerts, which were then in great vogue in musical circles. This position was the culmination in Bird's career as an accompanist. He was here brought into intimacy with many of the leading artists of the world. A noteworthy addition to the important duties of this period was a close connection with Plunket Greene as his accompanist. Since the abandonment of the Chappell Concerts, Bird's services have been much in requisition.

There are now in the field many able accompanists. The demands of modern music have created an ample supply. But all Henry Bird's confrères will yield him the tribute of respect and regard as a master of the art. They may rival him in efficiency, but they will never excel him in modesty and winning unobtrusiveness.

The following quotation from a lecture Mr. Bird gave some years ago may serve to guide the aims of students :

The greater the artist the more easy was it to accompany him; the highest achievement was, he considered, for a singer not to feel conscious of the accompanist, and this could only be when each had the utmost confidence in the other. Sight-reading ought to be studied according to the rational principles of general reading, and he strongly advised students to try and realise the sound of what they read with their mental ear. As to a knowledge of harmony, a composition was made up of chords and figures, which figures were again scales and broken chords : a practised eye would discover the harmonic groundwork, and then the player was on safe ground. He warned students not to expect everything to be acquired with mechanical rapidity, but to remember that 'the executive musician must first attain to perfect command over his physical resources, such command involving not only dexterity of hand, but a certain degree of ease and assurance : he must be possessed by a real love and enthusiasm for his art, and for the best things in it, and he must cultivate the faculty of sympathy which probably lies hidden in every real artist, whatever his medium of expression.'

SIR HUBERT PARRY ON BACH.*

Among the unreasoned—perhaps unreasonable—suspicions that may trouble an Englishman from time to time is one that reluctantly credits Germany with a better appreciation of Shakespeare than we have ourselves. Sir Hubert Parry's book may strengthen the lurking and more flattering conviction that Bach is best understood by the English. Both ideas have some show of sense. Such a mountain as the Weisshorn looks heavenly from a great distance; and a great man, like a great peak, is ideally seen from far. Moreover it would seem

* *Johann Sebastian Bach: The story of the development of a great personality.* By C. Hubert H. Parry. Illustrated. G. P. Putnam's Sons, New York and London.

that in sacred works, in deeply devotional expressions of all kinds, it is easier to discover our intimate personal longings in a language that is a little remote from our own. Latin, some one has said, is the language of prayer; and though this be counted an untenable and even foolish proposition, it is certain that remoteness is often a help to spiritual perception. Some such reason would seem at least partly to explain the unique hold Bach's music has upon musicians of every school to-day. His titanic language has the essential aloofness. Distance has lent not only enchantment to him, but discernment to us. Further, one quite special reason suggests itself why present-day England should lovingly study the gospel according to Bach. There seems justification for the hope that our very slowness may enable us to maintain, if but feebly, the old spirit of the Christian religion, as it was manifested in Bach, virtually unbroken until the tyranny of aggressive atheism be quite overpast, and until Bach's childlike devotion to Christ is clearly seen to be an enlightened man's normal condition, and no passing phase founded on credulities which the splendid human progress of recent years is supposed to have shattered. Anyone with a real knowledge of the Church in England to-day can see that the said credulities are dying fairly painless deaths; they fall off one by one; the immutable foundations must remain. Bach in his deep sincerity built on the rock in the 18th century, and so it comes about that his devotional music rings true in the twentieth. The childish parts of his faith fall easily out of count, while every word which can quicken the indomitable human longing for perfection, and which received glowing life at his hands, still carries conviction.

As may have been supposed, this book on Bach proves to be of nothing less than national, perhaps it would be nearer the mark to say European importance. Sir Hubert shows Bach to his readers in extraordinary detail; but throughout it is his ideal, colossal personality that is presented, for the most part in a searching and always devoted analysis of his music. In the actual title, on the first page, on the last, indeed throughout the book, stress is laid upon personality to an extent that to smaller minds may possibly be dangerous. It is true that in the short general discussion with which the book opens, the reader is warned of 'the nature which is individual only in its littleness'; and still more significantly, the author points out that 'the great artist becomes the exponent of his contemporaries.' Bach clearly became that; still more clearly he became the exponent of his successors also. Sir Hubert's book indeed goes to show that Bach expounded ideal human nature, as we sometimes perhaps rashly say, *for all time*. A paradox seems to lurk behind this mystery of personality, as behind most mysteries, for there is certainly a supreme quality in Bach's best work which may fitly be called impersonal; and there is a sense in which the personality becomes great precisely as it becomes impersonal. Indeed it seems true in art as in religion that 'whosoever

loveth his personality shall lose it.' Sir Hubert's devotion for the person of Bach will not, it is to be hoped, get confused, even by the least close reader, with the false tendency (common enough to-day) sensationally to extol musical personality which attracts attention to and asserts *itself*. It is Bach's humanity that is here held up for our veneration.

'No other master,' writes Sir Hubert, 'shows in small things as in great, the same degree of consistent humanity.' Further on he says:

His humanity manifested itself in many and various ways. He delighted in frank rhythm. No composer ever attained to anything approaching the spontaneity, freshness and winsomeness of his dances . . . ; while many of his great choruses and his instrumental fugues are inspired with a force of rhythmic movement which thrills the hearer with a feeling of being swept into space out of the range of common things. But his ample humanity is equally shown in his love of melody.

There is, near the end of the book, a longer passage still more significant, which must also be quoted here:

It is the quality of the personality in Bach's work which is of such supreme importance and interest. Even if men on the advice of their chosen prophets abandon the old theory of the sincerity and nobility of art, human nature at least will pay tribute to the greatness of spirit, nobility of disposition, sincerity and singleness of heart which are so amply displayed. The foundation of Bach's musical personality is devotionalism. But it was a devotionalism so spacious and comprehensive that a large portion of its manifestations were emotions applicable to human life at large in its noblest phases.

So it is to his 'ample humanity' and the 'quality' of his personality and his 'spacious and comprehensive' devotion that the reader's attention is called; and Sir Hubert's sheer love of Bach for these things shines through the whole book and compels the reader to love and admire with him. When such admiration is combined with high critical powers and clear-sightedness, a great book is the natural result. It is to be hoped, in passing, that the author is a little too pessimistic when he pictures men and 'chosen prophets' who disavow 'sincerity and nobility of art.' Nobility, it is true, is an abused word, capable of a false reading, provocative of foolish and wasteful dissensions. But sincerity unites all schools; it claims and is claimed by everyone. It is surely the moralistic rather than the moral—Stevenson's 'Canting Moralists' in art—that annoys and sets up the back of the ardent reformer and so-called freethinker in music, whose thoughts are often the most restricted of all.

The plan of the book is as excellent as it is unusual. It is shown to be pre-eminently true in Bach's case, that biography can be adequately revealed in a man's works. Sir Hubert sees in the absence of legends about this great man a 'very high compliment.' He lives in the works themselves. 'Lesser minds are baulked by this, but those who are capable of communion with the highest manifestations of the human spirit are fortified.' But for all this the natural craving for some light upon the daily life of so great a 'spiritual ancestor' is admitted; and although according to the

deliberate plan of the book the story is told in illuminating analyses of the works in chronological order, the author seems to find great delight, as his readers undoubtedly will, in the light touches of biographical detail which, it must be added, are marshalled in a masterly fashion. He does not, like Spitta, feel bound to give the births, deaths, marriages, or careers of remote relations, or discuss water-marks in the paper used by Bach. But the reader is given such felicitous things as the young organist's reply to the rebuke of the authorities at Arnstadt, who reminded him that he had leave for four weeks and stayed four months: Bach, in reply, 'hoped his deputy had replaced him satisfactorily'! The refreshing impertinence of this remark must be taken together with the facts that Bach was already in hot pursuit of artistic excellence, for which four months at Lübeck may have seemed as four days to him: and that the unsympathetic authorities proceeded to complain that his variations on the chorales were 'surprising,' that he bewildered the congregation with 'many strange sounds,' that his preludes had been too long, and that when it had been pointed out to him he had made them too short.

In a preliminary chapter called 'Convergences,' the musical conditions preceding Bach's advent are summed up with Sir Hubert's well-known mastery of the internal evidences of musical history. In the chapter headed 'Preliminaries,' Bach's early surroundings are discussed; the happy combination of church and secular influences is specially noted; his successive moves to Ohrdruff, Lüneburg, Arnstadt, Mühlhausen and Weimar, and his journeys to Hamburg, Weimar and Lübeck are told. The consequent influences of Böhm, Reinken and Buxtehude are shown, and many of his earlier works described—notably the 'Capriccio' upon the departure of his brother, that early and surprising contribution to Programme music. The chapters which follow are successively called by the places in which Bach then worked—Weimar, Cöthen, Leipsic; in these lengthy chapters his compositions in those places are summarized and extensively analysed. The later Leipsic works, however, from the 'St. Matthew Passion' onwards, overflow into many separate chapters, being skillfully grouped under the titles Motets, Masses, Oratorios, the Latest Cantatas, the Clavierübung, &c., in such a way that, with the exception of the chapter on Secular Cantatas, there is no serious break in the progressive development of Bach's personality as reflected in his music. By this means the musical reader gradually feels the evolution of Bach's work and powers to be as engrossing as some fine book of travel. The lover of his music will time after time come across tenderly discriminating descriptions of the familiar masterpieces, and such accounts of those which are less well known as will probably send the reader straight to them to learn and to love them for himself. In the preface there is a quasi-apology for the technicalities which are necessarily discussed throughout the book. But seldom do these technicalities prove troublesome; for they are illumined by the author's unflinching

affection for his subject and by his keen comments which constantly quicken the reader's confidence and give insight into the musical history of the time. More than biographical issues are thus involved. For example, on p. 71 an experimental Clavier toccata is under discussion, and the situation is summed up in the following sentence: 'Bach was here trying to transfer an organ form to the clavier in terms of the Italian style.' On p. 90 the author discovers in the composer's choral work the 'habit of mind of watching for formulas which were apt for the pedals and which fortunately were effectively presentable by voices.' Again he throws light on Bach's two distinct uses of accessory ornamental or rapid passages—those which 'minister to a sense of exuberance of feeling, exaltation, fervour,' and those which form what may be called an 'expressive melisma.' Further, Sir Hubert is fond of showing how, by the scope of his gifts and by his deliberate plan of assimilating and improving upon the best works of every available sort, Bach practically gathered all the important threads of musical development into his own hand, weaving them as it were into one splendid strand, from which they all derived fresh strength. This is why the book often reads like a general history of music, without leaving its particular subject.

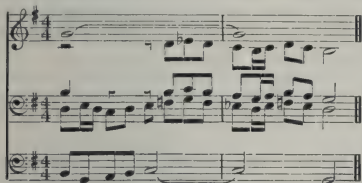
It is difficult to give more than slender indications of the methods and suggestive points of view to be found in this fine book. Few things are more interesting than the way in which Sir Hubert justifies Bach's habit of transferring movements from one work to another, notably from a secular to a sacred work. A musician who, like Abt Vogler, builds 'broad on the roots of things,' is likely habitually to express the deep, underlying human vitality of the words in hand; and in this case the same shade of energy may well inspire almost identical movements in connection with such different subjects as 'Die Wahl des Hercules' and the Christmas Oratorio. It is pointed out that, though perhaps unconsciously, 'special definite sentiments very often suggested to Bach similar types of musical figures'; and further, Sir Hubert predicts that

The clue to a great many of Bach's instrumental works may in future be found in the identification of the types of figure which are always related in his mind to particular moods and phases of sentiment.

In the touching chapter called the End, the highest point is assuredly reached. Never, it may be supposed, has the death of a great man been recorded before in a simple and pathetic strain of music; and never, surely, have deep affection and fine reticence conspired to frame a more moving final paragraph. It came about, we are told, that his last work, in the form (chorale) that he loved so dearly, was finished on his deathbed:

It is said that some time before, he had begun a chorale prelude on the tune *Wenn wir in höchsten Nöthen sein* ('When we are in deepest need'). He now completed it—tradition says by dictating the music to his pupil and son-in-law Altnikol—and with touching sincerity of devotion

he altered the title from the piteous expression of deepest need to the words *Vor deinen Thron tret ich* ('I come before Thy throne!'). Death had always had a strange fascination for him, and many of his most beautiful compositions had been inspired by the thoughts which it suggested. And now he met it, not with repinings or fear of the unknown, but with the expression of exquisite peace and trust. Music had been his life. Music had been his one means of expressing himself, and in the musical form which had been most congenial to him he bids his farewell; and only in the last bar of all for a moment a touch of sadness is felt, where he seems to look round upon those dear to him and to cast upon them the tender gaze of sorrowing love.



And with that last phrase his earthly labours ended, on July 28, 1750.

There is a long Postscript which not only sums up Bach's work and influence, but discusses the modern musical situation with more than a passing significance. It should frankly be admitted that there are signs of haste and faults of style in the book. Yet in spite of this, and bearing also fully in mind the unique extent and power of Sir Hubert's contributions both to English music and to musical criticism, it is difficult to resist the conclusion that he has done nothing finer than this discerning and faithful delineation of Johann Sebastian Bach.

A NOTE ON DEBUSSY.

By ERNEST NEWMAN.

Where is historical criticism likely to 'place' Debussy in the long run? There can be little temerity in asking the question now, and trying to answer it. As I have urged in another connection, criticism is authorised to-day in attempting what would have been almost impossible in the past, when most people had to judge new music merely by an occasional hearing of it. Nowadays not only are performances more frequent, but practically everything a composer writes is made accessible to the student by printing; so that a year's hard work at even the newest composer will tell a modern student more about him than he could have learned in twenty years under the old system. And as Debussy has now been writing for something like twenty-six years, and there has been ample opportunity to study everything he has done, criticism can try to see and state the main results of it all without incurring the usual foolish gibe of being incompetent to estimate the value of contemporary art.

Of Debussy's present and ultimate importance in history there can be no question. He has stemmed, partially at all events, the vast and heavy tide of German music, showed us that music can talk beautifully and interestingly without

talking German, and has made the most advanced Teutonic art of the day seem to some people like the music of an epoch that is almost past. To have done anything like this, a man must have a great deal of vital force in him; whatever errors he may make, into whatever excesses or artificialities he may fall, there must be something seminal in his thinking. The question is, how much of his work will give pleasure in another generation or so, and how much of it will be regarded as the first stammerings of an art that has not yet fully mastered the language it would speak? It is possible for a man to give the most powerful and fruitful stimulus to art, and yet for little or nothing of his own work to outlive him. It was so, for example, with the Florentine reformers who founded the opera. On the other hand, the greatest and most enduring art seems to come only at the end of a long period of evolution, and to be as much the expression of a race or an epoch as of the individuality that utters it. Thus Bach breaks hardly any new ground for himself; he simply sums up and perfects the thinking of a century of musicians of all schools. His music could have had nothing like the strangeness, the sense of a wholly new voice, to Reinken and the other survivors of the old brigade as Debussy's music, for example, would have to a Strauss or a Wagner. One may broadly say, in fact, that this extremely new and personal note in art is the indisputable mark of a mind too individual in its sensations and its outlook to be capable of seeing the world very much as humanity as a whole does—which is what gives the greatest men their universal appeal. 'C'est dans les poètes du second ordre,' says Théophile Gautier à propos of Villon, 'que se trouve le plus d'originalité et d'excentricité. C'est même à cause de cela qu'ils sont des poètes du second ordre. Pour être grand poète, du moins dans l'acceptation où l'on prend ce mot, il faut s'adresser aux masses et agir sur elles . . . Dix vers de Byron sur l'amour, sur le peu de durée de la vie, ou sur tout autre sujet aussi neuf, trouveront plus d'admirateurs que la vision la plus étrange de Jean Paul ou d'Hoffman: cela vient de ce que beaucoup de gens ont été ou sont amoureux, qu'un plus grand nombre encore a peur de mourir, et qu'il en est bien peu qui aient vu passer, même en rêve, les fantastiques silhouettes des conteurs allemands.' Edmund Gurney hit upon the same line of thought in his brilliant article on 'The Appreciation of Poetry,' where he argues that the poetry most *companionable* (happy epithet!) to a man is that which 'is most in harmony with familiar strains of thought and feeling; which, instead of encountering friction and resistance, or having to carve out its channel to his affections by sheer dint of beauty, finds channels already marked out for it to fill and overflow,' and that the moral sentiments being the most profoundly rooted in us [using 'moral,' of course, not in any merely didactic sense, but as expressing the deepest feelings of humanity as a whole upon the origin and destiny and meaning of life and the world], 'it is impossible, *ceteris paribus*, but that that

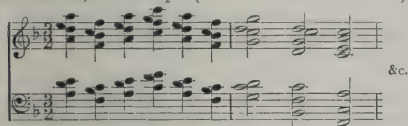
poetry should convey most spiritual wealth, and involve the greatest number of enriched minutes, which is in recognizable harmony with these sentiments, rather than poetry which is either markedly self-centred or markedly visionary and fantastic.'

Here we have a clear explanation, I think, of the difference between the greatest minds in music, like those of Bach, Beethoven and Wagner, and the smaller minds, like that of Debussy; he is self-centred, visionary and fantastic where the others just exhibit normal human nature transfigured by genius. To say this is not to imply that the fantasies of a Debussy are not well worth having in art; but it may help us to estimate his future standing, and to see the complete sterility to which any art that is merely imitative of him is foredoomed,—for his disciples can imitate only the idiom in which the fantasy incarnates itself, without being able to achieve the fantastic point of view that gave rise to the idiom. No one, I presume, will dispute the extremely personal character of most of Debussy's thinking; it is, indeed, one of the bars to his appreciation by people who have spent their lives in wholly different mental worlds. The trouble with Debussy is that he seems to have made a fetish of his own individuality. Looking at his work as a whole, it is impossible not to feel that very frequently he is not writing in a given way because that is the way he feels, but because that is the way he feels Debussy ought to feel. This excessive self-concentration—perhaps it may be called self-satisfaction—is certainly one of the signs of a genius that is limited. The bigger men go out to meet life with both hands open wide: a Debussy rather superciliously bolts and bars his door, and admits only so much of life within his house as is coloured the way he would have coloured it himself could he have been the maker of it. In his fastidiousness, his intellectual seclusion, his air of patronising aloofness from other minds, his making a kind of little artistic temple for his own personal worship, with a sacrosanct ritual of its own, he is the supreme type of the aristocrat in art: the man intensely proud of his own blue blood, firmly convinced that his own class is a caste apart, and with an attitude at once a little stiff, a little contemptuous, and a little condescending to those who are of what he takes to be a lower caste. If I were sure that the term would be taken in its purely psychological sense, without any offensive imputation, I should say that in a fair proportion of his work he is a musical snob. We are not surprised to learn from M. Louis Laloy that Debussy was a frequenter of the circle of Mallarmé, whose '*L'Après-midi d'un Faune*' he was afterwards to set to such exquisite music. Now Mallarmé is the supreme type of the snobbism of the self-elected aristocracy of art. The type is almost unconsciously sketched by Mr. Arthur Symonds in his article on Mallarmé in '*The Symbolist Movement in Literature*.' 'Might it not, after all,' he says, 'be the finest epitaph for a self-respecting man of letters to be able to say,

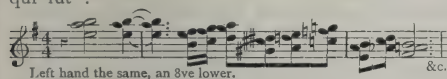
even after the writing of many books: I have kept my secret, I have not betrayed myself to the multitude?' Observe the smug self-satisfaction at feeling oneself to be better than the multitude, at having a 'secret' that one has not betrayed to the common herd, even after having written many books; though Mallarmé, as Mr. Symonds says: 'seldom condescended to write,' and, when he did so, wrote 'in a manner which certainly saved him from intrusion.' Is there not something of this absurd vanity and complacency in certain of Debussy's works—something of the solemn pose of the oracle condescending to the multitude, but being careful to speak in a language not too likely to reveal the 'secret' except to the very elect? It is always minds of this class—not the first class—that adopt this attitude; they usually make it a point of their creed to produce no more in all their lives than an exiguous volume or two, being as vain of the very slenderness of their output as a fashionable young lady is of her wasp-like waist. And in both cases the broad, healthy sense of the world passes the phenomenon by with little more than a glance and a smile.

For my own part, though a good deal of Debussy's music gives me intense pleasure, and almost all of it is very interesting, I think that much of it will in time go the way of all affectation—for that both the matter and the manner are often affected will hardly be denied by anyone who knows the work thoroughly. Paradoxically enough, Debussy's affectation is only the other side of his sincerity and originality. His real achievements are on the one hand to have extended our harmonic sense and set melody free, teaching it to flow into light and sinuous arabesque, and on the other hand to have brought within the range of musical expression a number of states of the soul and aspects of the world that have hitherto been beyond that range. This latter point is hard to elucidate in language; but we all feel dimly that in certain parts of '*Pelléas et Mélisande*,' the '*Chansons de Bilitis*' and other of the vocal works, and in the '*Prélude à L'Après-midi d'un Faune*,' he has given beautiful expression to emotions so fugitive that even music can hardly fix them, and that certainly no music has ever caught before; and that in pianoforte pieces like '*L'Isle Joyeuse*,' '*Jardins sous la Pluie*,' '*Masques*,' and '*Mouvement*' he has achieved the seemingly impossible feat of depicting the most indefinite things in the most definite way, in music that seems to be the very counterpart of nature itself with its capricious yet ordered rhythms, its freedom of movement, its shooting lights and changing shadows. It is impossible not to feel that in both these spheres Debussy has opened new doors to music, through which it will some day reach a fairyland rich in wonders. But has not his own sense and his originality, and perhaps the adulation of a coterie, done something to make the paradox of him that he is—at once the most natural and the most artificial of musicians? M. Laloy speaks of the '*simplicité supérieure*' of his music. It has this, undoubtedly, at times; but

at other times is it not visibly the most self-conscious, sophisticated music the world has ever seen, deliberately fashioned rather than dreamed? Debussy is, indeed, the prince of mannerists. He has so many of these mannerisms, all of which reappear in work after work, that it is a wonder there is any room left for veracity and appositeness to the subject in hand at the moment. His whole-tone scale is the most familiar of these; there are also certain harmonic formulæ, certain sequences, certain melodic turns, and of course a certain turn of psychology, that reappear in almost everything he has written. Some of the devices are palpable affectations; one might believe in their genuineness if he had used them only once, but not when he keeps repeating them in different works without rhyme or reason. This formula, for example (from the 'Danse Sacrée'):



wooden as it is, might be forgiven if hit upon once by a kind of accident, or even thrown out as an experiment; but it looks very vacant and foolish when used a second or third time, as in the opening of 'Et la lune descend sur le temple qui fut':



Left hand the same, an 8ve lower.

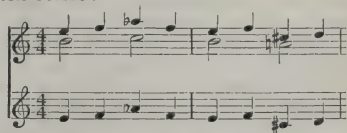
The worst of things like this is that they are so easily imitated, and that the poorest imitation is hardly distinguishable from the model. Play 'God save the King,' for instance, slowly, with an extra note or two in each chord, as in Example No. 1 above, and you will get an effect quite as good as that of any passage in which Debussy has employed the same device. If anyone tells me that in each of the passages in which Debussy does this kind of thing he is really obeying an impulse of the soul that could not possibly find expression in any other way, I shall beg leave to differ. Debussy is simply flaunting one of the badges of the Debussyan order, self-consciously, self-complacently.

He is discovering, I fancy, that pioneer work is not so easy as it may have seemed to him some fifteen or twenty years ago. It is a lonely thing, as Mr. Shaw's prize-fighter says, to be a champion. To do much building you need the help of other men; if you disdainfully reject their bricks, and refuse to build with any but those of your own making, you will find, in very little time, that the substance of these becomes thin and the pattern monotonous. This is the penalty Debussy is paying for being original beyond the safety-line. It is all very well to be a leader, as John Russell Lowell, I think, said, but you must not get the other side of the hill. Debussy having done all that could be done with his new ideas and his new style, is now brought practically to a standstill (for

his latest work is largely a repetition of his earlier) for want of a technique adequate to his thinking. A new technique of this kind cannot be worked out by any one man; it needs the labours of something like a generation of artists. First of all the new spirit makes a new technique; then this, in its turn, liberates new thought. Much of Debussy's style has all the signs of an undeveloped (new) technique that are familiar to students of art in general. He sees a way—and all credit to him—into a new field; but not the way out. Hence the impression he so often gives us of feeling confusedly after a new style that he has only half or a quarter mastered. In passages of this kind, for example, (from the 'Danse Sacrée'):



which might be paralleled by a score of others from different works, we see the stiffness of movement that is an indubitable token of the infancy of an art, the struggle of an undeveloped technique against the unmanageability of the material. Passages of this kind always suggest to me the stiff, awkward folds of the raiment in early Greek sculpture; the artist sees what he wants, but cannot attain to it. And not having become full master of his material, not having yet won perfect flexibility of style, he necessarily repeats his formulæ until one wearies of them. Debussy builds up a page with stiff, detached formulæ of this order very much as a child builds up a map by putting coloured blocks together. The method admits of no shading, no atmosphere, no perspective, no illusion; it is hard, over-direct, and somewhat crude. Moreover, the device is so unmistakable that after a few repetitions of it it becomes almost unbearable. When the fifth act of 'Pelléas et Mélisande,' for instance, opens with that primitive solid-block movement that we have heard so often before:



the only effect it has on me is one of boredom, and a desire that Debussy would give us something new instead of this stale old tag, which seems always thrusting itself forward so irrelevantly. We have all seen troupes of performing dogs, in which one humorist has a certain little trick to do in the intervals between the more serious shows. As the performance goes on, the trick evidently becomes a mere habit with the dog; and he keeps doing it automatically long after it has ceased to be interesting or amusing. I get the same impression every now and then with regard to some of the tricks of 'Pelléas' and the other works.

In an article that is the merest outline of the thesis it is meant to suggest, I cannot go further into these points, or into the question of the relation of the music to the drama in 'Pelléas et Mélisande.' To me, a good deal of the opera is incomparably beautiful and touching; but much of it seems a mere evasion of the problem of writing continuous dramatic music. It is really quite easy to let the voice declaim, almost in monotone, over a chord that alters now and then; and almost equally easy to get a poignant effect of a bar or so's duration by some far-sought richness of harmony. The great problem of art is not to think in snatches, like this, but to think continuously. Here, again, Debussy, precisely because he is the pioneer, cannot enter into the Promised Land. Probably after a hundred musicians have cultivated this new *genre* for twenty years, there will come the composer who will sum it all up in a masterwork or two, as Bach and Beethoven and Wagner did with the tendencies of earlier and contemporary men. An opera that should be as wholly fine as the best parts of 'Pelléas,' written throughout in a continuous style that should be to the Debussy idiom in general what 'Tristan' is to the Wagner idiom, would indeed be something worth having. But at present 'Pelléas' can surely not be regarded, except by fanatical admirers of the composer, as anything but a work of transition, wonderfully beautiful in parts, and skilful almost everywhere, but certainly not homogeneous in tissue. The proposition, I think, could be fully established by detailed reference to the score; but space at present does not permit of that. All I have tried to do in this article is to suggest some three or four of the lines along which criticism of Debussy will probably proceed in another ten years. He is a transition-type. Not he, but others, will reap the best of what he has sown. It is his misfortune to begin an epoch, not to end one.

MUSINGS IN A LIBRARY.

III.

I was just congratulating myself upon the possession of two unusual luxuries—an idle afternoon and a new score to read. Thirsting for more exhilarating draughts than the ancients can bestow, I had despatched my good-natured minion to buy, borrow, or steal me a copy of César Franck's Symphony. He executed the commission (I asked no details), and now I promised myself a peaceful, happy hour. Vain hope! Scarcely have I settled down to enjoy myself when the door bursts open and my friend Tinker dashes in. He always dashes in and talks excitedly at the top of his voice. An excellent fellow and a first-class musician, but always strenuous and in deadly earnest. He opens his mouth menacingly.

'I know what you are going to say,' I cut in (one's only chance is to get there first), 'you are going to ask me what I think of *Elektra*. Once and for all I forbid the subject. Neither you nor I should have anything to say about it.'

'O come, now,' he remonstrates, 'we may think what we like, but we can't afford to ignore a work of such—'

'Pardon me,' I interrupt him firmly, 'I repeat that we should not say anything about it. To criticise new works, whatever their importance, is the province of two classes of the community, the critics and the general public. Leave it to them.'

'But the musician's opinion is the only one worth having!'

'Not at all; any critic will tell you that it is sure to be prejudiced, and therefore of no value.'

'Well, critics are always very keen to know it, all the same.'

'There may be reasons for that, not unconnected, as a journalist would say, with considerations of copy. But you should learn not to give yourself away, and not to do any other man's job for him.'

'O, I am sure I don't want to talk about the beastly thing; there are plenty more agreeable subjects. What's that score?'

'Never mind,' I say, shutting it up. 'I want to preach to you a bit. Do you know that if we musicians—yes, I am a sinner, too—could but hold our tongues and not criticise one another, we should be much better off? I remember the old critic J— saying to me "Not one of us criticises the English composer half so bitterly, or does him half so much harm as his fellow does."'

'I'm afraid that's true, but it's difficult to help it, with the amount of bosh one has to encounter and—'

'It is simply a matter of self-control. Every man of the world knows he will never get on if he blurts out all the faults of his neighbours. You despise a scandal-mongering woman; is not an artistic scandal-monger as bad? If you want native art to flourish, it is not enough to praise it in the bulk but in the sample, and when you come across shocking bad specimens simply refrain from drawing attention to them.'

'Yes, that's all very well, but it's easier said than done. One can't help feeling very bitter sometimes.'

'Can't one?' I smile at him. 'Are you still longing after the Dead Sea apple of Fame? I thought you a wiser man.'

His next speech it were not wise to print. He uses no bad words—wherein most masculine souls find a balm for their wounds—but he rages eloquently at the established order of things for twenty minutes by the clock. Certainly, it is hard that a man who has produced a large number of works of really lofty aim—works which have been noticed with respect—should, after a twelve months' silence, find himself forgotten and have to begin *de novo*, but the deplorable fact that no one seems any longer to have any memory is, I suppose, the result of the stress under which modern life exists. It is of no use getting angry when the mortifying fact of one's total insignificance is made apparent.

I put my hand on his shoulder and silently place the César Franck score before his eyes. There is an expressive silence of several minutes.

'O yes, yes, I know!' he says, with a deep sigh and very real emotion. 'Of course I know he was a great man; a *very* great man, and he went through all this and more and never got an atom of appreciation, except from his pupils and immediate friends and—'

'A tolerably large exception, that, Tinker,' I hint. 'What can any man want more than to *know* that he has done the best that was in him, and to have a few chosen friends know it? Some haven't even that. Think of my old friend O—— and those monumental scores which his widow keeps locked up at the bank! Even I, his one friend, didn't altogether appreciate his work, although I respected it, and he died knowing that wealth had come too late and that he would never shine before the world. But these men did not grizzle; that's the point; they did not complain, and they did not envy others who had better luck. Let us try and be like them, shall we?'

Tinker nods, and takes his leave, more subdued than I have ever known him, while I muse on his really hard lot.

Just as I am about to resume my studies another interruption occurs. A second and much older visitor—Rugeley, the wisest and most amiable of teachers, looking worn and sad and in need of a good holiday—as well he may be, poor soul!

'I am tired—tired out,' he sighs, and sinks into a seat.

'Little beasts! Are they more unmusical than usual?'

'It isn't that, but I have been recalling my monotonous life of the last forty years. Think of it—the honest teacher's life! To go on saying the same things thousands and thousands of times over with equal earnestness and conviction . . . Yes, as you say, like a clergyman—to keep up that earnestness all the time, whether one feels it or not, every day, each year, from youth to old age. Pupils come with ever fresh energies, most of them keenly eager to get good value for their money, and however exhausted he may become, he would be defrauding them and failing in his common duty if he betrayed a symptom of fatigue. So the years fly ever more and more quickly; pupils drain and sap his energy and pass away; others succeed them, fresh as flies, but he—whence is he to draw a fresh stock of vitality and enthusiasm? He began life, of course, with high ideals and ambitions of personal success as a performer or composer; he sacrifices these aims to the necessity of mere subsistence, the new work grows, becomes the one interest of his life, his only possible present and future, yet an existence as dreary as that of a bank clerk and without even the prospect of retiring on a pension when one is worn out. Is such a life worth living?'

'Depends on the liver,' I reply, unsympathetically, for this kind of talk should not be encouraged. 'I suppose it is scant comfort to point out that thousands of useful working lives are as devoid of climax and joyful end as that you describe.'

'It is no comfort. Do you remember your own splendid teacher, S——? He slaved on like this

until he was seventy, and then, having outlived all family and friendly ties, and feeling his powers begin to decay, he quietly ended his own life. That is what I feel inclined to do.'

'By all means,' I rejoin philosophically; 'but I fail to see what you gain by such a course, and you lower yourself considerably in the estimation of your fellows. Think! A cab horse does his duty to the end, and limps cheerfully to the knacker's yard. You would think it not playing the game if he ended matters by taking his cab, his driver and fare over the steps of the Thames Embankment. I give you that illustration because no man stands so alone in the world that his impatient shuffling off this mortal coil will not hurt someone else.'

'Old S—— was quite lonely; his death hurt no one.'

'It hurt me more than you would think, and may have incited some weak-minded former pupils to follow his example. Did you ever read *this* man's life?' I put the César Franck score before him.

'No.'

'César Franck, whether you care for his music or not, was one of the truest artists that ever lived. He ran about Paris all day, every day, all his life, teaching the pianoforte to school-girls—French school-girls—you know what they are, and filled up his scraps and corners of time by composing in the loftiest of veins. Brave fellow! He tried to write pot-boilers, but it was of no use. He obtained practically no recognition during his life; none at all till he was sixty, but he was beloved in his own circle, and is now one of the great masters.'

'Now! Nice comfort that! Do you believe in a future state?'

I know my friend to be sincerely religious, so I answer discreetly.

'Then can you imagine a worse torment than to look down into this world and see the honour and fame that might have been yours—that you longed for—all coming too late? To say nothing of unworthy strangers making money out of your greatness.'

'All that is very silly,' I reply. 'Fame during lifetime means twenty-five per cent. of your friends praising you, and all the rest of the world sneering and saying spiteful things. Posthumous fame warms the hearts that need warming and, as to the money, they may as well make it out of you as out of india-rubber.'

He sighs again, and departs, while I remain musing with the unread score in my hands. If the example of César Franck's modest and manly life can bring comfort to only a few unhappy souls like my two visitors, why, it were better to have been this man than many an honoured fraud whose pretentious works surround me. Yes, I will direct the minion to turn out those eighteen huge volumes to-morrow, and César Franck's half-a-dozen poor little scores shall have their place.

Occasional Notes.

With the close of the Hallé, Gentlemen's, and other regular series of concerts, the thoughts of Manchester musical amateurs naturally fly to next winter's arrangements. Undoubtedly the most important item of recent musical news has been the announcement in the local press, on April 12, that Herr Ernest Denhof was in Manchester making preliminary arrangements for a performance of Wagner's 'Ring' dramas. On Easter Monday, in the course of a most able leading article on 'Opera in Manchester,' the *Manchester Guardian* said:

If there is one town in England, other than London, that is capable of becoming a capital of musical art, it is Manchester. Our training in the highest forms of music began before that of most towns, and we have a tradition of which we are justly proud. There is a good deal to be said for the view that music is the form of art that makes most natural and easiest appeal to Lancashire. It is rarely that the same people will develop a high artistic sensibility both through eye and ear, and our grey skies and murky atmosphere, which are unfavourable to refined sense of visual form and colour, tend to enhance our sympathy with beauty of sound and of internal, introspective emotion. . . . We feel strongly that no town can be said to cultivate art successfully unless it creates new forms and new examples as well as interprets the old ones. Manchester is a great centre of musical interpretations within a certain range, but it has not shown a very quick sympathy with new forms, and with one or two exceptions it has done nothing in musical composition. That means, to our thinking, that the art of music is not the living force that it might be amongst us . . . not in the highest sense an art that is really naturalised here, and that is why the need for opera is so much felt in Manchester. . . . As the drama has the advantage over the novel that it is an act of social and public life, so the opera may be said to be superior to other forms of musical art—it is music on its social and public side. That is why we can never completely naturalise music in our corporate life without opera, and further, why opera is necessary for the successful cultivation of the art of composition.

Dr. Henry Watson has retired from the conductorship of the Manchester Vocal Society. He became chief director in 1885, and under his able guidance the Society has achieved a great reputation. Since its establishment in 1866 the Society has given 276 concerts, at which 1,779 separate compositions have been performed. Dr. Watson, in bidding his farewell, at the concert given on March 23, said:

Let me only add that I desire to acknowledge the Providence that has associated my personal as well as my musical fortunes with the history of the Manchester Vocal Society through the whole period of its existence, and enabled me to be present, with five or six exceptions (not once through sickness), at every one of its musical gatherings, and that though I now retire from official connection with it, the memories with which it has encompassed me will remain to the end of my life in a gracious and grateful companionship.

Readers who would like to know more of Dr. Watson's career and work are referred to the *Musical Times* for June, 1909. A portrait was also given in that number.

In the *Yorkshire Post* for March 3, there may be found an admirably-written article on the subject of the projected new organ for the Municipal Concert Hall at Hull, which, we are given to understand, is to be equipped with mechanism for the reproduction of

farmyard and meteorological effects. The writer takes the perfectly just view that if the good people of Hull provide the money, they are entitled to buy any sort of organ which appeals to them. But he also deplores the fact that the instrument is to be built with a view to pandering to the taste of the unthinking and uneducated and that, in his own words, 'the main object of those who have been prominent in promoting the scheme seems to be to keep the people out of the streets—to provide, in short, a sort of adult crèche.' And later, 'provided sufficient decency be observed to evade the attention of the police, the artistic and elevating quality of the entertainment does not matter: then all opposition to such trifles as storm pieces and battle scenes depicted by an adroit manipulator of a tricky organ falls to the ground. The musical part of the entertainment must then be placed in the same category as the cinematograph or ventriloquist performances which were referred to in the course of the Hull inquiry.' We could quote much more by this able writer, but recommend our readers to obtain a copy of the paper.

It is indeed deplorable that the efforts of modern education in the art of legitimate music should be rendered ineffective by a determination to stoop to the taste of those who need refinement. We have before us a programme of a so-called organ recital which must have tended to lower the standard of those who were unfortunate enough to be present at its performance. But though we prefer not to include this programme in our list of recitals, we do not wish it to be thought that we cavil at the legitimate organ transcription. It is the use of 'bells, thunder, warbling birds, pattering hail' and other hare-brained absurdities which moves us to plead for the recognition of sane organ-building and organ-treatment. No wonder the organ is unpopular with musicians. The organist who indulges himself and those who listen to him in such abuse is in much the same position as the popular footballer—he, instead of the game, becomes the central figure. Surely the true artist abnegates himself in his endeavour to reproduce the ideals of the composer. We conclude by quoting again from the *Yorkshire Post* article: 'Many people, however, will incline to the view that a municipality would be better advised if, instead of entering into competition with the music-halls, which provide excellent amusement at small cost, it confined its attention to elevating and educating the community. Organ recitals by an organist who is not merely smart, but possesses an artistic conscience, may do much in this direction, not only by playing real organ music but by introducing the people to the great orchestral works, symphonies, overtures and the like. But when he puts before the public meretricious music, storm fantasias and such stuff, he is, from this point of view, simply wasting public money.' We must add 'hear, hear!'

The library of the late Mr. F. G. Edwards, editor of the *Musical Times*, was successfully disposed of at Puttick & Simpson's on April 18. Mr. Quaritch paid £70 for some Mendelssohn letters and an autograph score of the orchestration of 'O come every one.' The original MS. score sheets used by the soloists at the first performance of 'Elijah' at the Birmingham Festival in 1846, were purchased, also by Mr. Quaritch, for £9 5s.

A concert given on March 29, by the Harrow School Musical Society, deserves more than ordinary notice. The programme was as follows :

Fantasia in A major, for the Pianoforte	THE COMPOSER.	..	..	L. C. Mandleberg.
Song	'Adieu, my native shore'	THE COMPOSER.	..	G. M. Mayer.
Violin and Organ—	Adagio (on a ground bass) and Allegretto	THE COMPOSER.	..	H. Gardner.
Pianoforte Solos—				
(a) Prelude				
(b) Fantasia: 'The Distractions of Fourth School' (founded, by permission, on the notes A. F. H.)	THE COMPOSER.	..	..	M. G. Davidson.
Song	'To Anthea'	R. R. GLEN.	..	G. C. Davis.
Two Sketches for Pianoforte	THE COMPOSER.	..	..	J. R. Lewis.
Trumpet Solo	'Minuet'	G. E. CHADWICK.	..	H. G. T. Butlin.
Marcia Funèbre, for Organ			..	A. M. Jessup.
Prelude in F minor, for Pianoforte			..	R. W. S. Mendl.
Three Songs: (a) 'The Dhooon'			..	
(b) 'Song'			..	
(c) 'Thy voice is heard'			..	M. G. Davidson.
	R. O. JACKSON.			

Every one of the pieces was composed by boys at present at the School. We know nothing of the merits of the music, but we have nothing but admiration for the policy of Professor Buck (as we are now glad to name him) in thus stimulating whatever latent talent there is in the great School over which in musical matters he now ably presides.

York is to have a Musical Festival on July 20 and 21. It will be held in the Exhibition buildings. The programme of the four concerts to be given includes 'Elijah,' 'King Olaf' (Elgar), a new dramatic Orchestral suite by Granville Bantock, the 'Enigma variations' (Elgar), and many other orchestral works. The artists engaged are Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes, Mr. Herbert Brown, and Miss Fanny Davies (pianoforte solo). Sir Edward Elgar and Professor Bantock will conduct their own works, and Mr. T. Tertius Noble will conduct all the other works. We are glad to hear that there is every prospect of the festival being successful. Although the subscription list has been opened only recently, the tickets are being eagerly bought. Their Royal Highnesses The Prince and Princess of Wales have given their patronage, the Lord Archbishop of York is the President, and the list of supporters is a very influential one. The hon. secretaries are Miss Argles, Miss Jalland and Mr. Arthur Anderson.

THE IMPERIAL CHOIR.

Dr. Charles Harriss has organized, with the aid and support of the conductors of London, an Imperial choir of four thousand voices, recruited from over forty choral societies, for his annual Empire Day Concert. The Imperial singers are representative of the Royal Choral Society (unofficially), the Alexandra Palace Choir, the Novello Choir, Edward Mason's Choir, the Crystal Palace Choir, Teddington Philharmonic, Forest Hill Choral Society, Reigate and Purley Choral Societies, Emanuel Choir, Dulwich Philharmonic, Bermondsey Settlement Choral Society, East Ham Choral Society, South London Choral Association, Streatham Choral Society, Lavender Hill Choral Society, People's Palace Choir, City of London College Choir, Chiswick and Gunnersbury Choral Society, Willesden Green and Harrow Choral Societies, Stroud Green Choral Society, Ilford Choral Society, Walthamstow Choral Union, Barking Choral Society, Streatham Hill Choral Society,

Sunday School Union Choral Society, Brixton Oratorio Society, Bromley Choral Society, Lewisham Choral Society, South-West Choral Society, West Norwood Choral Society, Ealing Philharmonic, Ealing Choral Society, East Finchley and Muswell Hill Choral Society, Hither Green Choral Society, Central London Choral Society, Central Croydon Choral Society, Bexley Heath Choral Society, Buckhurst Hill Choral Society, Penge and Beckenham Choral Society, St. Peter's Brockley Choral Society, St. Saviour's, Denmark Park, Choral Society.

In association with Dr. Harriss, and responsible for each contingent, are the following well-known choral conductors: Mr. Allen Gill, Mr. W. W. Hedgcock, Mr. Edward Mason, Mr. Harold L. Brooke, Mr. W. G. Rothery, Mr. E. J. Quance, Mr. John Morgan, Mr. E. Stanley Roper, Mr. Harold Macpherson, Mr. M. Klickmann, Mr. W. Naylor, Mr. A. Thompson, Mr. Stanley Attwood, Dr. J. E. Borland, Mr. G. Lane, Mr. F. Wintersgill, Mr. Douglas Redman, Mr. F. Fertel, Mr. D. J. Thomas, Mr. D. M. Davis, Mr. E. Victor Williams, Mr. J. Cliffe Forrester, Mr. George R. Ceiley, Mr. F. W. Long, Mr. F. W. Belchamber, Mr. Frank Idle, Dr. Charles J. Frost, Mr. L. C. Venables, Dr. Cuthbert Harris, Mr. H. J. Timothy, Mr. W. Ratcliffe, Mr. J. Evans, Mr. S. Percy Bright, Mr. A. Bond, Mr. Otley Marshall, Mr. J. W. Smith, Mr. H. A. Donald, Mr. T. F. Tate, Mr. R. A. Richards, Mr. John E. West, and Dr. W. G. McNaught.

This year's Grand Empire Day Concert will inaugurate the official opening of the Festival of Empire and Pageant of London at the Crystal Palace on Tuesday, May 24, at 3.30 p.m., in the Centre Transept, on which occasion their Majesties The King and Queen have graciously consented to be present. Under the honorary direction of Dr. Harriss, the Imperial Choir, of which he is conductor, will make its debut at this important function, when it will be supported by an orchestra of five hundred instrumentalists, consisting of the Queen's Hall Orchestra, the Festival Orchestra, the Alexandra Palace Orchestra, the Crystal Palace Orchestra, the Stock Exchange Orchestra, the Crystal Palace Military Band and the Festival of Empire Military Band, with Madame Clara Butt as soloist.

GLUCK'S 'ORPHEUS.'

REVIVAL BY MISS MARIE BREMA.

Whether or not Miss Marie Brema intended to emphasise the fact that it is just fifty years this year since Madame Viardot introduced Gluck's 'Orpheus' to England at Covent Garden, or whether her wish was to repeat in London her success in the opera won in every part of the Continent, the truth remains that the revival of the work in the form of six performances, afterwards extended to nine, which she began on April 12 at the Savoy Theatre, was one of the best that has been seen in England. So far the performances given in this country have been remarkable solely for the work of the various representatives of the distraught husband. Within measurable time that of Signora Ravogli, seen in 1890, and the reading given by Madame Maria Gay at Drury Lane last year, remain in the memory. But the recollection is likely to become more dim now that Miss Brema has turned her attention to the opera, for her production of it was notable for its artistic completeness. Special attention was given to the work of the ballet and chorus, which has always been a weak point in the English performances, and the aim of the whole production was clearly to do justice to an opera which will always hold its place as a landmark in the path of this particular form of art.

The version put forward on this occasion was that of Berlioz, who combined the best features of the Viennese and Parisian editions with some of M. Gevaert's adaptations, which consist of the omission of the air at the end of the first act, and the substitution of a chorus taken from an earlier work for the anticlimax-making ballet at the end. The arrangement worked well. The scene of the 'Entrance to the Underworld' was made unusually convincing by the employment of a number of dancers, headed by Miss Margaret Morris, who had trained her subordinates to give a very realistic representation of the physical agonies of the unhappy earth-bound souls, and with like success to provide a very graceful picture of the spirits wandering in the Elysian Fields. This scene was particularly beautiful; in fact it has never before been made so impressive from a spectacular point of view, and the search for Eurydice was most touching. All Gluck's choral effects which have justly won for him the credit of being a musical realist were well brought out. The gradual succumbing of the people of the Underworld to the charms of Orpheus's lyre, indicated by the wonderful choral passages, was very well realised by an efficient chorus. The stage in this scene was a little crowded, but that may have been further intentional realism. The whole of the Elysian Fields scene, with its beautiful choruses and graceful movements, was remarkably effective.

Miss Marie Brema as Orpheus brought all her great powers as an actress and vocalist to bear on the part. She did not spare herself, nor did she save her vocal resources for the famous scena 'Che farò,' but gave a pathetic, expressive, and entirely convincing reading of the whole part, though at no point was it so pathetic as in the scene of Eurydice's death. The Eurydice was Miss Viola Tree, who with the familiar surroundings of the stage sang and acted with all point. Miss Pearl Ladd was a charming Amor, and sang her music thoroughly well. Identical vocal methods on the part of the principal singers, an intelligent chorus well drilled by Miss Florence von Etlinger, a ballet of 'classical' dancers, and a good orchestra directed with uncommon firmness by Herr Michael Balling, all helped to provide a production that was in many respects memorable, and above all thoroughly worthy of this glorious old opera.

SIR CHARLES SANTLEY AND THE LIVERPOOL SOCIETY ARMONICA.

The occasion of the 150th concert of the Liverpool Societa Armonica on April 16 was doubly interesting by reason of its being also the jubilee commemoration of Sir Charles Santley's connection with the Society. The combined celebration was a happy idea, and the presence of the veteran baritone in the best of health, in wonderful voice, and in full possession of all his vocal art, at the age of seventy-six, was the subject of hearty congratulations to him and also to the Societa Armonica, which has the distinction of being the oldest amateur orchestral Society in the Kingdom. Founded in 1847, it met for rehearsal at first in Lime Street, in a room which has long disappeared, thence removing to Bold Street, and then for a short time to the Medical Institute in Hope Street, until in 1853 the directors of the Liverpool Institute gave it a more permanent abode in their school building in Mount Street. Here it found a home for forty-two years, giving its concerts in the Institute Hall. In 1895 the Society was again compelled to look for accommodation elsewhere, and found it in the schools belonging to the Scotch Church in Oldham Street, which have become the headquarters ever since. The concerts since 1896 have

been given in the small concert room in St. George's Hall. For the occasion under notice the more spacious Philharmonic Hall was engaged.

The roll of members of the Society includes many honoured names in the Liverpool musical world. As might be expected, no member of the orchestra that played at the first concert in the Royal Assembly Rooms, Great George Street, on June 18, 1849, now survives. The oldest member of the Society, and the best known and most honoured, is Sir Charles Santley, who played the violin in the orchestra for several years. He sang at the Society's concert on October 12, 1853, and now, after nearly fifty-seven years, honoured it by associating himself with its 150th concert. This is a record of which Sir Charles and the Society are proud. Among the names of notable amateurs at one time associated are those of Hugh Hornby, Rensburg, Sudlow, Armstrong, Laidlaw, Cafferata, Hazlehurst, Rabus, Sheldermine, and A. E. Rodewald, and among many members of the musical profession are included Henry Lawson (who acted as leader of the orchestra for over twenty years), E. W. Thomas, C. Herrmann, Haddrill, T. W. Lucas, F. Lucas, F. Weston, W. Hunter, Viola Akeroyd, Miss Backsheen Wood, and Mr. Garrod, the present leader. For many years the Society appears to have worked without a conductor, and it was not until 1866 that the first regular conductor (an amateur), Mr. Thomas Armstrong, was appointed. He held the position for twenty years, until his retirement in 1886, when Mr. C. E. Cafferata succeeded him. On the latter's death, in 1892, his son, Mr. Wilfred Cafferata, was elected to the position, which he held for three years, being succeeded, in 1896, by Mr. Vasco V. Akeroyd, who still happily fills the post.

The Society has had many vicissitudes. From 1854 to 1866 no concerts were given, and the organization languished somewhat during a period when amateur orchestral enterprise seemed to have died out altogether in the city. It is related of one of the early meetings that only five members turned up for rehearsal, and they all played the flute! On another occasion an unfortunate contretemps, not unconnected with that mutual jealousy which is apt to develop in amateur societies, caused the members of the brass and percussion sections of the orchestra to go 'on strike' on the evening of the concert, with results that can well be imagined. Even in later years the forgetfulness of a musician left the orchestra without a first oboe at the last minute, and as the second oboe, an amateur, was too nervous to step into the breach, the programme—including Beethoven's seventh Symphony—had to be played through with this important instrument missing!

Even if the support and cultivation of orchestral music by amateurs must be reckoned half-hearted during the earlier portion of the Society's history, there were not wanting those whose devotion to it is worthy of record. The place of honour must be assigned to Mr. J. B. Jackson, who played the clarinet, and subsequently the timpani, for thirty-five years, whilst Messrs. Ryland (oboe), Weatherill (viola) and T. W. Lucas could boast of memberships of between twenty and thirty years. Even in these later days, the president, Mr. Anthony Sheldermine, J.P., and the hon. secretary, Mr. J. Dudley Johnston, are both members of over twenty years' standing.

During the first forty years of the Society's existence, musical education and appreciation appear to have been at a low ebb in Liverpool, and little effort was made to bring the members of the orchestra or their audiences into touch with modern influences in music. Very few works of any importance by composers later than Mendelssohn and Spohr ever figured in the programmes. Amateur orchestral technique was evidently

poor and uncertain, to judge by the extent to which the works of composers such as Kalliwoda, Romberg, Onslow, Ries and Molique were played. With Mr. Akeroyd's conductorship in 1896, a new spirit was infused. The aim then became not so much to place before audiences programmes of good music, as to educate the amateurs who passed through the ranks of the orchestra, to the appreciation of the best of classical and modern, and even the most advanced modern symphonic music, by that intimate acquaintance which comes with constant study and rehearsal. Thus the record of the past fourteen years includes all the symphonies of Brahms, of Schumann, of Beethoven, the principal ones of Mozart, Mendelssohn, Schubert, Tchaikovsky, Dvorák, and others. Many important works have been produced in Liverpool for the first time, amongst others the symphonies of Goetz, Strauss, Berger, Kaun, Kallinnikov, and orchestral compositions by Coleridge-Taylor, Elgar, Bantock, Sibelius, Sinigaglia, &c. We are indebted for this brief resumé to the well-written preface in the programme-book.

The progress and extension of musical knowledge, and great improvement in amateur technique since the Society's early days, found illustration in the programme of the 150th concert and its admirable performance by the orchestra of eighty-seven players, who were heard in the 'Meistersinger' overture, the symphony in G minor by Kallinnikov, the overture to Nicolai's 'Merry Wives of Windsor,' and in the accompaniments to Mendelssohn's Violin concerto, the solo in which was cleverly played by Miss Lena Kontorovitch. In addition songs were agreeably sung by Miss Aimée Kemball, accompanied by Mr. Branscombe. Chief public interest of course was centred in the hero of the evening, Sir Charles Santley. It surprised and delighted his admirers to find that while his wonderful vocal art is unimpaired, he has also been able to retain much of the old beauty of his mellow voice. This was shown in Handel's florid air from 'Otto' 'Del minacciar,' in the pathos of Nevin's 'Rosary,' the drama of Schubert's 'Erl King,' and the humour of the 'Leather Bottle' and Hatton's 'To Anthea' and 'Simon the Cellarer.' In the latter composer's songs and their interpreter, Liverpool's musical worthies were notably represented at this interesting and locally historic occasion.

THE NEW OPERATIC PLAN.

BY HERMANN KLEIN.

Not for many years has the approach of the London season revealed an operatic situation so fraught with interest—and maybe also with important consequences—as that which now confronts us. Does London care for opera sufficiently to support at one and the same time the equivalents of those two big Parisian institutions, the Grand Opéra and the Opéra-Comique?

Obviously if London does care sufficiently, it is quite capable of doing for two undertakings of widely different scope and purpose, what it did during best part of the last century for two great houses that clashed at every point of the operatic compass. The old rivalry between Covent Garden and Her Majesty's is charged with wonderful memories. It was glorious and it was costly. It endured for more years than it was commercially entitled to, because there was a superabundance of vocal genius at command; because London was its wealthiest market; and because society, from Royalty downwards, revelled in the enjoyment of pitting its favourite stars—its Jenny Linds and Grisis, its Patis and its Nilssons—against each other in the bills of the opposing establishments.

But nothing of that kind is in prospect now. Beyond the fact that the respective locales stand upon practically the same ground, there is really no analogy to justify the lover of coincidence in predicting that history is about to repeat itself. 'Her Majesty's Opera' has ceased to exist ever since Sir Herbert Tree reared his present theatre upon the site of the old building with the colonnade near the foot of the Haymarket. Covent Garden Theatre stands where it did; but twenty years have elapsed since Sir Augustus Harris dropped the middle word out of the 'Royal Italian Opera,' after having founded upon the ruins thereof a monopoly that no sensible man seems likely to challenge.

Mr. Thomas Beecham is eminently a sensible man. He has already afforded abundant proof both of wisdom and discretion in his direction of an opera season given under difficult conditions. What he is going to do at His Majesty's Theatre next month has absolutely nothing in common with the sort of enterprise that Mr. Oscar Hammerstein started at the Manhattan Opera House, New York, four years ago. That was a 'fight to a finish,' and the finish is not yet. That was an open and professed declaration of war in the field of grand opera, started by a single individual, bold, confident, daring to the verge of recklessness, in the face of the entrenched camp of millionaires known as the Metropolitan Opera Company.

And what is the present state of affairs as between those gigantic combatants, after four seasons of intense and bitter struggling for supremacy? No one quite knows: only that both sides are at this moment engaged in counting up the heaviest bill of losses they have yet incurred; only that their proud concentration of the most expensive operatic forces the world has ever known has so raised the market price of singers that financial disaster seems inevitable so long as the competition shall continue; only that New York, with all its untold wealth and its boasted craze for opera, has at last shown itself unequal to the task of supporting two homes of grand opera so luxuriant and extravagant as these.

But even without so terrible an example to deter him, Mr. Beecham is not, I repeat, the man to indulge in so much as the pale reflex of the operatic warfare which now shakes New York. Far more peaceful, far more beneficial is his present intent. He takes his cue, not from the other side of the Atlantic, but from nearer home. He perceives in the operatic life of France and Germany a something that England lacks. He sees that here in London we have no institution corresponding to the famous Opéra-Comique of Paris, which has so long and brilliantly flourished, not as the rival but as the complement of that other great lyric establishment, the Académie Nationale de Musique, better known as the Grand Opéra.

Thanks to their subsidies from the State, these houses contrive, with only a few weeks' *relâche*, to keep open all the year round, and incidentally to carry out their useful functions without affecting each other's receipts. Each in turn attracts the same public by supplying works of a different type and class, which appeal in an equal degree to the cultivated taste of the lovers of opera. If London can support its 'grand season' at Covent Garden for three months in the year, why should it not be able and willing to support opéra-comique during the same period? This is the question which Mr. Thomas Beecham has evidently been pondering, and which he is actually going to put to a practical test by his forthcoming season at His Majesty's.

In this country (as in America) all operatic enterprise upon a big scale must depend for ultimate financial success upon the extent of the subscription. Good average receipts tell up, of course, in the long

run; but after all it is the subscribers' list that furnishes the backbone of the support. In view of the magnificent record achieved at Covent Garden for the approaching Royal Opera season, it will be interesting to see whether the amount of surplus energy and cash at the disposal of metropolitan opera-lovers will furnish a satisfactory *point d'appui* for the new opéra-comique venture. There is every reason to believe that it will.

Covent Garden ought to be the home of grand opera exclusively. It was originally built for that purpose. It was never well placed in the midst of London's largest fruit and vegetable market, but it has great traditions; it is admirably managed; and the artistic prestige of the 'Royal Opera' is well preserved alike in the *personnel* and the performances that mark the régime of the present Syndicate. At the same time it is ill-adapted for the representation of opéra-comique. It is too large for the complete enjoyment of intimate works that were designed for a smaller frame, above all those in which the dialogue ought to be spoken, not converted into incomprehensible recitative.

Hence the value and importance of the experiment that is about to be tried. There are many beautiful and successful works of the opéra-comique type which Covent Garden has no time to produce during the regular season and which, if they were given, would continue to be sung, as they are now, in French, German, or Italian. At His Majesty's all the operas, whether of this precise calibre or not, are to be sung in the English language; and the further we get away from the polyglot system, the further we shall advance in the right direction.

CARL REINECKE: AN APPRECIATION.

BY FRITZ VON BOSE, PROFESSOR AT THE
CONSERVATOIRE, LEIPSIK.

With the death at Leipzig on March 10 of Carl Reinecke, the last noteworthy representative of the Mendelssohn-Schumann period, a chapter of musical history has been closed. His long and happy life of nearly eighty-six years, rich not only in labour but also in great achievements, is ended, and deeply he is mourned by countless people who had the good fortune to learn from him, whether as an artist or a personal friend, and especially by those to whom it was given to stand at the master's side till the last, and to refresh themselves at the spring of his noble, winning personality and never-resting intellect.

The thought alone that he first saw the light of the world when Beethoven, Schubert and Goethe were still among the living, and that he was in personal contact with Mendelssohn and Schumann, inspires a certain feeling of reverence for him.

For nearly fifty years Reinecke lived at Leipzig, and during thirty-five years of that time he was Kapellmeister of the Gewandhaus concerts, and for forty-two years was connected with the Conservatorium, first as Professor and later as Director of Studies. He was an artist of truly aristocratic and fine feeling, one who as pianist or conductor invariably made his own personality subordinate to the work he was interpreting. All who have heard him in his best years play a Mozart concerto, or the C minor of Beethoven, or have seen him conduct a classical symphony in the Gewandhaus, must have received an impression never to be forgotten. As composer his versatility and wealth of invention, even to the last, were astounding; he touched nearly every side of musical art, and did much noble work. His compositions, which sometimes show the influence of

Mendelssohn and Schumann, but yet preserve their own individual character, are always written with a complete mastery of form. Many of them will live: amongst these must surely be reckoned his pianoforte pieces dedicated to young musicians (*der musikalischen Jugend gewidmet*), the children's songs, and the charming fairy-tale compositions.

His artistic successes did not alter the modesty of his personal requirements, and he was never more happy than in his family circle. Friends who were privileged to meet him at home, could always learn something from his conversation, from which a certain fine sense of humour was never missing. He was never tired of telling of his meetings with great artists: Schumann, Liszt, H. W. Ernst and Jenny Lind, among others. For Liszt, who always visited him when he came to Leipzig, as a man, he entertained the highest respect: he often remarked how much he regretted that he could not think so highly of him as a composer.

Reinecke had an unusual gift for the expression of humour in music, and nowhere is this more apparent than in his delightful children's operas, 'Glückskind und Pechvogel' (1883), 'Die Teufelchen auf der Himmelswiese' (1898), and 'Traumfriedel' (1906). Often also in the little performances in the home circle he would at a moment's notice improvise with rare art variations on the works of favourite composers.

To this happy side of his genius belongs the master's last work, Op. 286, the proofs of which were ready a few days before his death. It is composed to Hans Andersen's 'Fairy-tale of the Swineherd,' as a duet for pianoforte, and is dedicated to Queen Alexandra, of whose fondness for Andersen's fairy-tales he was aware. The work forms a sister composition to the music to Hoffmann's 'Märchen vom Nussknacker und Mausekönig' (written more than fifty years before), which helped to establish Reinecke's fame.

His last work will help to keep his name alive, and many who knew him will play it and remember its creator, and see him before them, a noble, kindly old man with silver locks and gentle eyes, whose heart was pure and simple as a child's, and whose motto was: 'Art should bring *happiness* to mankind!'

On August 22, the competition for the Rubinstein prize takes place at the St. Petersburg Conservatoire. The competition is open to all male artists from twenty to twenty-six years of age. The conditions are as follows: For composers: (a) A concert piece for pianoforte and orchestra; (b) A trio for pianoforte, violin and violoncello; (c) Some smaller pianoforte pieces. (The compositions must be unpublished, and the composers must perform the pianoforte part of their own works.) For pianists: The first and second movements from Rubinstein's Concerto in D minor, Op. 70, and a Prelude and four-part Fugue by Bach; an Andante or Adagio by Haydn or Mozart; one of Beethoven's Sonatas, Op. 78, 81, 90, 101, 106, 109, 110, 111; a Mazurka, Nocturne and Ballade by Chopin; or one or two numbers from Schumann's 'Fantasiestücke' or 'Kreisleriana'; and an Etude by Liszt. The prize is £200 in each case. Inquiries should be addressed to the Bureau of the St. Petersburg Conservatoire, before July 18.

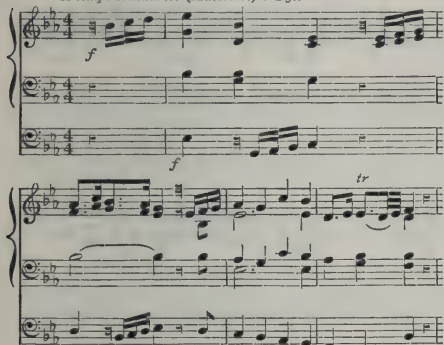
As the result of the competition just held at Trinity College of Music, scholarships tenable for one year, with possible renewal thereof, have been awarded to: Sidney H. Sheppard, organ; Edith M. Davies and Lilian Goodson, singing; and Dorothy I. Meallin, violin. Free instruction has been awarded for one year to: John H. Silvester, double-bass; and Margaret E. Gibson, flute. The following candidates were highly commended: Leonard Gordon, Eric Hurst, Joseph Myers, Ruby L. M. Shepherd and Winifred D. Bianchi.

Church and Organ Music.

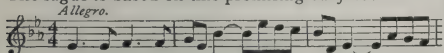
OLD ENGLISH ORGAN MUSIC.

(Continued from page 230.)

The Concerto in E flat by the Rev. William Felton (composer of the well-known chant in C minor) shows in a remarkable degree the influence of Handel, and is indeed at once an exact reproduction of the overture in the form which that master so often employed. There are four movements—viz., an introduction, a fugue, a pastoral movement (*Alla Siciliana*), and a piece in the gavotte style, though it actually lacks the rhythmic character of that dance. A vigorous and diatonic passage is stated, and with a contrasted theme forms the material of which the introduction consists:

A tempo ordinario. (Maestoso.) ♩ = 56.

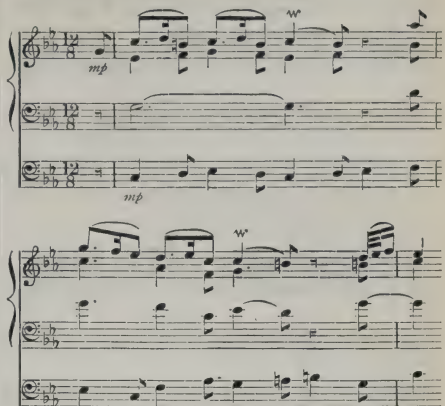
The fugue is based on this promising subject:



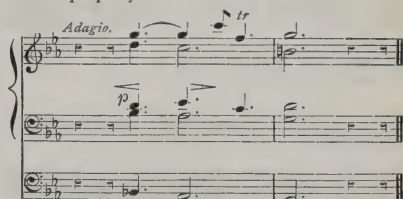
The following is surely by Handel?



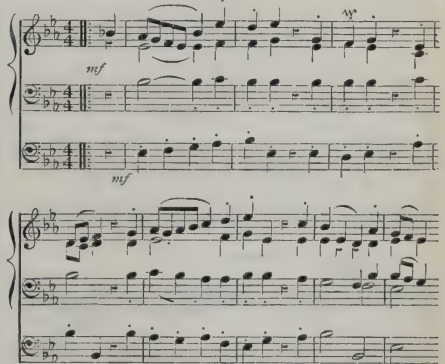
Very characteristic of the time is the '*Alla Siciliana*,' which commences:



The whole movement is of great beauty, and would show off the flutes and oboes to great advantage. The connecting phrase next quoted was surely common property!

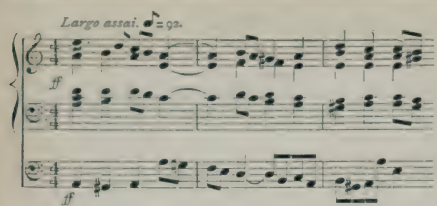


At all events, it leads, in the true Handelian manner, to the '*A tempo di Gavotta*,' which enters thus:

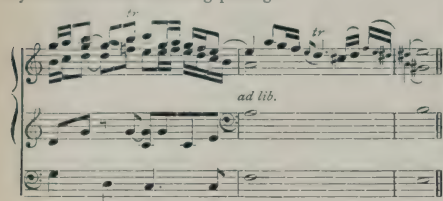


With some alternating contrasted phrases, and an appearance of the first subject in the minor key, this graceful movement ends an unusually interesting piece which is certainly worth knowing.

A somewhat quaint example is the Introduction and Fugue in A, by Dr. Nares. Opening with a broad diatonic passage:



the movement develops through cadenzas and episodes of a straightforward character, leading up to the fugue by means of the following passage :



The fugue subject admits of some development, and is as follows :

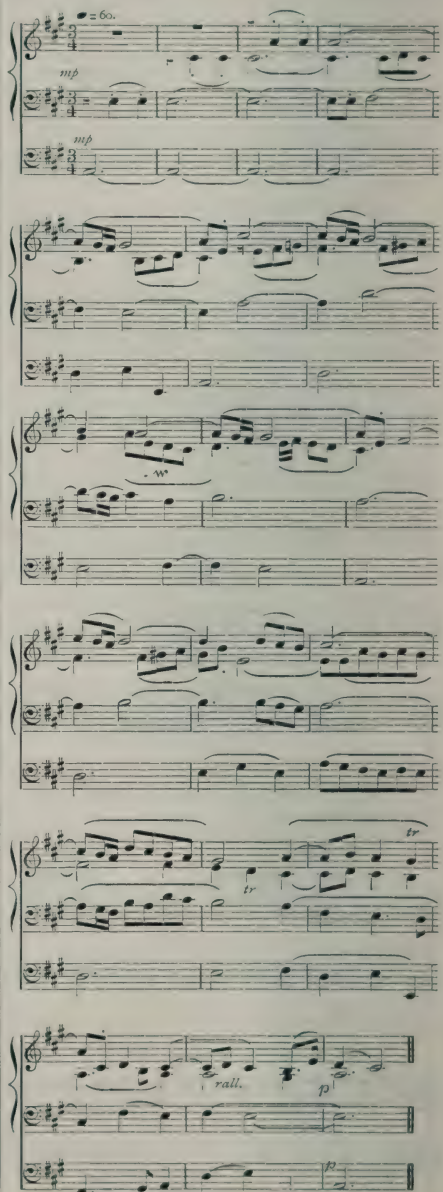


An episode in which inversion of the subject is shown is worth quoting :



An effective pedal entry *ff* is made later, leading to the pedal point and conclusion.

The Adagio by John Bennett (? born 1735), who succeeded Dr. Burney as organist of St. Dionis Backchurch, E.C., is remarkable as an example of well distributed part-writing, and would serve admirably as an introductory voluntary. We quote the opening and concluding sections :



(To be continued.)

PASSIONTIDE SERVICES.

On Tuesday, March 22, the annual performance of Bach's *Passion Music* ('St. Matthew') took place in St. Paul's Cathedral, under the direction of Sir George Martin. The choir was, as usual on these occasions, supplemented, and there was a full orchestra, the organist being Mr. Charles Macpherson. The Cathedral was crowded long before the hour of service, and those privileged to gain admittance were impressed by a splendid rendering of Bach's great work.

A performance of Brahms's 'Requiem' was given in St. Alban's Cathedral on Tuesday, March 22, under the able direction of the organist, Mr. W. L. Luttman. The choir of the Cathedral was largely augmented, and the organ (skillfully played by Mr. Ley, of Christ Church Cathedral, Oxford) was supplemented by two pianofortes and drums, the timpanist being Mr. G. G. Cleather. The soloists were Miss Viola Salvin and Mr. Campbell McInnes. The occasion was a notable one, and should prove of high value in the musical education of the district, while it certainly reflects the greatest credit upon the perseverance and energy of the cathedral organist.

The Glasgow Bach Choir's fine performance of the 'St. John' *Passion* (the first in the West of Scotland) took place in the cathedral on March 23. Great pains were taken to present the work as clearly as possible, and for this purpose the main body of the chorus representing the Jewish crowd, and the singers representing the characters in the sacred story, sang from the Lady Chapel; the reflective solo numbers were sung from the organ loft, the chorales from under the west window, and the narrative sections from the chancel. An orchestra and two organs (one specially erected for the occasion) were used, so that each group might be suitably accompanied. Mr. Webster Millar took the part of the narrator, and the other soloists were Misses Rana Taggart and E. Mackay, and Messrs. P. Malcolm, R. H. Malcolm, and Fred J. Taggart. Mr. H. Verbrugghen led the orchestra, and Messrs. Herbert Walton and W. F. Forsyth acted as organists. Mr. J. M. Diack, the conductor, is to be congratulated on a very notable performance.

On March 21, Mr. S. H. Nicholson (successor to Dr. J. Kendrick Pyne) gave portions of Bach's 'St. Matthew' *Passion* in the Cathedral. His forces were restricted to the ordinary choir, assisted by four extra singers, so, whilst one would cordially welcome this attempt, one may be permitted to express a hope that next Lent the 'Passion' may be sung with more adequate means. The congregation completely filled the building.

A special service of *Passion music* was held on the Tuesday in Holy Week at Emmanuel Church, West Hampstead, when part of Dvorák's 'Stabat Mater' was sung by the choir to the accompaniment of strings and organ. The soloists were Messrs. Gordon Cooper and Charles W. Jones, and Mr. Foote presided at the organ. Mr. Harold Darke, the organist of the church, conducted.

Among notable services were the following: Lee Williams's 'Gethsemane,' at Cradley Parish Church, and the Wesleyan Church, Exmouth. Sir J. Stainer's 'The Crucifixion,' at St. Bede's Church, Liverpool; The British Embassy Church, Paris; Oakland's Congregational Church, Uxbridge Road, W.; Woodstock Church. Maunder's 'Olivet to Calvary,' at Harringay Congregational Church, and St. John's Church, Old Colwyn; and the same composer's 'Penitence, Pardon and Peace,' at Woolwich Congregational Church. Mendelssohn's 'St. Paul,' at St. Mary's, West Kensington. Bach's cantata 'Sleepers, wake!' and Mendelssohn's 'Hear my prayer,' at Troon Parish Church. Mendelssohn's 'Hymn of Praise,' at the Congregational Church, Gosport. Gounod's 'Come unto Him' and 'O Divine Redeemer,' at Mount Pleasant Congregational Church, Tunbridge Wells. Gounod's 'Redemption,' at Chigwell Church, and at St. Giles's Church, Willenhall.

SPECIAL SERVICES.

At the Parish Church, Portsmouth, on Sunday, April 3, a musical service was held, at which several numbers from Haydn's 'The Creation' were sung. Mendelssohn's chorus 'Lord, Thou alone' ('St. Paul') and some organ solos were included in an interesting and impressive scheme. Mr. R. H. Turner, the organist and choirmaster of the church, had charge of the musical arrangements.

A special musical service was held in the Parish Church, Ash-next-Sandwich, on April 5. The chief works performed were Mendelssohn's 'Hear my prayer' and a selection from Stainer's 'Daughter of Jairus.' The soloists were Madame Lily Jönsson (soprano) and Mr. G. de Orfe (tenor), who were heard to great advantage in the solos allotted to them and who gave a most expressive rendering of the duet 'Love divine.' Miss Hylde Bruce Payne played two violin solos very effectively. The choir was well balanced and did excellent work, indicating the careful training they had received at the hands of their conductor, Mr. J. A. Bailey, who presided at the organ.

On April 6 a recital of Haydn's 'Spring' was given by the Musical Association of St. Philip's United Free Church, Portobello, Mr. Arthur E. Little conducting. The performance was most enjoyable, both soloists and choir having entered heartily into the spirit of the work. Dr. W. B. Ross officiated as accompanist, and contributed a couple of organ solos.

In Wesley's Chapel, City Road, on April 11, the ninth annual festival service of the London Wesleyan Methodist Choir Union was held. The Magnificat was sung to Sir J. Stainer's setting in B flat, and the anthem was Mendelssohn's 'Hymn of Praise,' the service concluding with Stainer's Sevenfold Amen. Mr. A. Furse conducted, and Mr. C. F. Warner was the organist.

On Wednesday, April 20, Bennett's 'The Woman of Samaria' was given in Durham Cathedral as the ninth of the series of oratorio services instituted by the Rev. Minor Canon A. D. Culley, organist and precentor. The soprano solos (usually allotted to the choristers) were taken by Madame Lilian Inglis, and the remainder of the solo work by members of the cathedral choir. There was a small orchestra of strings, and the organ part was supplied by Mr. W. Ellis, assistant-organist of the cathedral.

An interesting organ recital was given at St. Paul's Church, Covent Garden, on March 12, in commemoration of the bicentenary of Dr. Arne. Mr. Harry E. Wall was the organist, and with the assistance of Messrs. Bryant and Trytel (violins) and Master Leslie Dunn (London College for Choristers) succeeded in giving an excellent performance of a programme consisting entirely of Dr. Arne's works, which we subjoin:

1. (a) Overture } 'Comus.
- (b) Air .. }
2. (a) Siciliano } from the Harpsichord Lessons.
- (b) Gavotte }
- (Arranged for organ by EDMONDSTOUNE DUNCAN.)
3. Vocal solo 'How cheerily along the gay mead.'
 ('Death of Abel.')
4. Con Spirito from an Organ Concerto.
5. Sonata in E minor for two Violins and Organ.
1. Siciliano. 2. Moderato. 3. Largo. 4. Allegro.
6. (a) Air from 'Artaxerxes.'
- (b) March from 'Judith.'

The balance sheet of the Liverpool Church Choir Association, which was submitted to the general meeting held in the Town Hall on March 21, the Lord Bishop presiding, showed a gratifying increase in the sale of tickets at the ninth festival last November, and a decrease in expenditure, the net result being a profit of £30. It was however pointed out that without the annual subscribers the result would have been different, and a strong appeal was made for continued public support. It is intended again to invite works by local composers to be sent in for consideration and possible performance at the next festival.

During the month, recitals by the following Church Musical Associations in Edinburgh have been given:—In Queen Street United Free Church (Spohr's 'God, Thou art great' and Gade's 'Zion'); Roseburn United Free Church (Mauder's 'Song of thanksgiving,' &c.); Davidson United Free Church, Eyre Place (Bach's 'God so loved the world' and Mendelssohn's 'Come let us sing'); North Morningside United Free Church (Stainer's 'St. Mary Magdalen,' &c.); Craigmillar United Free Church (Gounod's 'Out of darkness' and Elgar's *Te Deum* and *Benedictus*); West Coates Parish Church (Stainer's 'Crucifixion'); Christ Church, Morning-side (Gounod's 'Messe Solennelle,' with full orchestral and organ accompaniment).

The Council of the Royal College of Organists have arranged for a series of lectures to be given at the College, on the 'Art of teaching the various subjects included in a scheme of general musical education.' The first lecture will be given by Professor Sir Walter Parratt, M.V.O., on Monday evening, May 9, at 8 p.m.

Dr. Keeton, organist of Peterborough Cathedral, has completed forty years' tenure of office, having served under Bishops Magee, Creighton and Carr-Glynn.

ORGAN RECITALS.

- Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—*Cantilène, Wheelton*.
 Mr. R. W. Strickland, College Street Chapel, Northampton—*Sonata in B flat, Ludwig Boslet*.
 Mr. W. H. Maxfield, St. John the Evangelist, Altrincham—*Postlude in D, Henry Smart*.
 Dr. G. H. Smith, Sculcoates Parish Church—*Evening Song, Bairstow*.
 Mr. R. W. Handley, Toxteth Chapel, Liverpool—*Second Organ Sonata, Clausmann*.
 Mr. W. Wilson Foster, St. Nicholas, Whitehaven—*Sonata in G (for harpsichord), Dr. Arne*.
 Dr. M. J. Monk, Truro Cathedral—*Toccata and Fugue in D minor, J. S. Bach*.
 Mr. A. E. Jones, Claremont Baptist Church, Bolton—*Concert Fugue in G major, J. L. Krebs*.
 Mr. Gatty Sellars, Fourth Presbyterian Church, New York—*Romance in D flat, Lemare*.
 Mr. James Tomlinson, Public Hall, Preston—*Air with variations, and Finale Fugato, Henry Smart*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—*Lamentation, Guilmant*.
 Mr. Edmund West, All Saints' Church, Vevey, Switzerland—*Prelude and Fugue in A major, J. S. Bach*.
 Mr. Wilfred Aslom, St. Thomas's Church, Scarborough—*'Passacaglia' from Sonata, Rheinberger*.
 Dr. W. G. Alcock, St. John's Church, Kingston-on-Thames (assisted by Messrs. J. W. Ivimey and A. Blagrove)—*Suite for strings and organ, Rheinberger*.
 Mr. A. W. Speed, Chapel Street Congregational Church, Southport—*Overture in C major, Hollins*.
 Mr. W. Silkstone Dobson, Trinity Wesleyan Church, Southport—*Sonata No. 4, Mendelssohn*.
 Mr. Arnold Schmuck, St. Andrew's Church, Fort, Bombay—*Prelude and Fugue in E minor, J. S. Bach*.
 Mr. J. Gray, Adam Smith Hall, Kirkcaldy—*'Passacaglia,' J. S. Bach*.
 Mr. J. Stuart Archer, St. Sepulchre's, London, E.C.—*Elegiac Romance, J. E. Ireland*.
 Mr. T. F. Fletcher, Blaby Parish Church—*Variations on an original theme, Hesse*.
 Mr. G. Bernard Gilbert, Town Hall, Stratford—*Old Easter melody with variations, John E. West*.
 Mr. T. Westlake Morgan, St. Katharine Cree Church, E.C.—*Finale to fourth Symphony, Widor*.
 Mr. E. H. Sidebottom, St. John the Divine, Brooklands—*First Organ Sonata, Mendelssohn*.

- Mr. Herbert Hodge, St. Nicholas Cole Abbey Church, E.C.—*Pastorale nuptiale, T. Haigh*.
 Mr. R. De la Haye, Lauriston Place United Free Church, Edinburgh—*First Organ Sonata, Borowski*.
 Mr. Allan H. Brown, St. Giles, Cripplegate—*Fugue from Sonata in C minor, Reubke*.
 Mr. Arthur Dorey, Christ Church Cathedral, Ottawa—*Allegretto in B minor, E. H. Lemare*.

ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. F. Collett, organist and choirmaster of St. Mary Stoke, Ipswich.
 Mr. Alfred W. Fisher, organist of the church of the Sacred Heart, Hove.
 Mr. Claude A. Forster, organist of St. John's Episcopal Church, Forbes, N.B.
 Louis Arthur Hamand, organist of St. Anne's Church, Eastbourne, and conductor of the Eastbourne Choral and Orchestral Society, to be organist and choirmaster of the Priory Church, Great Malvern.
 Mr. Luther L. Jupp, organist of Cricklewood Presbyterian Church.
 Mr. E. G. Martin, organist and choirmaster of St. Barnabas, Rotherhithe, S.E.
 Mr. Harold Melling, private organist to his Grace the Duke of Marlborough, to be organist and choirmaster of Downham Market Parish Church and music-master at Hill House School.

Mr. Hatherley Clarke, alto, St. Anne's, Soho.

Reviews.

VIOLIN AND PIANOFORTE.

Old English Violin Music. Edited by Alfred Moffat: No. 8, Trio-Sonata in D minor, by William Boyce; No. 10, Sonata in E major, by Charles Macklean; No. 11, Sonata in G minor, by William Croft; No. 12, Sonata in D minor, by Joseph Gibbs; No. 13, Sonata in D minor, by John Humphries; No. 14, Sonata in A minor, by Thomas Vincent.

[Novello & Co., Ltd.]

Several interesting numbers have been recently added to the unique collection of 'Old English Violin Music,' edited by Alfred Moffat. The series is rapidly assuming the nature of a national monument to the talents of our well-nigh forgotten British composers of the 17th and 18th centuries.

No. 8 consists of a Trio-Sonata in D minor for two violins and pianoforte, with violoncello *ad lib.*, by Dr. William Boyce (1710-79), whose Three Pieces for violin and pianoforte (No. 9 of this edition) were recently reviewed in these pages. The present work consists of a richly conceived Andante followed by a fine Fuga, and concludes with a short, crisp movement in the form of a Gigue. As the violoncello part, even in the Fuga, merely duplicates the bass of the pianoforte, the Trio can be recommended as a welcome addition to the somewhat limited repertory of effective works for two violins and pianoforte.

No. 10 is a Sonata in E, by Charles Macklean, who was probably a Scottish violinist of the first half of the 18th century; but authentic details of the composer's life are lacking. A short Largo is followed by an Allegro con spirito; then an Andante precedes the inevitable Gigue for a Finale. Tunefulness and good violin writing characterise the Sonata throughout.

No. 11 is a Sonata in G minor, by Dr. William Croft (1678-1727). This is one of a set of six sonatas published in 1700—when Croft was only a little over twenty years of age—the title-page of which states the curious fact that they were 'composed' by Mr. Wm. Crofts and an Italian Mr. London.' We know not who the 'Italian Mr.' may have been, but anyhow this particular sonata was the work of Croft (he sometimes spelt his name with an s), and a fine composition it is, too; giving, indeed, full evidence of the

genuine musical genius of this country when our composers were under the direct national inspiration derived from the immortal Purcell, and before—as the editor remarks in his preface—our ‘fine old English School had been practically strangled (we would rather say ‘blighted’) by the pernicious influence of Handel.’

No. 12 is a Sonata in D minor, by Joseph Gibbs (1699-1788). Who among our violinists ever heard of him? And yet we venture to think that those who once play this exceptionally fine work—so far, we should say, the most difficult of the series—will not be likely to let it drop out of their repertory of concert pieces. It has three movements: an Adagio, giving full scope for fine expressive playing, with effective chord and arpeggio passages, is followed by an Allemande of quite an original turn; and then, preceded by a short Largo, quasi Recit., comes a delightful Air con variazione in D major. The Variations show much ingenuity in their treatment, and are quite different in style from the old-fashioned ‘Doubles’ of Handel’s suites. The sonata is well-worthy of a public hearing.

No. 13 is another Sonata in D minor, this time by John Humphries (1707-30), a composer who, according to Sir John Hawkins, was a ‘young man of promising parts and a good performer on the violin.’ His early death, however, cut short the promise of his youth. The sonata (Adagio, Allemanda, Sarabanda and Giga) shows clear evidence of ability, and is deserving of resuscitation.

No. 14—the last, so far, of the series, which is to be continued—is a Sonata in A minor, by Thomas Vincent, a member of a musical family of the 18th century. The three movements (Adagio, Allegro con spirito and Largo-Allegretto) are admirably written for the solo instrument, and are particularly pleasing and melodious.

We have on previous occasions given unstinted praise to Mr. Moffat for his work in editing this series, and the same experience and skill are in evidence throughout the present numbers.

Mutterhertz. Bekenntnis. Du am Abend. Der Liebe Leichenzug. Lieber Regen. With German and English words. Music composed by Wilhelm Kienz. [Ed. Bote & G. Bock, Berlin.]

There is abundant evidence of artistic taste and endeavour in this group of songs. The musical ideas emerge, with occasional backslidings, from the common rut, and are often truthfully expressive of the meaning of the words. The accompaniments are free from conventional formula, and are harmonized with some insight. Some portentous passages occur in the gloomy but significant ‘Der Liebe Leichenzug,’ ‘Lieber Regen’ has a pretty, descriptive accompaniment, and ‘Du am Abend’ a very effective ending. Taken as a whole, these songs are attractive music; but, although bearing the Opus number 81, they show traces of what resembles inexperience; they are not music of the class in which grammatical errors are considered effective.

Silence prevailed in Heaven. Richard Dering.
God, That maddest earth and heaven. Thomas Attwood.
The souls of the righteous. Sir John Goss.

[Bosworth & Co.]

The anthem by Dering is a fine example of the composer’s method, and in many places anticipates the style and harmony of Purcell. It should find a place in our anthem lists. Attwood’s anthem (composed in 1827 for *The Harmonicon*) will appeal to those who demand simplicity and directness, and should therefore become popular in our village churches. Also written for *The Harmonicon* in 1827, Sir John Goss’s music will be found well suited to the solemn words, and to the occasions which would call for its use. Sir Frederick Bridge is responsible for the work of editing and adapting, and it need not be said how well he has accomplished his work.

Ballade for the Organ. By Arthur W. Pollitt, D.Mus. [Stainer & Bell, Ltd.]

Dr. Pollitt has produced a charming piece in a style combining modern thought and treatment of the instrument with sound musicianship. He evidently ‘thinks polyphonically,’ and has so expressed himself. The pedal-part is not a

series of supports for the left foot (alas, too common in modern organ pieces), but is throughout interesting and independent. We think the middle section very attractive and well developed, and we await further specimens of Dr. Pollitt’s work with interest.

BOOKS RECEIVED.

Musical Memories. By William Spark, Mus. Doc. New edition, with sixteen portraits added. Pp. xiv. + 366. (London: W. Reeves.)
The Royal Road to Rudiments. Pp. viii. + 127. Price 1s. 6d. net. *Questions and Exercises on ‘The Royal Road to Rudiments.’* Price 1s. net. Pp. iv. + 42. By J. Alfred Johnstone. (Melbourne: Allan & Co.)
The Country Dance Book. By Cecil J. Sharp. Part I. Pp. 64. (London: Novello & Co., Ltd.)
What must the student of music know of Berlin? From authentic material by Dr. Richard Stern; translated by W. M. Hunter. Pp. 178. (Berlin: Dr. Richard Stern.)
Wagner’s ‘Judaism in Music.’ Translated and furnished with explanatory notes and introduction by Edwin Evans, Senior. Pp. xv. + 92. (London: W. Reeves.)
Modest Idylls for Musical Setting. By Ernest Alfieri. Pp. 75. (London: W. Reeves.) Price 1s. net.
The Art of Teaching Pianoforte Playing. By J. Alfred Johnstone. Pp. xvi. + 257. (London: W. Reeves.)
The Rosary. A novel (which brings in musical topics). By Florence L. Barclay. Pp. 389. (New York and London: G. P. Putnam’s Sons.) Price 6s.
Musical England. By William Johnson Galloway. Pp. xii. + 258. (London: Christophers.) Price 3s. 6d.
The singing-voice and its training. By M. Sterling MacKinlay, M.A. Pp. xvi. + 169. (London: George Routledge & Sons, Ltd.) Price 3s. 6d. net.

Correspondence.

BEETHOVEN’S MASS IN D. A FACT NOT GENERALLY KNOWN.

TO THE EDITOR OF THE ‘MUSICAL TIMES.’

DEAR SIR,—I have just returned from Frankfort, where I attended a performance (a very good one, be it noted) of the above work. I noticed that the whole of the Sanctus down to the orchestral prelude to the Benedictus was sung by the solo quartet. On referring to four editions of the score (including the first one), I find that this is strictly correct; and though it is certainly true that the fugal section ‘Pleni sunt coeli,’ &c., and the following ‘Osanna’ sound very thin with only one voice to a part on account of the complicated and florid accompaniment, still the composer has clearly written ‘solo’ to each of the voice parts. Now in Novello’s edition these movements are indicated to be sung by the full chorus. It is certain that this procedure is a gain, but no information is given either by preface or otherwise as to who originated the practice of thus performing the work. Perhaps some readers of the *Musical Times* can supply the required information.

I ought to mention that a first-class violinist (Mr. Henri Marteau) was engaged to play the solo violin in the Benedictus, and that he stood in front, next to the solo singers and played this movement like a Concerto.

Yours truly,

HARRY A. KEYSER.

Butlers Green, Haywards Heath.
April 15, 1910.

BUILDINGS FOR MUSIC.

TO THE EDITOR OF THE ‘MUSICAL TIMES.’

SIR,—I have only just seen your review of my book on the organ. I quite agree that my idea as to the use of solo reeds to bring out points in a fugue or other composition is open to argument, but I would remark that I specially said it was a source of effect to be used with great caution and reticence. But in questioning my opinion as to the nature of

the materials to be used in buildings for music (and more especially for organ-music) I think, if you will excuse my saying so, that you are going a little beyond your *métier*. I am an architect, and have given special attention to the effect of materials on sound in buildings.

What is wanted in the interior of a concert hall is a class of material which will sympathise and vibrate with sound, without either absorbing or reflecting it. Upholstery, to any great extent, is bad, because it absorbs sound without assisting it. On the other hand, all hard polished surfaces cause sharp echoes which are disturbing in their effect, especially to the large sounds of the organ. And generally speaking it may be said that whatever surface reflects light sharply will reflect sound sharply, thereby producing echo. The best interior lining, so far as experience shows, is fibrous plaster, perhaps combined with a wood dado.

At St. George's Hall, Liverpool, where all the interior surfaces are marble and hard cement, the echo set up is such that a full organ fugue becomes absolutely confused. When I heard Best give a recital at the City Temple (where there is very little echo) to re-open the enlarged organ, I told him afterwards that I had never before realised the brilliancy of his execution in rapid pedal-passages, because I had only before heard him at St. George's Hall, where, in consequence of the echo, nothing is heard of them but a confused rumble—all the notes run into one another by the echo.

It is many years since I heard organ playing at King's College Chapel, and I cannot remember my impression; but if the building has the prolonging echoes described in Wordsworth's sonnet—and, from its construction, it certainly ought to have them—I should say that it must be a very bad building for anything like elaborate organ-music. For slow music in massed harmonies no doubt the echo is fine, and adds something to the effect; but that is quite a different matter from clearness of definition in music in quick *tempo* and of elaborate design.

Yours faithfully,

H. HEATHCOTE STATHAM.

Wimbledon, March 21.

Obituary.

M. EDOUARD COLONNE.

With much regret we have to record that the well-spent life of this distinguished French conductor came to an end in Paris on March 28. Last year he was afflicted with paralysis in one arm, and was unable to conduct the famous Châtelet Concerts which crowned his arduous and useful career.

Colonne was born at Bordeaux on July 23, 1838, and was thus nearly seventy-two years of age at the time of his death. He came of a musical family, and soon manifested uncommon faculty.

In 1855 he went to Paris, and studied the violin under Girard and Sauzey and composition under Ambroise Thomas. He became first violin at the Opera in 1858, and a few years later he was connected with the Pásdeloup orchestra formed for the 'Concerts Populaires.' In 1873, after the war, Colonne started an orchestra, which he himself conducted, and it was then that he began to make his world-wide reputation.

M. Colonne became a great apostle of Berlioz, and he did not omit to give his support to many others of the French School. César Franck, Saint-Saëns, Bizet, d'Indy, Massenet, and others, were all brought into prominence, and Tchaikovsky's works were frequently in his programmes. Londoners, too, on several occasions, enjoyed the benefit of hearing his fine interpretations of orchestral masterpieces. It will be remembered that a year or more ago M. Colonne conducted at a number of Queen's Hall Promenade Concerts during the absence of Mr. Henry J. Wood.

We regret to record the death of Mr. HENRY JOSEPH LOVEDAY, which took place at his residence at Strawberry Hill on March 29, in his seventy-second year. Mr. Loveday was a member of a musical family, and was himself an accomplished musician. He was one of the first violins

in the orchestra of the Theatre Royal, Edinburgh, and was subsequently appointed Musical Director at the Alexandra Theatre, Liverpool. Mr. Loveday was, however, best known through his association with Sir Henry Irving, to whose service he devoted the best years of his life as stage manager. He held this important appointment from 1877 until the death of the distinguished actor in 1905. During this period his invaluable assistance contributed in no small degree to the many successful productions at the Lyceum Theatre.

We regret also to record the following deaths:

MR. JOHN PARDEW, which occurred suddenly at Plymouth on April 13, and has caused great sorrow throughout Devon and Cornwall. He was widely known in south-west England for his abilities as an organist, pianist, violinist, conductor and teacher, and his personal qualities gained him many friends. He was born in 1855, and quickly developed his musical faculties. At the age of sixteen he received the appointment of organist of St. Michael's, Stoke. Subsequently he conducted choral societies at Devonport and in the neighbourhood, and succeeded Mr. F. N. Lohr as conductor of the Plymouth Vocal Association. He also became leader of the Devon County Musical Association. His last appointment was as organist of Emmanuel Church, Mannamoad. He was untiring and enthusiastic in his influential activity, and his place will be hard to fill.

MR. ARTHUR DIXON HOLLOWAY, of St. Ives, Hunts, on April 2, aged seventy-eight years. Born at Wallington in 1832, he developed musical abilities at an early age. He was educated at and later became Precentor of St. Mark's College, Chelsea. Mr. Holloway was appointed organist of St. Ives Parish Church in 1854, which position he retained for thirty-five years.

SIGNOR GIOVANNI BATTISTE LAMPERTI (the younger), the famous singing-master, on March 18, at Berlin, in his seventy-first year. He was one of the foremost apostles of the art of the 'bel canto,' and numbered among his pupils Mesdames Schumann-Heinck and Marcella Sembrich.

LOUIS NUNCZY, a famous Hungarian violinist of the national type. He died at Budapest on April 18. He exercised great fascination over his countrymen, and is said to have left a large fortune.

HERR ALBERT ZABEL, one of the first harpists of the age, and a successful composer for his instrument, at St. Petersburg recently.

LONDON SYMPHONY ORCHESTRA.

M. Sergius Kusnezitzky conducted the concert given on April 4, and opportunity was taken to introduce an important work, new to England, by one of the most advanced of living Russian composers, A. N. Scriabine. 'Le poème de l'extase' was published in 1908, and bears the Opus number 54. The programme of this remarkable work may be roughly described as the quest and ultimate finding of 'the joy of untrammelled activity' in some intangible higher sense. In a lower and more material sense it was well-illustrated in the harmonies and orchestration, which were decidedly free from trammels in their more active moments. The most modern style of expression is maintained with aggressive insistence and with greater mastery of colour than of outline. The work created a powerful impression, but no great demand for a second hearing. In the latter respect it differed from an orchestrated version, made by M. Steinberg, of a concerto in D by Philipp Emanuel Bach. Beethoven's 'Egmont' overture and Symphony No. 8 completed the programme.

QUEEN'S HALL ORCHESTRA.

The presence of Dr. Richard Strauss as chief conductor of the concert given on April 9, inspired the Queen's Hall Orchestra to a display of their best form, and the brilliance and responsiveness of their playing helped to make the occasion memorable. The chief work in the programme was Mozart's 'Jupiter' Symphony. If any demonstration were needed that Strauss's professed love for the music of Mozart is no mere pose, it was given by this performance. His

reading was individual in its enlightened appreciation of the music, and created the strongest impression of the concert, in spite of the fact that two of his own compositions were in the programme. These were the early and familiar tone-poems 'Don Juan' and 'Tod und Verklärung,' of which it was interesting to hear authoritative interpretations. The composer employed less *rubato* than other conductors who have essayed the works in recent years, and emphasised the beauty of his ideas where some have dwelt more upon their originality. The remaining number on the programme was Tchaikovsky's Violin concerto, finely played by M. Zimbalist with the orchestra, under the direction of Mr. Wood.

The annual Endowment Fund concert took place on April 12, under Mr. Wood's direction. A familiar programme was given, in which Miss Ada Crossley took part.

THE HAGUE ORCHESTRA.

'Het Residentie Orkest' of The Hague, by whom a concert was given at Queen's Hall on April 6, came with a high reputation that had recently been enhanced by a special tribute from Strauss. They exhibited soundness rather than brilliance. The strings had a sonority that was more sweet than rich, and the wind-playing had more of precision than subtlety. A noteworthy point was the clear and firm articulation of the double-basses in rapid work. The orchestra as a whole played with excellent unity. Dr. Henri Viotta, the conductor, had a firm beat, and showed great ability and experience, if little personal magnetism. The concert spoke well for Dutch musical ability, but gave no shock to our national vanity. The programme consisted of Bach's third 'Brandenburg' concerto for strings; Mendelssohn's Violin concerto, of which the solo part was played by Miss May Harrison; Beethoven's fifth Symphony; Strauss's 'Tod und Verklärung'; the Prelude and Liebestod from 'Tristan,' and a recitative and aria from 'Iphigénie auf Tauris,' by Ch. Coster. Madame Léonie Viotta, the vocalist, showed considerable natural gifts, but the excerpt in which she chose to exhibit them was hardly worthy of the occasion. A large and enthusiastic audience was present.

THE EDWARD MASON CHOIR.

The indebtedness of the British composer to Mr. Edward Mason and his choir, already considerable, was greatly increased on April 6, when this generous body of singers gave their concert at Queen's Hall. With noble devotion they confined their whole attention to music of British origin, gave to two works their first public hearing, and to two others their first performance in London. The last-mentioned were Dr. Brewer's agreeable ballad—for baritone, chorus, and orchestra—'Sir Patrick Spens,' produced at a Cardiff festival, and Mr. Nicholas Gatty's more ambitious setting of Milton's 'Fly, envious time,' produced at a Sheffield festival. The absolute novelties were both well received. The first was Mr. W. H. Speer's setting of the Ingoldsby Legend 'The Lay of St. Cuthbert,' for chorus and orchestra. The poem is a long one, and not of a character that demands or usually gains by the addition of music, but Mr. Speer's treatment of it had both musicianship and moments of clever invention. The remaining novelty was the most enjoyable feature of the concert. It was a short orchestral piece entitled 'A Somerset Rhapsody,' written by Mr. Gustav von Holst, upon the basis of tunes that were thoroughly charming whatever their source. His use of the themes was ingenious, and the scoring tasteful and effective. The programme was completed with two songs by Sir Charles Stanford, sung by Miss Viola Tree, and Mr. Coleridge-Taylor's 'Bon-bon' choral Suite. The baritone soloist was Mr. William Higley.

'THE DREAM OF GERONTIUS' AT RUGBY AND SOUTHPORT.

Elgar's 'Dream of Gerontius' was performed for the first time in Rugby by the Philharmonic Society, in the Temple Speech Room, on March 31. The event had been looked forward to with keen anticipation, which was amply justified by the success of the performance. It was evident that the choir

and orchestra had been fully impressed with the devotional atmosphere of the work. The admirable quality of the voices, the varied expression displayed by the choir, and the efficient rendering of the orchestral effects indicated the care and enthusiasm with which the oratorio had been rehearsed under the able conductor, Mr. Basil Johnson, who had complete and effective control over all his forces. The names of the solo artists, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Daniel Price, are sufficient guarantee of the excellence of the solo work. The appreciation of the Society for the enthusiastic efforts of Mr. Johnson (who has been for many years Musical Director at Rugby School and conductor of the Philharmonic Society) was marked by their presentation to him at the previous evening's rehearsal of a handsome antique oak music-cabinet and an armchair.

The Southport and Birkdale Philharmonic Society closed their season, on April 12, with a performance of 'The Dream of Gerontius.' Under the direction of Mr. Arthur W. Speed, the reputation this fine choir has achieved in previous performances of this work was fully upheld, although on this occasion their numbers were sadly depleted by the influenza fiend. No less than eight of the tenors were unavoidably absent from this cause. Mr. Speed has not only imbued himself with the spirit of the oratorio, but has manifestly imparted it to the singers, who sang with remarkable delicacy in the softer passages, and with force and vigour elsewhere, notably in the Demon chorus. It was in all respects a fine choral performance, with which Miss Phyllis Lett, Mr. John Coates and Mr. Montague Borwell were worthily associated in the vocal solos. The band was composed of members of the Hallé Orchestra.

London Concerts.

GOOD FRIDAY CONCERTS.

Musical activity of the usual character was exhibited on Good Friday, March 25, and the custom of attending sacred concerts on that day showed no diminution in popularity. An enormous audience gathered at the Crystal Palace where, in the afternoon, Madame Agnes Nicholls, Madame Clara Butt, Madame Edna Thornton, Mr. Charles Saunders, Mr. Kennerley Rumford and Sir Charles Santley, assisted by the Crystal Palace Choir, the Crystal Palace Military Band and the London Symphony Orchestra, directed by Mr. Walter W. Hedgecock, carried out a popular programme, parts of which could scarcely have been avoided. Madame Butt was the leading attraction at a sacred ballad concert given in the evening at Queen's Hall. The programme of the afternoon concert given by the Queen's Hall Orchestra, under Mr. Wood's direction, included, as usual, Tchaikovsky's sixth Symphony. At the Alexandra Palace two concerts took place: in the afternoon the Royal Artillery Band attracted a large audience, and in the evening a still larger audience listened to a performance of 'The Messiah' by the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill. 'The Messiah' was also given at the Albert Hall by the Royal Choral Society, under the direction of Sir Frederick Bridge. The People's Palace Choral and Orchestral Society also gave an excellent performance of 'The Messiah' on Good Friday, under the conductorship of Mr. Frank Idle. The Walthamstow Choral Union, conducted by Mr. John Evans, gave Gounod's 'Redemption' at the Walthamstow Palace.

LONDON CHORAL SOCIETY.

Bach's 'St. Matthew' Passion music is, happily, frequently employed as a church service. In former times it was often undertaken by choral societies for the purposes of concert-giving, but lately the custom has fallen into disuse, and probably the performance given on April 14 by the London Choral Society enabled many to make their first acquaintance with this great work. Mr. Fagge eschewed all editions and revised versions, and confined himself to Bach's original score. His tendency to employ a rather dramatic and emotional style in the singing of the chorales was open to objection, but was certainly more

permissible in the concert-room than it would be in the church. The choral singing maintained the advanced standard recently shown by this Society, and the solo work was efficiently done by Miss Perceval Allen, Miss Effie Martyn, Messrs. Radford, Heather, Ranalow, David Evans, and John Prout.

AMATEUR ORCHESTRAS.

The ambition that characterizes the doings of the Stock Exchange Orchestral and Choral Society and the Strolling Players' Amateur Orchestral Society, was much in evidence at the concerts given by them on April 11 and April 14 respectively. Under Mr. Allen Gill's inspiring direction, the former body gave excellent readings of Parry's 'Symphonic variations,' Ambroise Thomas's 'Mignon' overture and the accompaniment to Tchaikovsky's first Pianoforte concerto, in which the pianist was Mr. Percy Grainger. The choir gave part-songs and madrigals under the direction of Mr. Munro Davison, and Miss Edith Evans sang. The Strolling Players, under Mr. Joseph Ivey, played Nicodé's seldom-heard 'Symphonic variations,' the overtures to Gluck's 'Iphigénie en Aulide' and Humperdinck's 'Hänsel und Gretel,' and accompanied Miss Marjorie Haydon in Saint-Saëns's Violin concerto. Mr. Campbell McInnes was the vocalist of the occasion.

CHAMBER CONCERTS.

Beethoven's Trio in D major (Op. 70) and Camille Chevillard's Trio in F major were admirably played by the London Trio at Æolian Hall on April 5. An interesting selection of songs was sung by Miss Lily Crawforth.

The last concert of the Sunderland-Thistleton series took place at Steinway Hall on April 14. The instrumental portion of the programme comprised works by Purcell, J. S. Bach, Locatelli, Couperin and John Hebdon, who was represented by a concerto for two oboi, string quintet and harpsichord. The excellence of both the music and its performance, in which Miss Sunderland, Mr. Thistleton, and other capable artists took part, was typical of the judgment, sincerity and ability of the organizers. Vocal numbers were given by Mr. Wilfred Douthitt.

The centenary spirit is by no means exhausted after its recent energy, and is now active in connection with the hundredth anniversary of Schumann's birth. The Classical Concert Society have devoted three concerts to the celebration of the centenary of the great 'Romantic'—a word which used to signify 'Anti-classical'—composer. Opportunity was rightly taken to revive some of his less familiar works, such as the Andante and Variations in B flat major for two pianofortes, two violoncellos and horn. A number of well-known artists, including pupils of Madame Clara Schumann, took part in the concerts, of which the first and second were given on April 13 and 20, and the third promised for April 27.

PIANOFORTE RECITALS.

On Tuesday, April 5, Mr. Ernest Schelling gave the first of two recitals at Queen's Hall. His programme included Beethoven's Sonata in F minor, Op. 57 (Appassionata), and Schumann's 'Carneval,' as well as works by Mendelssohn, Brahms, and Liszt. The artist's rendering of Beethoven's Sonata, though technically very good, was somewhat marred by a tendency towards sentimentality, but he played Schumann's 'Carneval' with a fine sense of its poetry. Mr. Schelling, who particularly excels in the production of 'elegant' effects, played some Liszt Transcriptions, and two of his own compositions, most delightfully. His second recital, which took place on April 12, at the same hall, was devoted to compositions by Chopin. This master's music suits Mr. Schelling's individuality to perfection, and he showed his pianistic and musical powers in their most favourable light in the Sonata in B minor, Op. 58, and the two Ballads in F minor and A flat major.

At Miss Edith Walton's second recital, which she carried out with well-deserved success at Bechstein Hall on April 11, the programme included Moriz Rosenthal's 'Variations on an original theme' for pianoforte.—The pupils of Miss Minnie S. Crouch gave an interesting programme of pianoforte works at Steinway Hall on April 13.

The first of Mr. Richard Buhlig's two extra recitals took place at Steinway Hall on April 15. He submitted an interesting programme of works by César Franck and Debussy, including the first-named master's Prelude, Choral, and Fugue, and the latter's 'Hommage à Rameau,' 'Poissons d'or,' 'Reflets dans l'eau,' &c. Mr. Buhlig, who throughout the recital played very well, seemed more in sympathy with the serene dignity of César Franck's compositions than with the airy grace of Debussy's music, which he often treated somewhat too massively. At the same time his reading of Debussy was occasionally remarkable for beautiful effects of tone-colour.

On Saturday, April 16, the pianist Mlle. Mania Seguel made her reappearance at Queen's Hall. Assisted by Mr. Landon Ronald and the New Symphony Orchestra, Mlle. Seguel, who possesses a pretty touch and neat execution, was heard to advantage in Mozart's Concerto in A major (Köchel, No. 448). She was at times very good in Tchaikovsky's second Concerto in G major, Op. 44, though taken as a whole her style seemed hardly big enough for this difficult work. Miss Ida Kahn contributed vocal solos.—Mr. Frank Merrick chose an unusually interesting programme for his recital at Bechstein Hall on April 18. Commencing with William Byrd's variations on 'John, come kisse me now,' from the Fitzwilliam Virginal Book, he later gave a fine performance (the first in London) of Max Reger's most interesting Variations (Op. 81) on a theme from J. S. Bach's cantata 'Auf Christi Himmelfahrt.' The work is conceived on the very largest scale, and in common with most of Reger's compositions is full of harmonic and contrapuntal devices, which culminate in a fugue of astounding complexity. The work bristles with technical difficulties; even when these have been overcome it still remains a test of physical endurance. Mr. Merrick also played Schumann's Toccata, Chopin's rarely-heard 'Allegro de Concert,' and compositions by Beachcroft, Balfour Gardiner ('Christmas greeting, 1908'), and Debussy, whose 'Doll's serenade' was executed most gracefully. The recital-giver was assisted by Mr. Kennerley Rumford, who sang Brahms's 'Four serious Songs.'

VOCAL RECITALS.

Two recitals of unusual interest were given at Bechstein Hall on March 21 and April 9, by Mr. John Coates. For the former he chose the extremely varied and exacting programme of English, French, and German songs, old and new, with which he recently obtained a great success in Berlin, Hamburg and Bremen. The second programme was entirely English. To do justice to these occasions the audience should have been large as well as appreciative; the singular fatality by which both recitals were overshadowed by events of commanding importance in a neighbouring hall has been freely commented upon.

Madame Nina Menzies, in giving a recital at Queen's Hall on April 7, again had the assistance of the New Symphony Orchestra under Mr. Landon Ronald.—Miss Emily Breare was the vocalist at the Chappell Matinée recital given at Æolian Hall on April 14, and carried out an interesting programme with ability and success. Her fellow-artist was Miss Effie Kalisz, the twelve-year old pianist.—A vocal recital was given by Madame Poldowski and Mr. Edward Ramsay at Seaford House on April 14, at which the former sang and accompanied some songs of her own composition.

An exacting list of songs made up the programme of the recital given at Bechstein Hall on April 19 by that admirable artist, Madame Ida Reman. Her interpretations were, as usual, significant and convincing; some of the most successful were in lighter vein.

Miss Grace Eisler (pianist) and Mr. Denis Byndon-Ayres (vocalist) gave a joint recital at the Æolian Hall on April 12. Miss Eisler, who on this occasion made her first appearance before a London audience, proved herself a technically well-equipped player. Her selection included Beethoven's Sonata quasi una fantasia in E flat (Op. 27, No. 1), the 'Papillons' by Schumann, and pieces by Scarlatti, Scgambati, Liszt, and her master Leschetizky. Mr. Byndon-Ayres, whose choice of programme was much to be commended on account of its unconventionality, sang Henschel's eight songs from the 'Trompeter von Sakkingen,' very impressively. He also presented a number of songs by

contemporary British composers, including Elgar's 'The Torch,' Frederic Austin's 'My Susan,' and Granville Bantock's setting of William Blake's 'Love's secret,' all of which he sang with much artistic conviction.

Great success attended the first appearance in London, at Bechstein Hall, on April 14, of Miss Margarita Allardye Witt, a young and highly-promising violinist. —A recital was given at Æolian Hall on April 15, by Miss Adèle Rosenthal (violinist) and Miss Eveline Thompson (pianist). Both artists showed musical understanding and clever technique. Miss Rosenthal played Lalo's 'Symphonie Espagnole,' accompanied by Mr. Charlton Keith, and Miss Thompson played Brahms's F minor Sonata. Their spirited methods were well matched in Grieg's F major Sonata for violin and pianoforte, which they played together.

On April 20, Messrs. Eugene Ysayé and Raoul Pugno gave the first of three recitals devoted to Beethoven's Sonatas for violin and pianoforte, at Queen's Hall. Once again these artists excited the greatest admiration, not only on account of their individual excellence but by reason of their well-nigh perfect ensemble. The programme contained the three Sonatas Op. 12, and the 'Kreutzer Sonata,' Op. 47.

A successful concert was given at the Hampstead Conservatoire, on April 11, in aid of the Bishop of London's Fund. The names of the artists who assisted were a sufficient guarantee of the excellence of the performance, and included Miss Evangeline Florence, Mr. Charles Phillips and the Madrigal Quartet (vocalists), Miss Ethel Barns (violinist), Mr. Herbert Fryer (pianist) and Mr. Charles Fry, who recited 'The building of San Sofia,' to music composed by H. M. Higgs, played on the organ by Mr. Edward G. Croager.

The Great Western Railway Musical Society brought their season to a close by a choral and orchestral concert in the shareholders' meeting room, Paddington Station, on April 14. The programme included Sterndale Bennett's 'May Queen' and Haydn's Symphony No. 2. Miss Winifred Marwood, Miss Ethel Archer, Mr. Henry Turnpenney and Mr. Montague Borwell were the solo vocalists. Mr. Reginald Hughes ably accompanied, and Mr. Henry A. Hughes conducted.

Suburban Concerts.

The Ealing Choral and Orchestral Society performed Dvorák's 'Spectre's Bride' and Stanford's 'The last post' at the Town Hall, on April 5. The choir sang with precision and good expression, and the orchestra (in addition to rendering a good account of the difficult accompaniments to the works named) gave a very spirited performance of Schubert's 'Rosamunde' overture. Miss Jenny Taggart, Mr. Ernest Pike and Mr. Edgar Coyle were the solo vocalists. Mr. Albert Thompson conducted skilfully.

A selection from Gounod's 'Faust' was performed by the Alexandra Palace Choral and Orchestral Society on April 9, under the direction of Mr. Allen Gill. This was a light task for a choir of such capabilities, and they carried it out to the great enjoyment of a vast audience. The soloists were Miss Esta d'Argo, Miss Maud Wright and Messrs. Harold Wilde, George Uttley and Robert Radford.

Dvorák's 'Spectre's Bride' was performed by the Twickenham Philharmonic Society on April 13, under the direction of Mr. Arthur Cowen, who may be congratulated on the success of the performance by both choir and orchestra. Miss Fanny Wood, Mr. James Davis and Mr. Jackson Potter were the solo vocalists. Mendelssohn's 'Ruy Blas' overture and Rosse's incidental music to the 'Merchant of Venice' were included in the programme.

An excellent performance of the 'Hymn of Praise' was given by the East Finchley and Muswell Hill Musical Society in the New Lecture Hall, East Finchley, on April 14, under their conductor, Mr. George R. Ceiley. The solo vocalists were Miss Pauline Allen, Miss Edith Nutter and Mr. Ernest Pike. A very efficient orchestra contributed greatly to the success of the concert.

A performance of Gounod's 'Redemption' was given by the Lewisham Choral Society in the Blackheath Concert Hall on April 14, under the direction of Mr. Frank Idle. The singing of the choir was consistently good throughout. The soloists were Madame Mary Conly, Miss Mildred Guthrie, Miss Margaret Lewys, Mr. Cynlais Gibbs and Mr. Thorpe Bates. The accompaniments were played by a full professional orchestra led by Mr. George Wilby.

The Staines Choral Society gave a performance of 'Elijah' at the Town Hall, on April 15, which reflected credit on the Society and its conductor, Mr. James Brown. The principal solo vocalists were Miss Florence Donovan, Miss Emilie Owen, Mr. Herbert Thompson and Mr. John Proust.

The second concert of the Stroud Green Choral Association took place in Hanley Hall on April 18, when Hiawatha's 'Wedding-feast' and the 'Death of Minnehaha' and the 'Old Sea Chanties' by J. Bradford and Arthur Fagge were performed, under the able conductorship of Mr. H. J. Timothy. The solo parts were sung by Miss Margaret Yorke and Mr. Herbert Emlin; Mr. Reginald Walter also assisted.

Coleridge-Taylor's 'Hiawatha's Wedding-feast' was performed at Woodside Hall, Woodside Park, on April 19. The soloist was Mr. Henry Turnpenney. The programme included two part-songs, 'The Vikings' and 'Lullaby of life,' and the bridal chorus from the 'Rose maiden,' which were well sung by the choir. Mr. George Hooper conducted.

The Richmond Philharmonic Society gave a concert at the Castle Assembly Rooms on April 19, when the third act of 'Tannhäuser' and Bath's 'The Wedding of Shon Maclean' were the principal features of the programme, which also included Sibelius's symphonic-poem 'Finlandia.' The solo vocalists were Miss Oswyn Jones, Mr. James Davis and Mr. Stewart Gardner. Dr. Charles E. Jolley conducted.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, April 15, 1910.

On April 11, the Imperial Court Opera produced a new opera, 'Der Musikant,' by Julius Bittner, the industrious librettist and composer who two years ago gave evidence of his talent with the production of 'Die rote Gred.' Bittner in his new opera deals with a love story, which takes place in a count's private band towards the end of the eighteenth century. He introduces lively and dramatic scenes, and many humorous details. The music rests on the foundation of the modern tone-drama. It is spirited and characteristic, but lacking in strong melodic invention. The work was excellently performed and enthusiastically received by the public.

The tenor (Herr Miller) has been singing here frequently, and the baritone (Herr Hofbauer) has appeared with much success. Next autumn both artists will join the regular company of the Court Opera.

The Gesellschaft der Musikfreunde has given a concert in memory of the late Burgomaster Dr. Lueger, at which Mozart's 'Requiem' was performed under the musical direction of Herr Schalk. The solos were sung by Frau Elizza, Fräulein Kittel, and Messrs. Maikl and Betetto, all members of the Court Opera. The Society gave a similar memorial concert to commemorate the fiftieth anniversary of the birth of Hugo Wolf. At the last choral concert of the Musikverein, Bach's 'Johannespassion' was given, the solo vocalists being Mesdames Senius-Erler and Schuenemann, and Messrs. Senius and Raatz-Brockmann. A charity matinée, originated by the generous Duchess Metternich-Sandor, had an extraordinary success owing to the originality of the programme, and the assistance of artists of the first rank. The Philharmonic Orchestra, the Männergesangverein, and a number of the most famous instrumental and vocal soloists, combined to give a concert of vocal and instrumental dance music. The waltzes and choruses by Johann Strauss, perfectly performed, were the great success of the evening. The Konzertverein and Tonkünstlerorchester have ended their series of concerts, and the season is slowly drawing to a close.

RICHARD VON PERGER.

Music in the Provinces.

BIRMINGHAM.

On March 22, the Birmingham Symphony Orchestra gave, at the Town Hall, an orchestral concert of more than ordinary interest, having secured for that occasion Dr. Hans Richter's services as conductor. His influence proved a potent factor, and under his baton the rank and file gave a virile rendering of Beethoven's overture to 'Egmont,' first introduced in London by the Philharmonic Society in 1810, a year after its composition. Bach's magnificent second Suite in B minor for flute and strings, which created an extraordinary sensation at our musical festival in October last, formed one of the chief attractions of the concert, especially as it was graphically rendered. The symphony was Dvorák's 'From the New World,' and the novelty of the evening Granville Bantock's comedy-overture 'The pierrot of the minute.' Miss Perceval Allen gave an intensely dramatic exposition of Weber's 'Ocean, thou mighty monster.' A popular orchestral concert was also given by the Birmingham Symphony Orchestra in the Town Hall on April 2, conducted by Mr. H. Lyell Taylor. The programme was of a strictly popular character, the best results being attained with Liszt's first 'Hungarian rhapsody' in F and Massenet's picturesque suite 'Le Cid.' Miss Muccia Albertini, the clever young pianist, played Tchaikovsky's Pianoforte concerto No. 1 in D flat minor, Op. 23, with extraordinary virility and flawless technique.

The Midland Musical Society have for more than a quarter of a century always supplied the Good Friday evening concerts, and for many years Gounod's 'Redemption' formed a most popular attraction, but the choice this year fell on Dvorák's 'Stabat Mater,' the English version, 'At the foot of the Cross,' being used, followed by Beethoven's Mass in C. The performance took place at the Town Hall as usual, and attracted a crowded assembly. The choir achieved its best success in the Mass, but owing to the length of the programme, Mr. A. J. Cotton, the conductor, was unfortunately compelled to omit a portion of this work. The principal artists were Miss Nellie Finch, Miss Minnie Hackett, Mr. John Needham and Mr. Ernest Quinton, Mr. C. W. Perkins occupying his customary place at the organ.

The Birmingham Choral Union gave their last Popular Saturday night concert at the Town Hall on April 9, under Mr. Thomas Facer's watchful conductorship. Special interest was attached to the first performance of a portion of Mr. Royle Shore's 'Requiem,' given to organ accompaniment. The composer has prefaced his work by a Prelude, the first that has ever been written to a 'Requiem,' which Mr. C. W. Perkins ably rendered on the organ. It is based on the Gregorian plain-chant and other themes appearing in the Mass. The Prelude was followed by the Introit, for chorus, and the only other number given was the Graduale, set for soprano solo, mainly constructed on the plain-chant of the Introit. Unfortunately, the nine-part unaccompanied contrapuntal Kyrie Eleison, the most important and most academic portion of the 'Requiem,' could not be given owing to insufficient preparation. The Graduale was excellently sung by Miss Lucie Rosenberg. The composer appears to claim that the 'Requiem' is the first ever specially written for English ecclesiastical purposes before or since the Reformation, and composed as it is to both Latin and English words, it is intended to make a wide appeal. The choir afterwards gave a telling rendering of the unaccompanied part-songs: Gaul's 'The silent land,' Macfarren's 'The Sands of Dee,' and Leslie's 'How sweet the moonlight sleeps.' Mr. C. W. Perkins played two of the organ solos given by him before the Kaiser, and Swinnerton Heap's 'Festal march.' The songs by Miss Lucie Rosenberg, Miss Edith Kingsford, Mr. Ernest R. Ludlow and Mr. Joseph Lycett were much appreciated.

The Birmingham Festival Choral Society gave their fourth and last concert of the current series in the Town Hall on April 14, special interest being attached to this last function on account of the first performance here of Dr. Walford Davies's great choral work 'Noble numbers,' which, it will be remembered, was produced at the Hereford festival last year

with so much success. Dr. Sinclair, who ably conducted, had spared no pains in its preparation, and a word of just acknowledgment is also due to the assistant chorus-master, Mr. Allen K. Blackall. The choir sang superbly, and Dr. Walford Davies, who was present at the performance and received an ovation at the close, justly remarked to the choristers in the committee room during the interval that there was a sincerity and breeziness in their singing that was absolutely refreshing. The principal artists, Madame Gleeson-White, Miss Phyllis Lett, Mr. John Coates, Mr. Ivor Foster, Mr. James Coleman, and Master A. J. White, rendered valuable aid, and Mr. C. W. Perkins ably discharged his duties as organist. The choir further distinguished itself in Elgar's exquisitely written unaccompanied chorus in six parts 'Go, song of mine,' and in the Finale from Wagner's 'Meistersinger,' the principal artists also taking part.

In order to make better known and draw attention to the great Pageant of London to be held at the Crystal Palace in May, June and July, the promoters and organizers of the festival have arranged for a series of orchestral concerts in the Provinces. Birmingham was the first provincial city visited, and a concert was given in the Town Hall on April 6, with the Festival of Empire Orchestra of one hundred performers, conducted by Dr. Frederic H. Cowen.

The newly-formed Acocks Green Choral Society essayed for their first concert Villiers Stanford's 'The Revenge,' which formed the first part of a programme given at the Public Hall, Acocks Green, near Birmingham, on April 11, conducted by Miss Agnes C. Birch.

The Royal Society of Artists' musical matinées in connection with the Spring Exhibition of pictures were successfully inaugurated on April 9, under Mr. Oscar Pollack's direction. An excellent and varied programme has been arranged for the season, which terminates on June 11.

The choral and orchestral departments of the Midland Institute School of Music joined forces and gave a 'Bach' concert in the large Lecture Theatre of that Institution on April 16, the principal, Professor Granville Bantock, conducting. The works performed were the sacred cantatas, 'Weeping, waiting' and 'Soul, array thyself,' and a Concerto for klavier and two flutes.

BRISTOL, BATH AND DISTRICT.

A pleasing concert was given in the large room of the Bristol Grammar School on April 2. Mr. C. W. Stear (director of the music at the School, and conductor of the Bristol Musical Society) was at the organ, and played several favourite compositions with his accustomed ability. Mr. Johan W. Duys skilfully executed some violin solos, the principal being Max Bruch's Romance in A minor and A major. Songs were rendered agreeably by Miss Marion Gaskell.

On April 4 a concert was held at the Victoria Rooms, in aid of the parochial funds of St. Luke's, a poor district in the East of Bristol. Mr. George Riseley, as Sheriff of Bristol, arranged the performance, and by his influence many qualified singers and players were induced to take part. The chief interest centred in the presence of the City of Gloucester Civic Quartet, consisting of the Mayor (Mr. Hallam Clarke), the Mayoress, the Sheriff (Mr. Bower), and Mrs. Dykes Bower. With considerable taste the party rendered Henry Smart's 'My true love hath my heart,' and, in obedience to the wishes of the audience for an encore, repeated the second stanza. Their other piece was E. A. Sydenham's part-song 'The Maiden of the Fleur de Lys.' About fifty members of Bristol Royal Orpheus Glee Society attended, and under the careful direction of Mr. Riseley interpreted effectively some of their favourite part music. Miss Gladys Moger and Miss Gertrude Winchester contributed songs, and Miss Mildred Pritchard (pianoforte) and Mr. Harold Bernard (violin) exerted themselves to good purpose. The accompanists were Mr. Riseley, and his nephew, Mr. G. Herbert Riseley.

The fourth and last concert of the season of the Bristol Choral Society attracted a large audience at Colston Hall on April 6. Choir and orchestra numbered 520, Mr. Harold Bernard holding the principal violin and Mr. G. Herbert Riseley being at the organ. The programme comprised

(Continued on page 321.)

ANTHEM FOR WHITSUNTIDE.

Words from "Intros and Graduals."

Composed by THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante e legato. ♩ = 92.

mp Sw. *cres. poco a poco.* *f*

Ped.

SOPRANO. *a tempo.* *FULL.* *mf*

ALTO. *a tempo.* *mf*

TENOR. *a tempo.* *mf*

BASS. *Solo.* *a tempo.* *mf* *f* *FULL.* *mf*

Hail! Ho-ly Fount of Life! . .

Hail! Ho-ly Fount of Life! . .

Hail! Ho-ly Fount of Life! . .

Hail! Ho-ly Fount of Life! . .

Hail! Breath of Life! Hail! Ho-ly Fount of Life! . .

dim. e rit. *a tempo.* *mf Sw.*

senza Ped.

mf

Hail! Ho-ly Fount of Life! . . Giv-er of

mf

Hail! Ho-ly Fount of Life! . . Giv-er of

Solo. *FULL.* *mf* *f*

Hail! Breath of Life! Hail! Ho-ly Fount of Life! . . Giv-er of

mf

Hail! Ho-ly Fount of Life! . . Giv-er of

f *mf* *mf Gt.*

Ped. *senza Ped.* *Ped.*

Life! Fire of ra-diance ev - er bright, . . . Giv - er of Life! Fire of

Life! Fire of ra-diance ev - er bright, . . . Giv - er of Life! Fire of

Life! Fire of ra-diance ev - er bright, . . . Giv - er of Life! Fire of

Life! Fire of ra-diance ev - er bright, . . . Giv - er of Life! Fire of

radiance ev - er bright. . .

radiance ev - er bright. . . Solo. *mf* Hail! Fes - tal Day! di - vine, . . . *p*

radiance ev - er bright. . .

radiance ev - er bright. . . *f* *dim.* *mf* *p*

rit. *p* *a tempo.* *pp*

di - vine. *p* *a tempo.* *pp*

di - vine. *p* *a tempo.* *pp*

di - vine. *p* *a tempo.* *pp*

Solo. *mf* *rit.* *f* *FULL.* *p* *a tempo.* *pp*

Hail! Fes - tal Day! di - vine. . .

mf *Su.* *rit. e dim.* *p* *a tempo.* *dim.* *pp*

Moderato e sostenuto.

mf Lo! God the Spi - rit to the A - pos - tles' hearts . .

mf Lo! God the Spi - rit to the A - pos - tles' hearts . .

mf Lo! God the Spi - rit to the A - pos - tles' hearts . .

mf Lo! God the Spi - rit to the A - pos - tles' hearts . .

Moderato. ♩ = 104.

p *Sw.*

senza Ped.

cres. This day in form of fire.. Him - self . . im - parts. . .

cres. This day in form of fire Him - self . . im - parts. . .

cres. This . . day in form of fire Him - self im - - parts. . .

cres. This day in form of fire.. Him - self im - - parts. . .

p

dim. Forth from the Fa - ther bear - ing mys - tic powers, . . On *cres.*

dim. Forth from the Fa - ther bear - ing mys - tic powers, On *cres.*

f Forth from the Fa - ther bear - ing mys - tic powers, . . On *cres.*

f Forth from the Fa - ther bear - ing mys - tic powers, On *cres.*

mf

poco rit. *a tempo.*
 hu - man hearts new strength He rich - ly showers. . .
poco rit. *a tempo.*
 hu - man hearts new strength He rich - ly showers. . .
poco rit. *a tempo.*
 hu - man hearts new strength He rich - ly showers. . .
poco rit. *a tempo.*
 hu - man hearts new strength He rich - ly showers. . .
poco rit. *mf a tempo.*
 hu - man hearts new strength He rich - ly showers. . .
Ped.
Tempo lmo.
 Solo. *mf*
 Hail! Fes - tal Day! di - vine, . . . Solo. *mf*
 Hail! Fes - tal
Tempo lmo.
mf *p* *mf*
rit. *FULL. a tempo.*
 di - vine. *pp*
rit. *a tempo.*
 di - vine. *pp*
rit. *a tempo.*
 di - vine. *pp*
rit. *f* *FULL. a tempo.*
 Day! di - vine. *pp*
rit. e dim. *p a tempo.* *dim.* *pp* *mf Gl.*
senza Ped.

Andante con moto. *poco rit.* *a tempo.* **TENOR SOLO.** *mf*

Andante con moto. $\text{♩} = 112.$ *poco rit.* *a tempo.* *mf* *Sw.* *Ch.*

Ped.

Re - ceive the

joy - fulness, re - ceive the joy - fulness, the joy - fulness of . . your

cres. *f* *mf Gt.* *f*

glo - ry, giv - ing thanks, giv - ing thanks, . . thanks un - to God:

FULL. *p* *f*

That hath call - ed you, hath call - ed you to the heav'n - ly . . king - dom, hath

p *f*

That hath call - ed you, hath call - ed you to the heav'n - ly king - dom, hath

p *f*

That hath call - ed you, hath call - ed you to the heav'n - ly king - dom, hath

p *f*

That hath call - ed you, hath call - ed you to the heav'n - ly king - dom, hath

mp Gt. *f*

senza Ped.

poco rit. *a tempo.*

call - ed you to the heav'n - ly .. king - - dom.

poco rit. *a tempo.*

call - ed you to the heav'n - ly king - - dom.

poco rit. *a tempo.*

call - ed you to the heav'n - ly .. king - - dom.

poco rit. *a tempo.*

call - ed you to the heav'n - ly king - - dom.

Ped. *poco rit.* *a tempo. f*

mf Sw. *senza Ped.*

RECIT. (Bass Solo.)

mf *f*

O let my mouth be fill-ed with Thy praise, that I may sing un - to

rit. *mf Gt.* *f*

Ped.

FULL. *Allegro moderato e marcato.*

Praise the Lord, praise the Lord, praise the Lord, O my soul,

Praise the Lord, praise the Lord, praise the Lord, O my soul, while

Praise the Lord, praise the Lord, praise the Lord, O my soul while I

CHORUS.

Thee. Praise the Lord, praise the Lord, praise the Lord, O my soul,

Allegro moderato. ♩ = 120.

mf
while I live I will praise . . the Lord,
live . . I will praise the Lord,
live I will praise, . . praise the Lord,
mf while I live I will praise the Lord, *f* yea, as long as I have a - ny

f
I will sing . . prais - es, sing prais - es un -
I will sing prais - es, sing prais - es un -
I will sing . . prais - es, sing prais - es un -
be - - ing, I will sing . . prais - es, sing prais - es un -

senza Ped.
to my God. *mf* Al - le - lu - ia,
to my God. *mf* Al - le - lu - ia,
to my God. *mf* Al - le - lu - ia,
to my God. *mf* Al - le - lu - ia, *cres.* Al -

mf Sw. *mf Gt.* *Full Sw. (closed).*
Ped. *senza Ped.*

cres. *rit.* *f a tempo. molto cres.*
 Al - le - lu - ia. A - - - men, A - - - -
cres. *rit.* *f a tempo. molto cres.*
 Al - le - lu - ia. A - - - men, A - - - -
cres. *rit.* *f a tempo. molto cres.*
 Al - le - lu - ia. A - - - men, A - - - -
cres. *rit.* *f a tempo. molto cres.*
 - le - lu - ia, Al - le - lu - ia. A - - - men, A - - - -

Lento. *ff* *mf* *pp*
 - men, A - men, A - men.
ff *mf* *pp*
 - men, A - men, A - - - - men.
ff *mf* *pp*
 - men, A - men, A - men.
ff *mf* *pp*
 - men, A - men, A - men.

Lento. *ff* *mf Sw.* *pp* *rit.* *pp*
con Ped.

BRISTOL, BATH AND DISTRICT (continued from page 312).

Stanford's 'The Revenge,' Schubert's 'Song of Miriam,' Sir Hubert Parry's 'Blest pair of Sirens' and two choruses from 'Israel in Egypt.' Miss Nicholls was heard with great delight in Schubert's cantata, Weber's 'Ocean! thou mighty monster,' and two ballads by Hamilton Harty. Considerable enthusiasm was manifested at the fine playing of Zimbalist, whose chief display was in Max Bruch's 'Scottish fantasia.' The orchestra performed successfully Litolf's 'Robespierre' overture and the '1812' overture of Tchaikovsky. Much of the credit of the enjoyable concert was due to the efforts of Mr. Risleley, the Society's conductor.

On April 7 there was a chamber concert at Clifton, the performers being Miss K. Tudor Pole (violin), Miss Marion Humphries (pianoforte), and Miss Kate Rickards (vocalist). The principal work performed was Dvorák's Sonata in F major, for violin and pianoforte, which went smoothly. Miss Tudor Pole played Tartini's Sonata in G minor excellently.

The Bristol New Philharmonic Society brought their ninth season to a close on April 13 by a concert at the Victoria Rooms. Sir Hubert Parry's 'Ode on St. Cecilia's Day' and Hubert Bath's 'The wedding of Shon Maclean' were admirably given, the humour of the latter being well conveyed. Miss Edith Evans and Mr. Thorpe Bates were the soloists. Mendelssohn's 'Hebrides' overture and Schumann's 'Rosamunde' overture were played with animation by an orchestra of which Mr. Harold Bernard was leader. Mr. Arnold Barter conducted.

On April 5, the Bath Choral and Orchestral Society gave their second concert of the season at the Assembly Rooms, the first part comprising Sections 1 and 2 of Coleridge-Taylor's 'Hiawatha,' the soloists being Miss Norah Newport, Mr. Furness Williams and Mr. Joseph Farrington. Mr. J. W. Duys, leader of the orchestra, played with taste a Romance by Max Bruch. Mr. H. T. Sims conducted.

The Clevedon Philharmonic Society, on April 6, held a concert at the Public Hall. The chief features were Mendelssohn's 'Loreley' and Sir Charles Stanford's 'The Revenge,' which were carefully performed. Mr. F. S. Gardner led the orchestra and Mr. C. W. Stear conducted.

DEVON AND CORNWALL.

THE THREE TOWNS.

Emmanuel Choral Society, who confine their attention to sacred music, gave on March 23 a performance of Gaul's 'The ten virgins,' conducted by Mr. Reginald Waddy. 'Esther, the beautiful Queen' (Bradbury) was sung by the Keyham Wesleyan Choir on March 25, conducted by Mr. E. B. Collar. Dr. Weekes's Choral Society chose 'The golden legend' for their second concert on April 6, the Orchestral Society collaborating, led by Mr. John Pardew and Mr. A. E. Serle. The principal vocalists were Miss Ethel Pascho, Madame Amy Dewhurst, Messrs. Lloyd Chandos, Dan Price and J. J. Kent. At the Corporation Concert on April 9, conducted by Mr. H. Moreton, Borough organist, the Guildhall Male-Voice Choir sang with richly musical tone and good expression several part-songs and choruses by F. Behr ('Invocation to Music,' solo by Mr. John Gill), Oliver King, J. Ames, Sullivan, E. Nichol and Verdi. Mr. Manley Martin, on April 11, combined his Mutley and Mannemead Choral Society and the choir of St. Catherine's Church, of which he is organist, and gave an excellent performance of 'The Hymn of Praise.' The choir thus numbered a hundred, and sang with artistic effect, Mr. Harold Lake presiding at the organ. Sherwell Choir, a highly-cultured combination trained by Mr. A. C. Faulk, gave a delightful rendering of the 'Spring' section from Haydn's 'The Seasons' on April 13, Mr. Harold Lake leading the orchestra.

Mrs. Herring-Mason's Amateur Opera Company have given a series of performances, reaching their high-water mark in lyric opera. 'H.M.S. Pinafore' was given in Easter week; 'La Traviata' and 'The Sorcerer' in successive weeks. Much admiration was excited by the beautiful singing of Miss Ffigne-Mason in the first two operas. A costume

recital of 'Songs of the west' was given at Mutley on April 14, under the direction of Mr. Manley Martin, with Mr. Donald Cumming as stage manager. At the Corporation Concert on April 2, Miss Evelyn Hingston played the solo part of Grieg's Concerto for pianoforte and orchestra. The band was that of the Royal Garrison Artillery, conducted by Mr. R. G. Evans, and Beethoven's C minor Symphony (No. 5) was included in the programme. At a Matinée Musicale given by the officers of the Royal Marine Light Infantry on April 4, the regimental band gave an excellent programme under Mr. Frank Winterbottom, a noteworthy item being a Concertstück for violoncello and orchestra, with Band-Sergeant Pike as soloist. Included in the current series of Library Lectures was one on 'Our Sea Songs,' given by Mr. J. H. Lucas on April 2, also one given by Mr. Reginald Waddy on April 23, on 'Shakespeare on songs and singing.'

The programme of the last of Mr. Frank Winterbottom's Symphony Concerts, which took place on April 18, was according to custom chosen by a plébiscite. It was gratifying to find that Beethoven headed the list of symphonists represented.

OTHER TOWNS.

A performance of the opera 'The goose girl,' by Revelstoke Choral Class on March 30, was conducted by Miss Edith Reade. The Society at Chagford, conducted by Mr. R. Percy Collins, on March 30 sang 'The ancient mariner,' with band led by Mr. W. Baker. The new Society at Callington, at their first concert on March 31, gave 'The Bride of Dunkerron,' conducted by Mr. J. H. Lucas; the Exmouth Choral Society performed 'The golden legend' on April 1, conducted by Mr. Raymond Wilmot, and the Plympton Choral Society sang part-songs and choruses by Wagner, Fanning, Willan, Rendall, Pinsuti and Cowen on April 11, Mr. David Parkes conducting. At their sixth annual concert at Exeter, on April 7, the Devon Ladies' String Orchestra, led by Miss Sybil French and conducted by Mr. Reginald B. Moore, introduced two dances by Debussy, 'Sacrée' and 'Profane,' with Mr. Alfred Kastner as solo harpist. Another novelty was the Romance in C of Sibelius. At Sidmouth, on April 12, the Choral and Orchestral Societies collaborated in a good performance of Gade's 'The Crusaders,' conducted by Mr. J. A. Bellamy, with Miss Euneta Truscott, Mrs. Bellamy, Messrs. Gwilym Richards and Dan Price as solo vocalists. On the same date, in North Devon, the Musical Society at Barnstaple, whose choir is famed for its beautiful and fresh-toned singing, gave the 'Messiah' under the baton of Dr. H. J. Edwards, whose reappearance after long absence through illness was loudly cheered. A performance by the Exeter Male-Voice Choir, on April 20, conducted by Mr. F. J. Pinn, and a rendering by the Torquay Musical Association on the same date of 'Blest pair of Sirens' and Dvorák's 'Te Deum,' conducted by Mr. T. H. Webb, complete the record of a busy month in choral work. The programme for the festival of the amalgamated Exeter Oratorio Society and the Western Counties Musical Association, which will take place on April 27, includes the 'Redemption,' 'The Revenge,' and the 'Bon-bon' choral suite of Coleridge-Taylor. Mr. Hubert Bath's 'The wedding of Shon Maclean' has been selected for performance next season.

CORNWALL.

The Orchestral Society formed in Penzance three years ago, under the conductorship of Mr. Walter Barnes, has made a fresh start, and at a concert on March 28 proved to be an excellent combination, augmented to forty performers, and led by Mr. F. Wellington, the programme including Schubert's 'Unfinished' Symphony. On March 30, Mr. H. M. Lamerton's Choral and Orchestral Societies at Bodmin performed Macfarren's 'May-Day.' On the same date the Choral Society at Looe, from which Mr. Harold Lake, working under the difficulties of isolation of situation, obtains praiseworthy results, sang 'The Bride of Dunkerron,' with Madame Lillian Langdon and Messrs. Orlando Jolliffe and George Meadows as principals. Mr. Seymour Pile has formed a new madrigal choir at Truro, whose first concert on April 1 was attended with success. Mendelssohn's 'Hymn of Praise' was excellently sung by

the Liskeard Choral Society on April 8, conducted by Mr. A. C. Faull. Also on that day, in Truro Cathedral, at a service of praise, the Truro and Falmouth Philharmonic Societies combined under Canon Corfe, and sang the 'Messiah,' assisted by Miss Agnes Nicholls, Miss Maude Wright, Messrs. Lloyd Chandos and Dan Price. The band was led by Mr. F. Wellington, and Dr. Monk was at the organ. In the evening the Truro Society, at their annual concert, sang part-songs by Pinsuti, Leslie, &c., Canon Corfe conducting. 'The Creation' was performed by the Torpoint Choral Association on April 13. Mr. F. W. Moreton conducted, and assistance was given by J. Lanyon (boy soprano) and Messrs. John Gill and George Meadows. Mr. Richard White conducted the Penzance Choral Society on April 13 in an excellent rendering of 'Acis and Galatea.' Mr. Walter Barnes led the orchestra, with Mr. Alan H. Thomas at the organ.

DUBLIN.

The Dublin Orchestral Society's third concert of the current season took place on March 21, when Dr. Esposito gave a really memorable performance of Beethoven's 'Pastoral' Symphony—quite one of the best things the band has yet done. Leonardo Leo's overture to 'Sant'Elena al Calvario,' and the Vorspiel 'Klingsor's magic garden,' 'Good Friday music,' and the latter part of Act I. from 'Parsifal' completed the programme. On March 28 and five following days, the Amateur Operatic Society (conducted by Dr. Esposito) gave admirable performances of Bellini's 'Norma,' Weber's 'Der Freischütz' and for the first time on any stage, Esposito's 'The tinker and the fairy.' The latter work proved very successful, the libretto, by Dr. Douglas Hyde, giving the composer plenty of scope for variety of treatment. There are three characters: 'The Fairy' (soprano), 'A Youth' (tenor) and 'The Tinker' (baritone), these being extremely well acted and sung by Miss Nettie Edwards, Mr. Thomas J. Collins and Mr. John C. Browner. Towards the close of the work an unseen chorus of fairies is introduced with charming effect. In 'Der Freischütz' (for which recitatives were specially written by Dr. Esposito) the characters were taken by Miss Lena Munro (Agnes), Miss Queenie Eaton and Miss Kathleen McCully (Annie), Mr. William Mulcahy (Rodolph), Mr. Reginald Montgomery and Mr. Ernest Cameron (Kaspar), Mr. Alfred G. Birch (Kuno), Mr. Brannigan (Kilian), Mr. Stanley Lyon (Prince Ottokar) and Mr. J. O'C. Reynolds (The Hermit). In 'Norma,' the title-part was sung by Miss Alice Rafter, Adalgisa by Miss Queenie Eaton, Pollione by Mr. W. H. Jones, and Orovoso by Mr. Alfred G. Birch and Mr. J. O'C. Reynolds. The text used was that in Novello's edition of both this opera and 'Der Freischütz.'

On April 15 the North City Choral Society (conductor, Mr. George Harrison) gave a concert at which Gounod's 'Gallia' (soloist, Miss Nettie Edwards) and Joseph Adams's 'King Conor' (soloist, Mr. Robert Cobbe) formed the chief part of the programme.

The Feis Ceil (Irish Music Festival), May 9 to 14, promises to be successful this year, as there are no less than 301 entries for the solo-singing competitions alone. Mr. Joseph O'Mara is the judge in these competitions.

EDINBURGH.

The Northern Choral Society (conductor, Mr. James Crichton) gave their annual concert in the Music Hall on March 21. The principal features of the programme were Mendelssohn's 'Walpurgis Night' and Cowen's 'John Gilpin,' which were admirably performed. The soloists were Miss Catherine Mentiply, Mr. Alexander Webster and Mr. Bridge-Peters. A small orchestra, led by Mr. James Terry, with Mr. Charles O'Brien at the pianoforte, supplied the accompaniments.

The fourteenth annual concert of Mr. Moonie's Choir took place in the Music Hall on March 23. Since the inauguration of the choir, Mr. Moonie has produced a large number of works new to Edinburgh audiences, and on this occasion the programme contained no fewer than three novelties, viz., Rimsky-Korsakoff's 'The doom of Oleg,' for male voices; Edgar Tinell's 'The three Knights'; and

Debussy's 'The Blessed Damsel.' The other numbers were Bach's Magnificat and Cowen's 'Ode to the Passions.' Throughout the evening the choir sang with the breadth of conception, beauty of tone and phrasing which have become recognised features in their performances; but perhaps specially noteworthy was the rendering of the last chorus in the 'Ode to the Passions,' which in its warmth and fervour of tone was a remarkable exhibition of choral singing. Misses Mabel Manson, Amy Gallon, Alice Cleugh and M. Henderson, Mr. J. F. S. Adams and Mr. George Campbell were the soloists, and an excellent orchestra, led by Mr. Winram, played the accompaniments most artistically.

The annual concert of the Western Choral Society (conductor, Mr. D. Blair) was held in the Music Hall on March 23. The programme comprised Coleridge-Taylor's 'Hiawatha's Wedding-feast,' part-songs and vocal and instrumental solos. The singing of the choir gave evidence of much careful training, and received frequent manifestations of approval from the audience. The soloists were Miss Chrissie Blair, Mr. J. F. S. Adams, and Mr. Watt Jupp (violinist). The orchestra was led by Mr. Dambmann, and Mr. T. Paterson Lamb acted as pianist.

Mr. Gavin Godfrey's Choir, a new organization which should soon take a high place among choral societies in the city, gave their first concert in the Music Hall on March 30. The programme included a selection from Gounod's 'Faust,' Somervell's 'The charge of the Light Brigade,' Dudley Buck's 'Ode to Music,' and miscellaneous pieces. The choir, which numbers some hundred and thirty voices, sings with good, solid tone, certainty of attack, and a commendable degree of attention to nuance. The soloists were Miss Rana Taggart, Mrs. George Campbell, Mr. W. S. Hamilton and Mr. George Campbell. A small orchestra, led by Mr. Winram, with Mr. John Hartley at the organ, and Mr. J. T. Millar at the pianoforte, lent efficient aid.

Broughton Place Musical Association (conductor, Dr. W. B. Ross) gave an interesting recital in the church on March 31. The works performed were Elgar's 'The Black Knight' and Dr. Ross's 'Ode to the Passions'—a composition of much merit. The singing of the choir was eminently praiseworthy, and gave evident pleasure to the audience. The soloists were Miss Margaret C. Troup and Mr. John A. Purves. An orchestra led by Mr. James Terry, with Mr. John Hartley at the organ, supplied the accompaniments.

At the recital of St. Paul's United Free Church Musical Association (conductor, Mr. A. Chisholm), given on March 31, Coleridge-Taylor's 'Death of Minnehaha' received an intelligent and impressive rendering. The remainder of the programme was devoted to sacred choruses and solos. The soloists were Miss Mary B. Reid, Miss Molly Murray, Mr. W. P. Crichton, Mr. H. F. Falconer, and Mr. Fred Falconer. Miss A. W. Chisholm at the pianoforte, and Mr. R. M. Blackwood, officiated as accompanists.

Under the auspices of the Edinburgh Musical Education Society, Mr. Tobias Matthay, on March 28, gave a lecture on 'The principles and teaching of Interpretation' (pianoforte).

GLASGOW.

The Western Choral Union, a new organization ably conducted by Mr. Hugh S. Robertson, made its first public appearance on March 23, giving an excellent rendering of the 'Messiah.' The chorus, numbering 160 voices, sang with quite a refreshing freedom and 'grip,' and the new choir gives promise of filling an important place in the musical life of the city. The solos were given by Misses Boyd Steven and Rachel Hunt, and Messrs. James Hay and Hamilton Harris, and the accompaniments were played on the pianoforte and organ by Mr. J. E. Hodgson and Mr. J. A. Cromar respectively.

The last concert of the season by the Glasgow Bach Choir took place on April 19, and it proved to be one of the most interesting of the series. The programme included the Concerto in C major for two pianofortes and string orchestra, the Concerto in E major for solo violin and string orchestra, the Chromatic fantasia and fugue for pianoforte, and the cantata 'The Chase,' an English translation of which was specially made for use at this concert. Mr. J. M. Diack discharged the duties of conductor.

GLOUCESTER AND DISTRICT.

The annual concert of the Gloucestershire Orchestral Society was held at the county town on March 30. Under Dr. Brewer's experienced direction, and led by Mr. W. H. Reed, the band, numbering over one hundred performers, gave a most enjoyable performance, including Schumann's Symphony No. 1 (in B flat), Tchaikovsky's delightful 'Casse-Noisette,' a portion of the Bach Suite (B minor), and Weber's 'Der Freischütz' overture. Mr. W. H. Reed played the violin solos Dvůrák's 'Slavische Tänze' (No. 7) and Hubay's 'Zephyr' with very great taste. The vocalist was Miss Alice Prowse.

The Gloucester Instrumental Society gave their annual concert on April 7, under the direction of Mr. Joseph Woodward. The instrumentalists gave an excellent account of themselves, and successfully accomplished their varied task. The programme included 'Tannhäuser' march; Symphony 'Italian' (Mendelssohn); 'The Bartered Bride' overture (Smetana); and the Fantasia 'La Bohème' (Puccini). Miss Minnie Embrey was the vocalist, and Mr. J. E. R. Teague's violoncello solo, 'Kol Nidrei' (Max Bruch) was beautifully played. The Wye Glee Singers contributed six numbers and were excellently received.

On April 1, an interesting concert was given at Cheltenham for the benefit of Mr. Horace Teague, the able conductor of the Cheltenham Municipal Orchestra. The programme consisted solely of items by local composers, each of whom conducted his own works, the band having been augmented to about thirty instrumentalists for the occasion. The programme was as follows: 'Petite' suite (E. Cuthbert Nunn); vales, 'La Coquette' and 'Chanson de Joie' (C. H. G. Mottram); song-cycle from 'Shakespeare's garden' (Janet Salsbury), Miss Cottam (accompanied by the composer); 'Stimmungsbild' (Mood-picture), specially composed for this concert; and solo dance from 'Feast of roses' (Heller Nicholls); 'In days gone by,' from the opera 'The lady of Bayonne' (A. E. Dyer), Mr. M. D. Seaton (conducted by Mr. F. G. Dyer, the composer's son); 'Remembrance' and 'Peggy' (Horace Teague); 'Dreaming' (A. H. Brewer); three Valses for orchestra (R. H. Bellairs); 'Awake! the morn' (Louis Saurin), the Lyric Glee Singers (specially rehearsed by the composer); 'She sleeps, my lady sleeps' and 'Sleep, dear one, sleep' (Ernest A. Dicks), Miss May Edwards (accompanied by the composer); and 'Inferno e Paradiso' (Lewis Hann).

After years of work in the interpretation of sacred compositions, the Cirencester Choral Society once more made an incursion into the realm of secular music, and gave, on April 6, a capital rendering of the 'Mikado.' The opera was very well staged, the costumes were excellent, and the characters were admirably sustained. Four performances were given, besides a matinee on the Thursday. Mr. Harry T. Davies, of London, was the stage-manager, and Mr. A. H. Gibbons conducted the choir and full orchestra drawn from Covent Garden Opera House.

LIVERPOOL AND DISTRICT.

One of the most interesting and successful performances which stand to the credit of the Welsh Choral Union, and they are many in number, was that given of Bach's B minor Mass on March 19. It was the more notable by reason of its being the first performance of this stupendous work in Liverpool. Mr. Harry Evans and the Welsh Choral Union have now removed a standing reproach. The work had been carefully prepared, and chorally it was exceedingly well done. In the double-choruses a larger force would of course have been an advantage; otherwise the accurate, resolute, expressive singing all through is only to be recorded in terms of praise. Equally commendable were the vocal principals, Miss Gladys Honey, Miss Phyllis Lett, Mr. John Harrison and Mr. Harry Dearth. Only less near perfection was the orchestral share, the trumpet parts more especially. The interest and appreciation of a crowded audience was very apparent.

In aid of the building fund of the University College of North Wales, the Welsh Choral Union gave a concert on April 9, at which was performed Mr. Harry Evans's romantic cantata 'Dafydd ap Gwilym,' which was written

for the Royal Eisteddfod held at Llangollen in 1908. The work is a clever and musically setting of a libretto by the Rev. David Adams, which offers opportunities both lyrical and choral of which the composer has fully availed himself. The characteristic features of Welsh music and minstrelsy are suggestively introduced, with an effective touch of modernity, especially in the orchestration. Sung in the vernacular, the excellence of the Welsh language for singing was a matter of remark. In this quality it is apparently not far behind the Italian.

At the twelfth and closing concert of the Philharmonic Society, on March 22, a performance was given (after the lapse of twenty-one years) of Sir A. C. Mackenzie's cantata 'The Dream of Jubal.' It is interesting to recall that this scholarly setting of Mr. Joseph Bennett's fine poem was specially commissioned for the Jubilee concert of the Society in 1889, on which occasion the composer conducted, Miss Macintyre, Mr. Edward Lloyd and Mr. Charles Fry (reciter) being the solo artists. It is general knowledge that the characteristic feature of the work is the association of recitation with instrumental accompaniment, and among the rare instances of the employment of this method by eminent composers, Sir A. C. Mackenzie's 'Dream of Jubal' is accounted to be the most important and elaborate work of its kind. The composer, who was unable to be present owing to pressure of work, was represented in the audience by Lady Mackenzie and on the platform and by their daughter, Miss Mackenzie, whose graceful presence and declamatory art enabled her to fulfil the exacting rôle of the Narrator with gratifying distinction. Her words were clearly heard all over the hall, no small feat for a lady-reciter to achieve under such unusual and difficult conditions. Vocally associated with her in the performance, which was given under Dr. F. H. Cowen's direction, were Miss Edith Evans, Miss Ada Phillips, Mr. John Harrison and Mr. R. W. Lee. The relatively small share for the choir was very well sung, while instrumentally the ingenuity and suggestiveness of the orchestration received fine interpretation.

A new and important choral and orchestral organization, the Catholic Philharmonic Society, gave an interesting performance of Dr. Horatio W. Parker's 'Hora Novissima' on April 4. The Catholic community may at last be congratulated upon coming into line with other denominations, and a warm welcome is extended to the Society by all interested in the extension of musical art, more especially as we are likely to hear through its medium examples of Catholic music and of plain-song. Under the direction of Mr. H. P. Allen, a capable choir of 250 has been organized and evidently well trained. With an orchestra of sixty, led by Mr. Akeroyd, and with Mr. C. H. Fogg at the organ, a really excellent performance of the choral features of Dr. Parker's beautiful work was given, and the soloists had been well chosen in Madame Emily Breare, Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Robert Radford. In the miscellaneous second part, three interesting examples of plain-song were offered in 'Salve Regina,' 'Alleluia, Rosa vernans' (cantor, Rev. W. Foy), and 'Salve Festa Dies.' Accompanied by the organ, these fine melodies were well sung, although the note of spiritual exaltation was necessarily missing in the atmosphere of the concert-room.

The Moody-Manners Opera Company, during their recent short season, gave a first performance here of Mr. Nicholas Gatty's one-act 'Duke or Devil.' This fantastic and humorous little work keeps the vocal principals, chorus and band incessantly busy for half-an-hour, and signs of inspiration are less apparent than strenuous efforts at dramatic intensity. Under Mr. Eckhold's direction the work was well done, especially by chorus and principals, who included Mr. Moorhouse (Duke of Bologna), Mr. Magrath (Priest) and Miss Raymonde Amy (Bianca).

The 'Festival of Empire' Orchestra, conducted by Dr. F. H. Cowen, visited Liverpool on April 11. Apart from the business objects of the visit, which were expounded by Viscount Hill, and Dr. McCall, Agent-General for Tasmania, its musical features were considerable, the orchestra being assisted by Miss Dorothy Silk, who sang 'Bid me discourse' very fluently, Mr. R. Pollak (violin) and Mr. Renard (violinello). Sir A. C. Mackenzie's 'Britannia' overture was a happily-chosen prelude, and more intelligible to a mixed audience, unsupplied with annotated programmes, than was Strauss's 'Tod und Verklärung.'

Under the direction of Mr. Ernest Schiever, the Wirral Amateur Orchestral Society (strings only) gave a concert in the Birkenhead Town Hall on April 14, at which a new Fantaisie for string orchestra, 'Vaila,' specially written for and inscribed to the Society by Mr. Ernest Bryson, was successfully heard. In three short connected movements, all in 5-4 time, the music is symphonic in scope and of intrinsic musical interest, apart from the fanciful quasi-legend with which it is associated. The slow movement, which opens with a broad and Elgaresque melody, is especially arresting, and the Finale is sustained in vivacity. The work in its originality of thought and harmonic treatment adds to the composer's reputation, and although by no means easy to play it is to be recommended to all string organizations with an ideal. At this concert, Max Bruch's G minor Violin concerto was very finely played by Mr. Vivian Burrows.

The Liscard Orchestral Society closed their season on April 2 with a programme which contained Reissiger's overture 'Yelva,' Wagner's 'Good Friday' music, and Schumann's Pianoforte concerto in A minor, cleverly played by Miss Hilda Smart. The vocalist was Miss Hilda Cragg-James, and Mr. Philip R. Smart conducted. Opportunity to three skilled soloists, Messrs. T. Rimmer (violin), W. Spice (flute), and W. Macdonald (clarinet), was afforded by Döppler's 'Nocturne.'

The Southport Choral Society gave their last subscription concert of the season, on March 22, in the Cambridge Hall. The excellent singing of the choir was, as usual, the main feature of the evening, and fine interpretations were given of Mendelssohn's 'Christus,' Schubert's 'Song of the spirits,' Grieg's 'Autumn storms' and Dudley Buck's 'Hymn to music.' The orchestra played Bach's 'Allegro, Sarabande and Bourrée,' Scharwenka's 'Andante religioso,' Schumann's 'Träumerei,' and, with the pianoforte (Miss Lumbers), Ole Olsen's 'Petite suite' in A minor. The solo vocalists were Miss May Currie and Mr. Samuel Hempshall. Mr. J. C. Clarke conducted.

MANCHESTER AND DISTRICT.

The early Spring months usually find the travelling Opera Companies on tour through the County Palatine, and in the last few weeks we have had the Castellano Opera Company playing for a fortnight at the Gaiety Theatre; the Carl Rosa Company, more recently, being at the Theatre Royal, adding Beethoven's 'Fidelio' and Mozart's 'Don Giovanni' to their usual repertory. Madame Gleeson-White, in 'Tannhäuser' and 'Don Giovanni,' exhibited unsuspected talent as an actress, besides singing with far greater freedom than her previous platform performances have displayed. The orchestral playing under Mr. Goossens was much more satisfactory than usual. The Moody-Manners Companies have been visiting various Lancashire towns, in nearly all of them presenting Saint-Saëns's 'Samson and Delilah' with marked success. On April 14, from Liverpool, they paid a flying matinée visit to the Manchester Hippodrome and gave Manchester its first taste of Saint-Saëns's work in its operatic guise, several concert performances having been heard here under the late Sir Charles Hallé. Miss Zélie de Lussan perhaps introduced too much of the modern spirit into her impersonation of Delilah, but it was still a very fine reading of the character. Mr. Joseph O'Mara sang the music of Samson. Mr. Charles McGrath, Mr. Charles Moorhouse and Mr. William Dever took the other principal parts, and Mr. Richard Eckhold conducted.

The projected performance of Wagner's 'Ring' is commented upon elsewhere (p. 298).

Thanks to our wonderful censorship, music-lovers in this country have had to wait a long time for 'Salomé' and 'Samson and Delilah,' and it seems hard to realise that Goldmark's 'Die Königin von Saba' was produced thirty-five years ago and only performed for the first time in England a few days ago by the Carl Rosa Company at the Manchester Theatre Royal. Such a subject naturally lends itself to spectacular display, and the composer's love of stage-pageantry no doubt led to the illogical introduction of marches and dances and the like, which have no necessary connection with the development of the plot. These scenic opportunities were turned to fullest advantage on this

occasion, and nowadays, when 'well-put-on' stage shows are in such vogue, this will no doubt count for much with some sections of the public. The glowing Oriental colour of the music appeals powerfully; its luxuriance entices you, but rarely grips or convinces; musicians steeped in the work of Strauss and our foremost English composers would feel this inevitably. The performance lasted four hours, yet the audience and performers gave themselves up completely to the sensuous music. Mr. Charles Victor excelled as King Solomon; Miss Doris Woodall, as the Queen of Sheba, sang the impassioned music of the Eastern queen with fine abandon; Mr. Walter Wheatley filled the rôle of Assad (betrothed to Sulamith, but really the object of the Queen of Sheba's passion); Miss Beatrice Miranda, possessor of a lovely voice, played Sulamith. Mr. Eugene Goossens brought his forces—actors, chorus and orchestra alike—through their trying ordeal with flying colours. Not often does a *première* run so smoothly. Musicians from all parts were present in numbers, and an enthusiastic audience went home delighted, notwithstanding the lateness of the hour.

Music-halls here not infrequently have put on 'turns' quite out of the ordinary run, which have a genuine musical interest; a notable case in point was the appearance at the aforesaid Hippodrome of the Slaviansky Russian Choir of some fifty singers, the bass section being possessed of phenomenally deep voices. In richly varied national garb they sang (to our ears) strangely weird and, at times, barbarous music of the folk-song order. But in every way the visit was a great success.

Mr. Brand Lane concluded his season with what was described as the 'Choir benefit.' These concerts are mainly of the 'ballad' order, the great stars of the musical firmament appearing; generally, also, a choir of about 250 voices sings unaccompanied works. Mr. Brand Lane is a regular visitor at the competition festivals, and on this occasion Coleridge-Taylor's Rhapsody 'Seadrift,' Bantock's lovely 'On Himalay,' Max Bruch's 'Morgengensang,' and Rutland Boughton's 'Young Herchard' variations were sung, in addition to items of lesser musical worth.

The Schumann Centenary was celebrated on March 12 (somewhat in advance of the actual date) by a splendid performance at the Schiller-Anstalt of the 'Pilgrimage of the Rose.' The choir was composed of Miss Fillunger's lady pupils, and Mr. Walter Nesbitt brought eighteen members of his male-voice choir. The work was sung in its original form with a pianoforte accompaniment, which was played by Miss Eugénie Schumann, daughter of the composer. Apparently the orchestration of this work was somewhat in the nature of an afterthought, and it must be said that the simpler accompaniment matched more perfectly the somewhat slender proportions of this work. Mr. Walter Nesbitt, at Miss Fillunger's special request, had rehearsed the chorus, and directed a most efficient performance, which gave complete satisfaction to Miss Schumann.

For a couple of years past Mr. H. P. Allen, the organist of the Salford Roman Catholic Cathedral, has been training a choral body known as the Catholic Philharmonic Society. A year ago they essayed 'Gerontius,' and on April 5 sang Horatio Parker's 'Hora Novissima,' Bach's motet 'Praise Jehovah in His splendour,' Elgar's 'Sursum Corda,' and three plain-song melodies: 'Salve Regina,' 'Rosa Vernans,' and 'Salve festa dies.' The soloists were Madame Emily Breare, Miss Phyllis Lett, Messrs. Gervase Elwes and Robert Radford. The general character of this choir's work was distinctly hopeful. It was not to be expected that they could at once leap into the front rank, but a body that could sing the *a cappella* chorus 'Urbs Syon Unica' so well, may be expected to flourish artistically, and to fill a distinct place in the musical life of Manchester; unhappily the public support on this occasion was quite inadequate.

Miss Say Ashworth, who nobly devotes time and money to the brightening and uplifting of girl-life in the dingier mill districts of Ancoats and Salford, has in the course of a dozen years evolved female-voice choirs which have achieved astonishing artistic results. Arrangements have been completed whereby forty of these girls from the mills and factories are to go next August to Switzerland, there to sing with the orchestra in the Kur-Platz of Lucerne. Recently with the help of our musical Lord Mayor; these choirs, junior and senior, gave an attractive concert in the Town Hall, singing amongst other things Berlioz's 'Ballad of Ophelia,'

Wolstenholme's setting of 'Three Fishers,' Leslie's arrangement of Weelkes's 'The Nightingale,' and Coleridge-Taylor's 'The Pixies.'

The Manchester University Classical Society have given the 'Frogs' of Aristophanes; in the rhythmic movement of their dances, and in the rendering of Sir Hubert Parry's music, the finish and sureness of the chorus were quite admirable, and both producers and performers are to be congratulated on the successful discharge of such difficult work. The following evening Mr. Joseph Bonnet, of the Church of St. Eustace, Paris, gave a recital on the fine University organ in the Whitworth Hall; clear conception, brilliant execution, keen judgment in registration, and a particularly subtle and delicate adjustment of touch were the chief characteristics of the recital, the programme including works by Bach, Buxtehude, Clérambault, Mendelssohn's sixth Sonata, the 'Esquisses' of Schumann, and a Suite by the organist himself.

The students of the Royal Manchester College of Music have usually performed an opera at about Easter tide, but this year, for the first time, there was substituted an examination concert more on the lines of a typical German Conservatorium 'Prüfung,' the students who were selected to play having the advantage of full orchestral accompaniments directed by Dr. Brodsky, which formed quite a notable feature of the evening. Miss Nellie Anderton and Miss Edith McCullagh were the vocalists, Mr. Alwyne Brown and Mr. John Mills played movements from the Schumann and Liszt pianoforte concertos, and two pupils of Dr. Brodsky, Mr. Alfred Barker and Mr. Naum Blinder were heard in the Bach A minor and Beethoven concertos.

At the 'open practice' on April 20, interesting items were played by members of Mr. Fuchs's ensemble class, other performers including students working under Mr. Egon Petri, Mr. Max Mayer, Dr. Pyne, Miss Edith Robinson, Dr. Brodsky and Miss Fillinger. Three songs, composed by Mr. Harry Baynton-Power, of Chorley, were sung by Mr. Norman Allin.

The Manchester School of Music, superintended by Mr. Albert J. Cross, has quite a distinct following here; the programmes of its concerts generally show enterprise, though, considering the necessarily immature state of many of those participating, some persons might think that there was a danger of over-shooting the mark; be that as it may, with a constant high aim there is some chance that ultimately perseverance will meet with its reward. Puccini's 'La Bohème' was given by these students on April 8 and 9 in the Midland Theatre, the orchestra consisting of forty players, all amateurs, with perhaps half-a-dozen exceptions; so were all the singers. Anybody cognisant of the exceptional difficulties encountered in carrying through a work of this sort with such material could express little but admiration for the manner in which the task was discharged, this notwithstanding some fairly obvious shortcomings. Miss Alice Shawcross, Miss Hilda Morris, Mr. Alfred Collyer, Mr. Horace Brown, Mr. George Campbell, Mr. E. O. Richards, Mr. R. O. Herford and Mr. N. Robinson were the principal singers. The chorus-singing in the second act was very animated. Mr. Charles Manners had acted as coach, and Mr. Albert J. Cross conducted.

Much interest was shown in the Alderley Edge Choral Society's concert, at which Parry's 'Pied Piper of Hamelin' was performed under the direction of Rev. Colin Bell, the vicar of Chelford. Members of the Hallé band were included in the orchestra, and the soloists were Miss Edna Barker, Mr. Aubrey Bell, and Mr. H. Pashley.

Concerts of chamber-music have not been numerous. Madame Ida Kopetschny's recital of folk-songs, and songs by Bach, Schubert, Brahms and Reger was rather an eye-opener, in the revelation of the peculiarly intimate character of the music she sang; often it was very slow, yet without loss of rhythmic strength; often tinged with sadness, even the gayest of the songs. Max Reger's 'Waldeinsamkeit' enjoyed the distinction of being the first work of this composer to receive in Manchester the distinction of an encore, and chamber-music audiences do not, as a rule, encourage repetitions in an absent-minded sort of way.

The final Brodsky concert consisted of Schumann, Op. 41 (No. 1), Beethoven, Op. 18 (No. 6), and the Dvorák Quintet for pianoforte and strings, with Mr. Egon Petri at the pianoforte. Dr. Brodsky in his customary 'curtain' speech said that

there had been a falling off in the attendance, notwithstanding the consistently high standard maintained in the quality of the concerts. In order to continue the generous support hitherto given through these concerts to the Sustentation Fund of the Royal Manchester College of Music, it would be necessary that the concerts in future should have the patronage of *all* sections of the musical public, chamber-music not being devised for the select few.

The closing concert of the Schiller-Anstalt season consisted of César Franck's D major Quartet and the Brahms Sextet in B flat. The Brussels String Quartet played the Franck music in such manner as to make one think that its strange style came quite naturally to them. Manchester, indeed, was lucky in having such a first interpretation of this long and severe work, but the applause showed plainly that the audience had come to hear and appreciate this much-neglected composer. One rarely hears Brahms's Sextet played with such warmth and 'go,' the Brussels players having Messrs. Alfred Barker and Carl Fuchs for associates.

NEWCASTLE AND DISTRICT.

One of the best concerts of recent years given by the Jarrow Philharmonic Society was held on March 23, when Elgar's 'King Olaf' occupied the major portion of the evening. The chorus showed the careful and skilful training of the conductor, Mr. George Dods, the orchestra (mostly local) was excellent, and the soloists—Miss Carrie Lancelotti, and Messrs. J. Booth, and Ernest J. Potts—were very satisfactory.

On April 5, the Northumberland Orchestral Society, which numbers about a hundred players, gave a creditable performance of Schubert's 'Unfinished Symphony,' Sibelius's 'Valse triste,' Jarnefelt's 'Berceuse and Preludium,' and Hamish MacCunn's overture 'The land of the mountain and the flood,' were also included in the programme. A youthful player, Hermann McLeod, gave a clever performance of the first movement of Mendelssohn's Violin concerto. Mr. C. Horsley conducted.

The next evening three concerts claimed attention. A new choir, organized among the employés of the Newcastle Co-operative Wholesale Society, gave Bennett's 'May Queen,' under the conductorship of Mr. W. H. Robinson. The Tynemouth Amateur Vocal Society gave a concert-performance of Gounod's 'Faust.' The soloists were Miss Mabel Manson, Miss Edith Clegg, Mr. Harold Wilde, Mr. Robert Burnett and Mr. W. D. Spark, and Mr. M. Fairs conducted. On the other bank of the Tyne the Orchestral Society in South Shields gave one of their well-chosen and carefully-prepared programmes, under the baton of Mr. A. Adams. Beethoven's second Symphony formed the chief feature of the evening.

The following evening the Whitley Bay Choral Society sang Parry's motet 'Beyond these voices,' Parts 1 and 2 of the 'Creation,' and S. Wesley's 'In exitu Israel.' Miss Katherine Vincent, Mr. George Riley and Mr. Joseph Lycett were the solo vocalists.

The Newcastle Amateur Operatic Society gave a week's performance of Gilbert and Sullivan's 'Princess Ida,' at the Tyne Theatre, beginning on April 11. The representations were characterized by an agreeable lack of 'amateurishness,' and were musically and dramatically effective. Mr. H. Amers conducted.

A really excellent concert by the Festival Empire Orchestra was given in Newcastle on April 15, under Dr. Cowen's direction, and included Elgar's 'Cockaigne' overture, Mozart's Violin concerto in A (soloist, Mr. Robert Pollak), two songs by Granville Bantock (Miss Dorothy Silk), and other numbers by Tchaikovsky, Cowen and Holbrooke.

Mr. Albert Archdeacon's annual festival party sailed for South Africa on April 23, and will return in July. Choral festivals will be given at Cape Town, Port Elizabeth, Bloemfontein, Kimberley, East London and Durban, the works to be sung being 'Caractacus' (Elgar), 'Messiah,' 'Elijah,' 'Judas Maccabaeus,' 'Hiawatha,' 'Faust' and 'Cavalleria Rusticana.' The singers include Miss Emily Breare, Miss Beatrice McCready, Mr. John Harrison and Mr. Hamilton Earle.

YORKSHIRE.

Owing to the circumstance of Easter falling so early, there is rather more to record than usual at this time of the year. But the chronicle is not a long one, and at the present moment the chief musical topic in Yorkshire would seem to be the question whether the proposed production of Wagner's 'Ring' at Leeds, early next year, will meet with enough support to make it practicable. Mr. Denhof, who gave the work in Edinburgh with English singers, and in English, a short time ago, with conspicuous success, is now proposing to give it on similar lines in some of the principal centres in England, and it will be interesting to see how Leeds, as the largest town in Yorkshire, responds to the call, though no doubt the affair will need to be made a county one if it is to be adequately supported.

That the Leeds people enjoy opera was shown by the good attendance during the week of the Carl Rosa Company's visit—March 28 to April 2—when a programme was provided which, save for Verdi's 'Forza del Destino,' was of quite stereotyped character. The performances, however, were uniformly good, and the orchestra in particular was more efficient and complete than it has ever been before. On April 19, the Leeds New Choral Society, under Mr. Turton's conductorship, gave Mackenzie's cantata 'Jason,' a work which has been unduly neglected. The choir was fresh in quality and thoroughly efficient, but the absence of an orchestra militated against the effectiveness of the work. Miss Lily Jeffrey, Mr. G. W. Riley and Mr. William Hayle were the principals.

The Middlesbrough Musical Union, which is among the most enterprising Societies in the North of England, gave an interesting programme on April 6. The 'Winter' section of Haydn's 'Seasons' and the 'Departure' from Coleridge-Taylor's 'Hiawatha' trilogy were the more enjoyable, since one is accustomed to hear them at the fag end of a concert, so that one listened to them with more freshness than usual. The soloists, Miss Edith Evans, Mr. Webster Millar and Mr. Herbert Brown were excellent, and the choir sang with intelligence. Between the two choral works was sandwiched Kallinnikoff's G minor Symphony, a very charming and euphonious work, which was well-played under Mr. Kilburn's highly sympathetic conductorship. The Doncaster Musical Society, which, like that of Middlesbrough has the advantage of being under the direction of an amateur who is as efficient as he is enthusiastic in the cause of good music, gave a performance of Brahms's 'German Requiem' on April 7, which was exceedingly good from the choral point of view, the choir having evidently been thoroughly drilled by Mr. Brameld, who conducted. The orchestra left something to be desired, but the two vocalists, Miss Betty Booker and Mr. Ranaflow, were both satisfying. On April 8, the Wakefield Philharmonic Society, under a lady conductor, Miss Ethel Nettleton, gave Dvorák's 'Spectre's Bride.' The orchestra was too incomplete to make possible any realisation of the beauties of the score, but the soloists (Miss Eva Rich, Mr. Brearley and Mr. Charlesworth) put life into their parts, and the choir sang pleasingly. On March 23, Mr. C. H. Moody conducted an excellent performance of Dvorák's 'Stabat Mater' in Ripon Cathedral. The service was held in the Choir, which proved to be more effective acoustically than the Nave, where these special services have hitherto taken place. The English version of the text was employed, and the instrumental part was represented by organ and kettledrums, a more effective combination than some might imagine. The soloists were Madame Poole, Miss Etty Ferguson, Mr. F. Smith and Mr. J. W. Senior, and the choir was most efficient. The York Symphony Orchestra, of which Mr. Noble is the conductor, gave a concert on April 14, the programme of which was mainly devoted to the 'old masters.' Haydn's well-known Symphony in D was very nicely played by the large orchestra which, in spite of a considerable amateur element, Mr. Noble has brought to a high state of efficiency. One of Handel's concertos, with solo parts for two violins and violoncello, was very enjoyable, and a concerto by Bach for pianoforte and strings was a noteworthy feature of the programme. Miss Leila Willoughby was the solo violinist, and Miss Ethel Page the solo pianist.

The Harrogate Symphony Concerts began on March 30, and are to continue every Wednesday afternoon until the

close of the season. Mr. Julian Clifford has got together a very efficient orchestra, and it is interesting to notice that it includes a considerable proportion of players from the Leeds Municipal Orchestra, so that between the two series of concerts, these players should acquire an experience which will be to the advantage of both bodies. Liszt's E flat Pianoforte concerto, with Miss Marie Novello as a most artistic soloist, was a noteworthy feature on March 30. On April 6, Debussy's 'Prélude à l'après-midi d'un Faune' was given for the first time at these concerts, and Mr. Frostick played Mozart's E flat Violin concerto; while on April 13 a Beethoven programme, including the first Symphony and the fourth Pianoforte concerto (soloist, Miss Tosta de Benici), furnished the occasion for some admirably finished performances. On April 20, Kallinnikoff's Symphony in G minor was introduced to Harrogate, and Mr. John Bridge, the leader, played Mendelssohn's Violin concerto.

Foreign Notes.

ANTWERP.

Wagner's 'Götterdämmerung' was recently given for the first time at the Flemish Theatre (director, M. Henry Fontaine). The addition of this work to the répertoire enabled the management to give two complete cycles of the 'Ring' during April.—On the anniversary of the death of the national composer, Peter Benoit, a memorial concert devoted to his compositions was given. Among the works performed were 'Poème symphonique' for pianoforte and orchestra, the Overture to 'Charlotte Corday,' and a dramatic scene, 'Jonourou Cathelyne.'

AVIGNON.

Giordano's opera 'Andrea Chenier' was successfully presented for the first time at the Municipal Theatre.

BARCELONA.

The programmes of the grand concerts at the Catalan Palace of Music (conductor, Herr Beidler) have contained many interesting compositions, among them Bruckner's seventh Symphony and works by contemporary Spanish composers, including Garcia Roble's 'Epitalame' and a poetical fragment for orchestra after Dante's 'Divina Commedia,' by Granados.

BARMEN.

At the last subscription concert of the Allgemeine Konzertverein, two new compositions, a concert-overture 'Kassandra' and a suite 'Komtesse Pierrette,' by the Society's conductor, Herr Karl Hopfe, were successfully produced.

BERLIN.

The Königliche Kapelle, conducted by Dr. Richard Strauss, played Bruckner's fourth Symphony ('Romantic'), the conductor's symphonic-poem 'Don Juan,' and Mozart's 'Jupiter' Symphony, at their ninth symphony concert. Schumann's Symphony in C major, and Beethoven's ninth Symphony formed the programme of the tenth and last concert of the season.—At the tenth Philharmonic Concert (conductor, Professor Arthur Nikisch), Max Schilling's 'Glockenlieder' were sung by Herr Ludwig Hess. Beethoven's Symphonies, Nos. 1 and 9, were excellently performed at an extra concert given for the pension fund of the Philharmonic Orchestra.—Liszt's 'Dante Symphony,' and a Violin concerto with string orchestra and cembalo, by Haydn—a novelty for Berlin—figured in the programme of the fifth and last 'Symphonischer Musikabend' of the Blüthner Orchestra (conductor, Herr Josef Strinsky). The soloist was Alexander Petschnikoff.—At an orchestral concert given by the Russian conductor, M. Sergius Kussewitzky, Kallinnikoff's Symphony in G minor and the 'Poème de l'extase,' by Scriabine, were excellently performed. At the same concert the famous Russian basso, M. Chaliapine, made his first appearance in Berlin, and had a sensational success with songs by Moussorgsky.—An early work by Richard Strauss, the symphonic fantasia

'Aus Italien' was played, under the conductorship of Herr Oscar Fried, at the seventh concert of the Gesellschaft der Musikfreunde.—Hausegger's interesting 'Barbarossa' Symphony was revived at an orchestral concert given by Herr Oscar Noë (who has since met his death by gas poisoning).—Four cantatas by J. S. Bach, 'Herr, gehe nicht ins Gericht,' 'Sie werden, aus Saba alle kommen,' 'Es erhub sich ein Streit' and 'Jesu der du meine Seele,' were rendered to perfection at the third concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs).—On March 24, Bach's 'Johannespassion' was performed by the Singakademie under Professor Georg Schumann's baton. The same choir sang the 'Matthäuspassion' on Good Friday. An oratorio for soli, chorus and orchestra, entitled 'Res ultimae quatuor,' by the Polish pater Plewa Plewczynski, was performed in the Philharmonie, under the conductorship of the composer.—Brahms's 'Schicksalslied' and the ninth Symphony formed the programme of the eighth and last concert of the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried).—Herr Dirk Schäfer, a pianist and composer from Amsterdam, gave a concert at the Choralion Saal, and won a great success with his two Sonatas for pianoforte and violin and one for pianoforte and violoncello.—An interesting Pianoforte sonata in B flat minor, by Siegfried Karg-Elert (Op. 80), figured in the programme of Herr Maykapar's recital. The Komische Oper recently performed Eduard Künneke's opera 'Robin Endé' with considerable success.

BRESLAU.

At the ninth concert of the Orchesterverein (conductor, Dr. Dohrn) Brahms's Concerto for violin, violoncello and orchestra (soloists, Messrs. Marteau and Hugo Becker), and Richard Strauss's 'Don Quixote' were performed. Cherubini's overture to 'Les Abencerages' preceded the Brahms Concerto (as it did when this work was given for the first time in Breslau twenty-one years ago, Brahms having expressed a wish for 'a pleasant introduction' ('eine behagliche Vorbereitung').

BRUSSELS.

On March 21, a special performance for the benefit of the sufferers by the floods in Paris was given at the Théâtre Royale de la Monnaie. Daudet's 'L'Arlesienne,' with Bizet's music, and Rameau's ballet 'Les Fêtes d'Hébé' (presented in strict accordance with the directions for the first production of the work at the Château de Versailles, 1764) formed the programme. At the same institution Wagner's 'Flying Dutchman,' with Herr van Rooy in the title-part, was revived after an interval of twenty years.—Bach's 'Easter oratorio' and the cantata 'Du Hirte Israels' were performed at the third concert of the Société J. S. Bach.

BUDA PESTH.

Richard Strauss's opera 'Elektra' was accorded an enthusiastic reception on the occasion of its production at the Royal Opera.

CHEMNITZ.

At the twentieth concert in the Lucaskirche, Max Reger's 'rooth Psalm' (conducted by the composer) and 'Das tausendjährige Reich,' by Albert Fuchs, were performed for the first time.

COLOGNE.

Charpentier's 'Louise' has been successfully revived at the Opera House.—Robert Kahn's 'Stürmlied' for chorus, orchestra and organ was produced at the tenth Gürzenich Concert. It was excellently performed under the direction of Herr Fritz Steinbach, and very favourably received. At the same concert Dr. Hans Huber's 'Heroic' Symphony created considerable interest. The eleventh concert was devoted to works by Brahms, including the 'German Requiem' and the third Symphony in F major.

COPENHAGEN.

The third concert of the Musikforeningen, on April 11, consisted solely of works by Schumann (to commemorate the coming centenary). The programme included the overture to 'Genoveva,' the Pianoforte concerto (soloist,

Miss Johanne Stockmarr), and the scenes from Goethe's 'Faust.' Dvorák's 'Stabat Mater' was excellently performed under the baton of Herr Frederik Rung at the Cæciliaforeningen's third concert on April 18.

DESSAU.

On March 27 the opera 'Der König von Samarkand,' text (after Grillparzer) and music by Franz Mikorey, was successfully produced at the Court Theatre under the composer's direction.

DORTMUND.

At the fifth concert of the Philharmonic Orchestra, Friedrich Gernsheim's latest work, an orchestral tone-poem 'Zu einem Drama' was produced with success under the composer's conductorship.

DRESDEN.

Bernhard Sekles's orchestral fantasy 'Aus den Gärten der Semiramis' was produced at the fifth concert of the Königliche Kapelle.

DÜSSELDORF.

The beautiful opera 'Der Widerspenstigen Zähmung' ('The Taming of the Shrew'), by the late Hermann Götz, has been performed for the first time at the Municipal Theatre. At the same theatre the production of Richard Strauss's 'Elektra' has caused great interest.

ESSEN.

A three-act comic opera entitled 'Die Heiterethei,' by Wilhelm Reich, has recently been produced at the Municipal Theatre. The work was accorded a very favourable reception.

FRANKFORT.

Richard Strauss's early opera 'Guntram' was recently given for the first time here. The work proved very interesting, particularly in comparison with the composer's later dramatic works.

GÖRLITZ.

Theodore Dubois's 'Symphonie française' has been produced here, under the direction of Herr Oscar Jüttner, with success.

GUBEN.

On Palm Sunday an oratorio, 'Jairus,' by Kgl. Musikdirektor Fr. Zierau, was produced under the composer's direction with much success.

HALLE.

An interesting programme, which included Gernsheim's 'Wächterlied,' Bruckner's 'Germanenzug,' Rheinberger's 'Johannesnacht' and 'Es liegt so abends still der See,' by Hermann Goetz, was submitted at the second concert of the Lehrergesangverein.

HAMBURG.

At the last Philharmonic concert, Bruckner's ninth Symphony was given, under the direction of Herr Karl Panzner. The programme also included Reinecke's 'Manfred' overture.

HANOVER.

Carl Weis's opera 'Der polnische Jude' was performed recently for the first time at the Royal Theatre. The combined choirs of the Hannoverscher Musikakademie and the Hannoversche Männergesangverein gave, with the aid of the Royal Orchestra, an excellent performance of Berlioz's 'Faust.'

LEIPSIK.

At the twentieth Gewandhaus Concert which, owing to the absence of Herr Nikisch, was conducted by Dr. Karl Muck, from Berlin, Bruckner's E major Symphony was excellently played. The twenty-first concert was entirely devoted to compositions by Schumann. The programme included his C major Symphony, the 'Genoveva' overture, the Pianoforte concerto (soloist, Herr Max Pauer), and some of his most beautiful songs. Following the usual custom, the season of the Gewandhaus concerts was brought to a close with an excellent performance of Beethoven's ninth Symphony. Herr Nikisch commenced the concert with an impressive rendering of the late Professor Reinecke's orchestral prologue 'In memoriam' (written originally in memory of Ferdinand David).—Schumann's beautiful

choral work 'Das Paradies und die Peri' was performed at the last concert of the Leipziger Singakademie (conductor, Herr Wohlgemuth).—The eleventh Philharmonic concert took the form of a memorial concert for the late Professor Reinecke. Among the works played were his Prelude to the fifth act of 'Manfred' and his Pianoforte concerto in C major.—The pianist Joseph Wieniawsky, brother of the great violinist Henry Wieniawsky, gave a recital of his own compositions in the Kaufhaus, and proved himself still, in spite of his seventy-three years, a pianist of considerable executive powers.

LIÈGE.

The second concert of the Conservatoire was devoted to compositions by César Franck. Among the works selected were his 'Psyche' (symphonic-poem for chorus and orchestra), and the 3rd, 4th and 8th numbers from his oratorio 'Les Béatitudes.'

LYONS.

Henry Fevrier's opera 'Monna Vanna' has been successfully produced at the Opera House; the composer, who conducted, was accorded a very enthusiastic reception.—The interesting symphonic-poem 'L'effet de nuit,' by Sylvio Lazzari, was played at the eighth symphony concert of the Société des Grand Concerts.

MANNHEIM.

At the Court Theatre, the opera 'Vasantasena,' by Leopold Reichwein, was recently revived under the direction of the composer.

MONTE CARLO.

Boito's opera 'Mefistofele,' with Chaliapin in the title-part, has lately been given at the opera house with great success. Other interesting revivals have been Saint-Saëns's 'Proserpine' and Massenet's 'Thérèse.'

MOSCOW.

Richard Strauss's 'Symphonia domestica' was recently introduced here with much success by Herr Oscar Fried.

MUNICH.

On March 20, Liszt's very rarely heard oratorio 'Christus' was most excellently performed at the Musikalische Akademie under the baton of Herr Felix Mottl. The work, which contains many beauties, made a great impression.

PARIS.

At the Opéra Comique the late Samuel Rousseau's four-act opera 'Léone' (to the libretto of George Montorgueil) has been recently produced. The work contains many musical beauties, but seems to be hampered by the somewhat undramatic text.—Gabriel Dupont's 'Hymne à Aphrodite' and Pienré's 'L'An Mil' were performed at the Colonne concert on March 20.—The beautiful 'Requiem' by Gabriel Fauré was heard at the Conservatoire concert on March 27. On Good Friday, César Franck's chef-d'œuvre 'Les Béatitudes' was given at the Colonne concerts.—On the same day Rimsky-Korsakoff's 'La Grande Pâque russe' was performed for the first time in Paris at the Lamoureux concerts.

PRAGUE.

On March 17 a new opera, entitled 'Fratres Carolus,' music and libretto by Ludwig Rochlitzer, was successfully produced at the Neues Deutsches Theater.

STRASSBURG.

The three-act opera 'Der Florentiner,' by Georg Raubenegger, was recently produced at the Municipal Theatre, but was not successful.

TOULOUSE.

At the fifth Conservatoire Concert the symphonic poem 'Chant de la Destinée,' by Gabriel Dupont, was played for the first time.

ZÜRICH.

Pierre Maurice's opera 'Misé Brun' has been successfully performed for the first time at the Municipal Theatre. The composer was present.

An enjoyable concert was given on April 16 at the Caxton Hall, Westminster, by Barclay's Musical Society, under the experienced and safe direction of Mr. J. W. Lewis. The organization is a male-voice choir of about fifty select voices. Its aims are high, and all the music performed is well rehearsed. The quality of the voices is exceedingly good; they have sonority and agreeable blendfulness, but perhaps their appeal is even greater on the ground of the high training and finish they owe to their conductor. The choral programme on this occasion included 'Hymn to Apollo' (Gounod), the 'Pilgrims' chorus' (Wagner), 'When shadows flee' (Scharwenka), 'To the sons of art' (Mendelssohn), 'The long day closes' (Sullivan), 'O peaceful night' (German), and 'Thor's war song' (Mauder). A first-rate small professional band played the accompaniments admirably. Miss Florence Holderness and Mr. Harry Dearth sang songs, and Miss Muriel Herbert (pianoforte), Miss Jeanne Chevreau (harp) and Mr. J. E. Hambleton (violinocello) contributed solos. Mr. W. A. Searle was the accompanist.

The annual general meeting of the British Musicians' Pension Society was held at the Salle Erard on April 5, Mr. J. E. Hambleton presiding. Founded so recently as January, 1909, this young movement has already secured a membership of over 150 professional musicians, and should have a useful future. The scheme has been worked out by practical musicians for the assistance of their comrades of either sex in old age or during previous disablement, and is so modest in its subscriptions that the very poorest in the profession can avail themselves of its benefits. The income for 1909, including contributions of £106 and donations of £18 8s. 6d., amounted to over £126, the expenses, including those of foundation of the Society, being about £26, leaving a balance at the bank of nearly £100 at the end of the year. Thirty new members have since been admitted, and the balance in hand increased to £189. All inquiries as to the Society's objects and purposes should be addressed to the honorary secretary, Mr. L. W. Pinches, 21, Albert Embankment, London, S.E.

Mr. Coleridge-Taylor gave an interesting recital of his recent compositions in the Public Hall, Croydon, on April 6. These included Ballade in C minor for violin and pianoforte; soli for pianoforte, 'Feuille de Myrte,' 'Scène de Ballet' and 'Valse Orientale'; soli for violin, 'Three dances' and two 'Gipsy movements' (song and dance); and the following songs: A lament, A birthday, A lovely little dream, Unmindful of the roses, Sons of the sea, Five fairy ballads, She rested by the broken brook, Five-and-twenty sailormen. These were performed by Miss Effie Martyn, Mr. Julien Henry, vocalists; Miss Myrtle Peggy (pianoforte); and Mr. Willie J. Read violin. Needless to say the recital was listened to with great interest and pleasure by the audience.

At the Royal Academy of Music the following prizes have recently been awarded: the Charles Mortimer prize (for composition) to Nellie Fulcher, of Whitchurch, Salop; the Battison Haynes prize (for composition) to Adela Hamaton, of Uxbridge; the Goldberg prize (basses) to William J. Samuëll, of Swansea, Harry Milner being commended; the Sterndale Bennett prize (pianoforte) to Evelyn Dawkin, of London, Adela Hamaton and Elsie Jones being commended; the Louisa Hopkins memorial prize (for pianoforte) to Evelyn Dawkin, of London, Adela Hamaton being highly commended.

The Graystoke Glee Club gave a concert in the theatre of the Birkbeck College on April 9, when the programme included the following part-music: 'Violets' (Cowen), 'The skylark' (King Hall), 'Sinks the night' (Schumann), 'The Spanish gipsy girl' (Lassen), 'Sound sleep' (Vaughan Williams), 'From the green heart of the waters' (Coleridge-Taylor), and the Spinning chorus from the 'Flying Dutchman.' The soloists were Miss Myra Hess (pianoforte), Mr. H. Wynn Reeves (violin) and Mr. Harry Child (vocalist).

In connection with the Welsh Church of St. David, Paddington, an Eisteddfod was held on Easter Monday, when the competitors were mostly drawn from the Welsh churches and chapels in the metropolis. Mr. T. Westlake-Morgan (Mwyndaf Bencerd) was the musical adjudicator.

A book entitled 'Stories of the Operas and the Singers' will shortly be published by Messrs. John Long, Ltd., in connection with the present Grand Opera season at Covent Garden. It will contain a synopsis of each of the operas to be produced, and biographical sketches with portraits of all the famous artists engaged both before and behind the curtain. The letterpress is by Mr. H. Saxe Wyndham.

Gounod's 'Redemption' will be performed on the Continent as follows: Brussels, July, 1910, at Institut Saint Louis, conductor, E. Wambach; Renaix (Belgium), October, 1910, at Chorale St. Martin, conductor, L'Abbé Fédor Stevens.

The violinist Herr Willy Hess has been appointed professor at the Königliche Hochschule für Musik, in Berlin, in succession to the late Professor Karl Halir.

Mr. T. Vincent Davies gave his annual concert at the Queen's Hall on April 14 to an appreciative audience.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—A performance of Mozart's 'Requiem Mass' was given by the Choral Union at the Music Hall, under Mr. Arthur Collingwood. The recent resolve made by this Society to give only choral concerts, will, it is to be hoped, receive better justification in the future than was afforded at this concert. The choir achieved, however, an undoubted artistic success. The soloists were Miss Mabel Manson, Miss Lucy Nuttall, Mr. Cynlais Gibbs and Mr. Robert Radford. The second part of the programme consisted of selections from the 'Messiah.'

ASHTON-UNDER-LYNE.—The last of the Albert Fairbairn Subscription Concerts this season took place in the Town Hall on April 12, when Elgar's 'King Olaf' was the main feature of the programme. The solo parts were interpreted by Madame Lucie Gillespie, Mr. Charles Saunders and Mr. Charles Knowles—an excellent trio of vocalists. The choir was well balanced, displaying good quality of tone, and was ably supported by the orchestra (led by Mr. H. Whitfield), the latter being also heard to advantage in Weber's 'Oberon' overture. Mr. Fairbairn conducted, and deserves credit for the excellence of the performance.

BOURNEMOUTH.—At the Symphony concert on March 24, a Concert-overture by F. King-Hall, principal violin of the Municipal Orchestra, received its first performance. The work is in the key of E flat and is scored for a large orchestra. The themes, though not of a very taking character, are well-contrasted and are skillfully developed. The work has undoubtedly a definite programme, and the music would explain itself more readily if some hint were given as to the nature of that programme. The composer directed the performance—which was quite an exemplary one—and received an enthusiastic reception from the audience and orchestra alike. The Symphony was the 'Eroica' of Beethoven.—The Poole and Parkstone Philharmonic Society gave their annual concert on April 6, at St. Peter's School, Parkstone, when an interesting programme comprising Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Bridge's choral ballad 'The flag of England' was presented. Owing to the sudden and regrettable illness of Mr. A. W. Ruse, the regular conductor of the Society, Dr. H. Holloway conducted, and carried out his duties very judiciously. This eleventh-hour change naturally had its effect on the choir, some indecision in the singing being apparent, but praise is due for the spirit and robustness displayed—a little more restraint would, indeed, have been welcome. The orchestra played efficiently under the careful leadership of Signor Bertoncini. The soloists were Miss Madeleine Applegate, Mr. Gerald Lee and Mr. Hamilton Law.

BRAMPTON.—The Choral Society gave a concert in St. Martin's Hall on March 31, when the chief features of the programme were Mendelssohn's 'Hymn of Praise' and Jensen's 'Feast of Adonis.' The choir sang with much credit to themselves and their conductor, Mr. Drakeford. The principal solo parts were sustained by Miss Gertrude Jacobson (joined by Miss Hilda Bell in the duet 'I waited for the Lord') and Mr. William Brown.

BRIGHTON.—Sullivan's 'Golden Legend' was performed with much success at the Dome on April 3, by the Festival Choir and Municipal Orchestra under the conductorship of Mr. Joseph Sinton. The solo vocalists were Madame Edith Welling, Madame Ethel Harman, Mr. Hubert Eisdell and Mr. Robin Overleigh. The concert concluded with the Overture and March from 'Tannhäuser.'

CARDIFF.—Sterndale Bennett's 'Woman of Samaria' was successfully given at the Clare Gardens Wesleyan Church on March 23, by the choir, augmented to about eighty voices. The accompaniments were played by Mr. Arthur Angle's orchestra of fourteen instrumentalists. The principal vocalists were Miss Florrie Jones, Mrs. David Evans, Mr. W. E. Carston and Mr. Stanley Barrett. Master Edgar Lewis was at the organ, and Mr. T. Diamond, the organist of the church, conducted.—The Minny Street Choir performed Sir Michael Costa's oratorio 'Eli,' with full orchestral accompaniment, at the Park Hall on April 6. The solo vocalists were Miss Rachel James, Madame C. Hambly-Spry, Mr. John Roberts, Mr. Lewys James and Mr. Talbot Thomas. The performance was throughout of a very high order, a noticeable feature being the perfect intonation of the choir. Mr. Arthur Angle led the orchestra, and Mr. Owen Williams conducted.—The Musical Society concluded their season on April 13 at the Park Hall with a performance of 'Israel in Egypt.' The singing of the choir, notably in the double choruses, was very striking. The solo vocalists were Miss Ada Forrest, Miss Lottie Wakelin and Mr. Cynlais Gibbs. There was an efficient orchestra, with Mr. Herbert Wyman at the organ. Mr. T. E. Aylward conducted with his customary skill and care.

CASTLE CARY.—The Choral Society under the direction of Mr. D. J. Gass, gave a good performance of Mendelssohn's 'Hymn of Praise' on April 7. The solo vocalists were Miss Madeleine W. Applegate, Mrs. E. G. Drewett, Mr. H. L. Wesley and Mr. R. T. A. Hughes. In the second part, violin and violoncello solos were given by Miss Russell Baily and Mr. Algernon Salter. Miss Beatrice Heginbotham's orchestra assisted.

CEFNMAWR.—A performance of 'Judas Maccabeus' was given on April 6 by the Tabernacle Choral Society, assisted by the Wrexham Orchestral Society, leader Mr. W. S. Stephenson. The rendering of the choruses gave ample proof of very careful rehearsal, and reflected great credit upon the conductor, Mr. Gethin Davies. The solo parts were sustained by Madame Bertha Rossow, Miss Maude Lloyd-Jones, Mr. David E. Ellis and Mr. Emyln Davies. Mr. Newton Wright gave valuable help at the organ.

CHELTENHAM.—The Musical Festival Society, conducted by Mr. J. A. Matthews, gave a concert in Bennington Hall on April 14, when the programme consisted of compositions by two sons of the conductor—John Sebastian and Harry Alexander. The church cantata 'The Conversion,' by the last-named, was given for the first time on this occasion, while the Easter Carol-anthem 'On wings of living light,' by John Sebastian, was also performed. These and other works by the same composers were warmly received by the audience. The solo parts were sung by Miss Edwards, Mr. F. W. Bushell and Mr. G. J. Matthews, and a pianoforte solo, 'A Frolic,' was well played by Miss Mary Hedger. The proceeds of the concert were devoted to the Organists' Benevolent League.

CHIPPENHAM.—The amateur orchestra of fifty performers gave their annual concert on April 7, when the programme included Mendelssohn's 'Ruy Blas' overture and ballet suite 'Sylvia' (Délibes). The vocalists were Miss Essex Finch and Mr. Dennis Drew. Mr. W. R. Pullein conducted.

CRANBROOK.—The boys of Cranbrook School gave an excellent performance of Bridge's 'Flag of England' at their School concert on April 7. The chorus work was distinctly good, and gave evidence of careful and thorough training, while the spirit of words and music was entered into with evident enjoyment by the boys. The soprano solo was sung by Mrs. D. W. W. Carmichael, and the accompaniments were played by the local Orchestral Society. Mr. H. J. Seaford, music-master at the School, conducted.

CRUYDON.—Miss Gilderooy Scott, a talented local contralto vocalist, gave an excellent recital at the small public hall on April 7. She was assisted by Mr. George Uttley, Mr. W. H. Reed (violin), Mr. Gilderooy Scott (violinello) and Miss Ethel Attwood (pianoforte). A prominent feature of the programme was the performance (probably for the first time in Craydon) of Bemberg's dramatic scene 'La Ballade du Désespéré,' in which the characters of Angel and Oet were ably sustained by the concert-giver and Mr. J. A. O'Brien. Other noteworthy numbers were Fauré's Violin sonata, capitolly interpreted by Miss Attwood and Mr. Reed, and Liza Lehmann's 'Four cautionary tales and a moral,' the engaging humour of which received ample justice at the hands of Miss Gilderooy Scott and Mr. Uttley, and gave great amusement to the audience.—A concert was given by the string orchestra associated with the Craydon Conservatoire of Music, in the large public hall on April 8, under the able conductorship of Mr. W. H. Reed. The orchestra displayed the excellent results of their training in Goetz's Serenade in D minor (Op. 22), Handel's Concerto for strings in D minor, Mendelssohn's Canzonetta for strings (Op. 12), and Gade's Novelletten in F (Op. 53). Miss Hilda Down (violin), Miss Cecilia Piers (vocalist) and Mr. Edward J. Shakespeare (pianoforte) gave proof of the excellent teaching at the institution in their respective solos. Mr. Arthur Manclark acted as accompanist.

DUFFTOWN.—The Choral Union's annual concert took place on April 1, when Coleridge-Taylor's 'Hiawatha' Trilogy was performed. Under the conductorship of Mr. John N. Taylor, the choir sang with much spirit and intelligence, and able support was given by the string orchestra led by Mr. James Riach. Mrs. G. S. Spencer assisted at the pianoforte, and Mr. Jupp was at the organ. The solo parts were sung by Miss Burt, Mr. Hamilton, and Mr. Cooper.

DUNDEE.—The Newport Choral Society gave a performance of Handel's 'Samson' in the Blyth Hall on March 23. The chorus-singing displayed intelligence and power, and the solo vocalists were Madame Norman Snowball, Miss Jenny Atkinson, Mr. Alexander Webster and Mr. Lewys James. Mr. Robert Scott was the conductor.

EALING.—For the past eight years Mr. Ben Johnson has organized and directed a series of Saturday Popular Concerts within the Borough of Ealing, and at the last concert of the season, on April 5, the Mayor of the Borough (Councillor E. C. Sayers, J.P.) proposed on behalf of the town that a very hearty vote of thanks be accorded Mr. Ben Johnson for his great services to the town in providing these excellent municipal concerts on Saturday evenings. At the same time the Mayor handed to Mr. Johnson a demi-hunter English gold lever watch, which had been subscribed to by many friends in the Borough, as a slight recognition of the work he had done in this direction. Mrs. Johnson, the accompanist at these concerts, was also presented with a valuable gold chain.

EPPING.—The Epping Choral Society gave a performance of Handel's oratorio 'Judas Maccabæus' at the Town Hall on April 13. The solo vocalists were Madame Maggie Purvis, Miss Margaret Tilton, Mr. Frederick Norcup, and Mr. Graham Smart. The Society had the assistance of the Epping Orchestral Society, who played the accompaniments throughout in a very praiseworthy manner. The choruses were well sung, 'Hear us, O Lord' and 'Fallen is the foe' being particularly worthy of mention. Mr. Stacey B. King accompanied on the pianoforte, and Mr. Henry Riding on the organ, Mr. Donald Penrose conducting.

FRASERBURGH.—The concert-version of Gounod's 'Faust' was successfully performed by the Choral Society in the Dalrymple Hall on April 1, the solo parts being sung by Miss Alice Smart, Miss Jessie Gray, Mr. Cynlais Gibbs,

Mr. Allan Ritchie and Mr. D. R. Smart. In the second part the choir sang the pieces which they are to perform next month at the Musical Festival in Aberdeen. These included 'Come away, sweet love,' 'Creation's Hymn,' and 'Waken, waken, day is dawning,' which were sung in a manner indicating a complete understanding between the choir and its conductor, Mr. Clemens.

GAINSBOROUGH.—Elgar's 'Banner of St. George' was given for the second time by the Philharmonic Society in the Town Hall on April 6. Mr. Samuel B. Dann conducted an excellent performance, the choir singing with spirit and precision, and being efficiently supported by the orchestra, led by Miss Hibbert. The solo vocalists were Miss Reenie Mason and Mr. Charles Nicholson. A feature of the concert was Mendelssohn's Concertstück in G minor, the solo part skilfully played by Miss Hilda F. Taylor.

HAYWARDS HEATH.—The Musical Society ended their season on April 4, with a concert consisting of Coleridge-Taylor's 'Wedding-feast,' and a miscellaneous selection. The tenor solo 'Onaway,' was sung by Mr. Samuel Masters in excellent style. Miss Allen also sang well, and Mr. W. Towell created a good impression by his violinello solo 'Czardas.' The concert was under the conductorship of Mr. R. J. Beckett, with Miss C. J. Lott as accompanist.

HEREFORD.—The Spring concert of the Choral Society took place in the Shire Hall on April 8, when Handel's 'Judas Maccabæus' was performed under the able direction of Dr. G. R. Sinclair. The choir, numbering about 200 voices, sang very finely throughout, and were efficiently assisted by the orchestra led by Mr. Bernhard Carrodus. The solo vocalists were Madame Le Mar, Miss Blanche Thomas, Mr. Charles Saunders, and Mr. Allister M. Proctor.

HETTON-LE-HOLE.—Handel's rarely-performed oratorio 'Belshazzar' was sung by the Primitive Methodist Church choir, with the assistance of a complete orchestra led by Mr. W. Straughan, on Good Friday. The choir, under the careful direction of Mr. W. R. Heckles, sang with enthusiasm, and the solo vocalists were Madame Sara Waggott, Mr. E. H. Knight (alto), Mr. J. H. Williamson and Mr. Lewellyn Roberts.

HUNTINGDON.—The Choral Society gave their second concert of the season on March 30, under the conductorship of Mr. Frank Clark, when Sullivan's 'Golden Legend' was performed. The various gradations of tone and the intelligent phrasing gave evidence of the efficient training they had received. A full and efficient orchestra was led by Mr. B. Hindenberg, and in the latter part of the programme gave brilliant interpretations of the overture to 'Oberon' and the 'Peer Gynt' suite. The choral march from 'Tannhäuser' concluded the concert. The soloists were Miss Gladys M. Honey, Miss Florence Atkin, Mr. Roland Jackson and Mr. Joseph Farrington.

IPSWICH.—The Choral Society so ably conducted by Mr. William Hockey gave a performance of Elgar's 'King Olaf' on April 6. The soloists, Miss Laura Evans-Williams, Mr. Henry Beaumont and Mr. Charles Knowles, together with the choir and orchestra, gave a highly spirited and intelligent rendering of the work, the choir and their conductor gaining special distinction. The second part of the programme included Elgar's part-song 'The snow,' by the ladies, and 'Chorus of dervishes,' from Beethoven's 'Ruins of Athens,' by the male voices of the choir.

KETERING.—The Choral Society gave a performance of Sir A. C. Mackenzie's 'Rose of Sharon,' on April 14. This fine, melodious work made a great impression, the delightful orchestration as rendered by the Society's orchestra being a feature of the concert, the choir singing with spirit, and the soprano part being taken at short notice by Miss Maud Wilby with great success. Miss Effie Martyn, Mr. Joseph Reed and Mr. Charles Wade were the other soloists. Mr. H. G. Gotch as usual conducted.

KIBWORTH.—Handel's 'Judas Maccabæus' was performed on April 9 at the Village Hall by the Fleckney and District Choral Society, under the direction of Mr. R. Iliffe, of Leicester, who may be commended for his training of the choir. The solo vocalists were Miss Daisy Pearson, Miss Edith Coleman, Mr. A. H. Dams and Mr. H. C. Iliffe.

KIDDERMINSTER.—Sullivan's 'Golden Legend' was performed by the Choral Society in the Town Hall on April 12. The solo vocalists were Miss Muriel Goodwin, Miss Mildred Jones, Mr. Frank Mullins and Mr. James Coleman. Both choir and orchestra did good service under the direction of Mr. J. Irving Glover. A short miscellaneous selection concluded with Beethoven's 'Hallelujah Chorus.'

LEICESTER.—The New Musical Society concluded their season on April 14, in the Temperance Hall, with a performance of Gounod's 'Messe Solennelle' and a selection from the same composer's 'Faust.' The solo parts in the Mass were interpreted by Miss Laura Evans-Williams, Mr. James Davis and Mr. Herbert Brown, Miss C. Hefford assisting in 'Faust.' Both choir and orchestra did excellent service, under the able direction of Mr. C. Hancock.

LEOMINSTER.—Sullivan's 'Golden Legend' was successfully performed by the Choral Society on April 7, under the able direction of Mr. Herbert E. Crimp. The solo vocalists were Miss Christine Bywater, Miss Amy Bosworth, Mr. Spencer Thomas, Mr. W. E. Pennell and Mr. Robert Chignell. Both as regards precision and tone the choir revealed excellent qualities, which were further displayed in Elgar's 'Go, song of mine,' in which the pitch was perfectly maintained. A complete and efficient orchestra, which included members of the Birmingham Symphony Orchestra, assisted.

LYMINGTON.—Concerts were given in the afternoon and evening of April 6, under the conductorship of Miss Amy Weldon. The programmes included as their chief features Spohr's 'God, Thou art great' and Mendelssohn's 'Hear my prayer,' the choir displaying good attack, precision and enunciation. They also gave with much effect Elgar's 'The King's way,' 'Matona, lovely maiden,' by Orlando Lassus, and Morley's 'Now is the month of maying.' The soloists were Miss W. Halsby, Miss Schreiber, Miss R. Halsby, Miss Stuckbury, Mr. Stevens and Mr. Canterbury, with Mr. Mark Collet (violin), Mr. Wakeford (pianoforte) and Miss Rose Nightingale (reciter).

MARKET DRAYTON.—A successful performance of 'Elijah' was given in the Town Hall on March 31, by the Musical Society under the direction of Mr. Fred Evans. Excellent work was done by both choir and orchestra, and the principal solo vocalists were Madame Aston, Miss Gertrude Pegg, Mr. Jesse Hackett and Mr. James Coleman.

NANTWICH.—Hiawatha's 'Wedding-feast' was performed by the Choral and Orchestral Society in the Town Hall, on April 6, under the conductorship of Mr. John James. The choir sang with freshness and clear enunciation, and the orchestra played effectively. The tenor solo was sung by Mr. John Collett.

NANTYGLO, MONMOUTHSHIRE.—The Nonconformist Festival Choral Society of this town gave two concerts on Wednesday and Good Friday, March 23 and 25, when Mendelssohn's 'Elijah' was performed successfully. The choir, numbering 160, sang with much energy and precision. The principal soloists were Miss Rachel James, Miss Helen Blain, Mr. Ben Calvert and Mr. W. Dan Richards. The accompaniments were efficiently played by the Blaينا Orchestral Society, with the Rev. David Williams at the pianoforte and Mr. W. J. Johnson at the organ. Mr. William Thomas Angell was the conductor.

OSWESTRY.—The Choral Society gave a concert on April 5, when the programme consisted of Mendelssohn's 'Hymn of Praise,' and Coleridge-Taylor's 'Meg Blane,' the performance of the latter work, with its fine choral and orchestral effects, being particularly good. The soloists were Miss Euneta Truscott and Mr. Frank Mullings, and a very efficient orchestra was led by Mr. H. H. Salt. Mr. A. E. Floyd conducted.

PETERHEAD.—Coleridge-Taylor's 'Hiawatha' Trilogy was performed by the Choral Society for the first time on March 30. The choir had evidently been thoroughly rehearsed and sang with much expression, reflecting credit both on themselves and their able conductor, Mr. W. T. Clemens, while the orchestra did capable service. The solo parts were sung by Miss Mabel Manson, Mr. Cynlais Gibbs and Mr. Charles Knowles.

RAMSGATE.—The first part of the Choral Society's concert on March 31 consisted of Elgar's 'King Olaf.' The principal vocalists were Miss Marion Perrott, Mr. Gwilym Richards and Mr. Montague Borwell. The choir and orchestra (numbering upwards of 150) were under the able direction of Mr. Vincent Henniker, and the effective manner in which the various numbers were rendered was a tribute to the skill and care bestowed upon their preparation by the conductor.

RHYL.—The Choral Society, assisted by Mr. Horace Houlden's Orchestra, gave a concert in the Pavilion on April 7, when Barnett's 'Ancient Mariner' and Parry's 'Blest pair of Sirens' were performed by the choir and orchestra with much credit to themselves and to their conductor, Mr. Richard Bromley. Miss Ada Forrest, Miss Winifred Lewis, Miss Letty Williams, Messrs. Ernest Pike and George Baker were the solo vocalists. After the concert a silver loving-cup was presented to Mr. W. J. P. Storey, the President of the Society, as a token of appreciation.

RUTHIN.—On April 14, the Choral Society gave a very creditable performance of Franco Leoni's 'Gate of life.' The band and chorus numbered about 100, the solos being taken respectively by Miss Nellie Finch, Mr. Thomas Thomas and Mr. Samuel Mann. The work is said to have been the best performance yet given by the Society, reflecting credit on Mr. W. A. Lloyd, the conductor.

SEVENOAKS.—The Choral and Orchestral Society gave their twenty-first concert on April 13, when Gounod's 'Faust' (Novello's concert selection) was performed. The accompaniments were efficiently played by a string orchestra (led by Mr. A. G. Whitehead), with Miss Katharine Fletcher at the pianoforte. The solo parts were undertaken by Miss Winifred Dixon, Miss Winifred Ponder, Mr. Hubert Eisdell and Mr. Arthur Rose. The second part included Lee Williams's 'Song of the pedlar,' well sung by the choir, and Mozart's suite 'Eine kleine Nachtmusik,' for strings. Mr. W. A. Taylor conducted.

SKEGNESS.—The Musical Society gave their annual concert in the King's Hall, on March 31, when the chief features of the programme were Schumann's 'Pilgrimage of the rose' and Stanford's 'The Revenge.' The soloists in the first-named work were Miss Dorothy Cook-Smith, Madame Amy Dewhurst, Mr. Harry Hartley and Mr. Robin Overleigh, the choir being heard to best advantage in 'The Revenge.' There was a small orchestra, and Mr. Siegfried Richter (of Spalding) conducted.

SOLIHULL.—The Choral Society gave an excellent concert at the Public Hall on April 13. The programme included Gade's 'Spring's message,' and 'The forsaken merman,' by Dr. A. Somervell. The recently formed Solihull Orchestral Society, which also gave a selection of modern music, played the accompaniments. Mr. Ralph Ingram was the bass soloist in Somervell's cantata, and Mr. S. Lindsay Kearne conducted.

SPENNYMOOR.—The Mount Pleasant Wesleyan Choir held their sixth annual concert on March 23, when Handel's oratorio 'Judas Maccabeus' was performed, accompanied by a very efficient orchestra under the conductorship of Mr. T. I. Shields. The solo vocalists were Madame Naomi Odille Bell, Mr. Arthur Greenwood and Mr. Charlesworth George. Mr. J. T. Dixon was at the pianoforte. The choir sang well, their precision and attack being the most noteworthy features in their performance.

STIRLING.—The Stirling Choral Society gave a performance of the 'Messiah' in the Albert Hall on March 31, under the able conductorship of Dr. A. W. Marchant. The choir sang with good attack, expression and enthusiasm, and were supported by a small orchestra, led by Mr. W. H. Cole. The solo vocalists were Miss Emily Breare, Miss May Currie, Mr. John Jamieson and Mr. Charles Knowles.

STROUD (GLOUCS.).—The Choral Society's Concert on April 7 included Parts I. and II. of 'The Creation' and Parry's 'Voces Clamantium.' The soloists—Madame Emily Squire, Mr. Cynlais Gibbs and Mr. Watkin Mills—acquired themselves admirably, and the chorus-singing was very excellent. Mr. S. W. Underwood conducted.

SUDBURY.—An excellent performance of 'Judas Maccabæus' was given in the Drill Hall on April 5. The solo vocalists were Miss Christine Bywater, Miss Florence Taylor, Mr. Frank J. Webster and Mr. John Prout. Mr. E. E. Vinnicombe conducted.

TEWKESBURY.—The opening of the George Watson Memorial Hall took place on April 12, with a performance by the Philharmonic Society of the 'Death of Minnehaha,' and Haydn's 'Spring.' The solo parts were sung by Madame Aimée Wathen-Cole, Mr. Albert Watson, and Mr. Robin Overleigh. The choir, under the conductorship of Mr. A. W. V. Vine, sang with precision and firmness, receiving able support from the orchestra. Elgar's part-songs 'As torrents in summer' and 'O happy eyes' were also sung by the choir.

TONBRIDGE.—A highly successful performance of Elgar's 'King Olaf' was given by the Choral Society under the conductorship of Mr. George J. Kimmins, on March 30. The band and chorus numbered 120. The solos were in the capable hands of Miss Maude Willby, Mr. Gwilym Richards and Mr. Herbert Tracey.

WALLASEY.—The St. John's Choral Society gave a performance of 'Hiawatha,' Parts 1 and 2, on April 6. The solo vocalists were Mr. Robert Walker, Mr. Leslie Barnett, and Mr. Samuel Mann, and both choir and orchestra did efficient service under the able direction of Mr. William Billier. Miss Bertha Bridgman and Miss Millward assisted at the pianoforte.

WELLS.—The Musical Association gave a concert on April 12 in the Guildhall, when the principal features of the programme were Cowen's 'John Gilpin,' and the 3rd Act of 'Tannhäuser.' The choir fully realised and entered into the spirit of both works, and were very efficiently assisted by the orchestra (led by Mr. Maurice Alexander), who were specially successful in the 'Siegfried Idyll.' The solo vocalists were Miss Eveline Gerrish, Mr. J. S. Perry, and Mr. R. T. A. Hughes. Congratulations are due to the Rev. Dr. Davis for the skill he displayed in conducting an excellent performance.

WHITCHURCH (SALOP).—The annual concert of the Choral Society took place on April 6, when Sir Hubert Parry's 'Pied Piper' and Gade's 'Erl King's Daughter' were performed. The solo vocalists were Mrs. Annie Walker, Mrs. Wicks, Mr. Hoptroff and Mr. Bridge-Peters. The choir gave a very good interpretation of both works. The orchestra was led by Mr. Dunworth, and Mr. W. E. Rogers conducted.

WITNEY.—Handel's 'Judas Maccabæus' was successfully performed by the Choral Society, assisted by the Witney Orchestral Society, at the New Schools on April 5, under the conductorship of Mr. H. W. Young. The solo vocalists were Miss Mabel Manson, Miss Violet Oppenshaw, Mr. Braxton Smith and Mr. Thorpe Bates. Mr. G. H. Hazlehurst led the orchestra.

WOOLWICH.—The Borough of Woolwich Orchestral Society gave a concert at the Town Hall on Good Friday, when the programme included the first two movements from Beethoven's Symphony No. 5, in C minor, the overtures to 'Magic flute,' 'Ruy Blas' and 'Oberon,' and Bach's Gavotte in E (for strings). In the performance of these works the orchestra gave evidence of very careful rehearsal under the conductor, Mr. Sidney Horton, who also gave an artistic rendering of Mendelssohn's Capriccio brilliant in B minor (for pianoforte and orchestra), this item being conducted by Mr. Lionel Horton. The solo vocalists were Miss Winifred Burke, Miss Esther Franklin and Mr. Stewart Gardner.

WORTHING.—Mr. Hawkins's Symphony Orchestra gave a concert at St. James's Hall on April 5. The programme included Schubert's 'Unfinished symphony' in B minor; Allegro vivace from the 'Jupiter' symphony (Mozart); 'Träumerei,' from 'Russian suite' (Wuerst); Valse triste (Sibelius); Valse 'Sans le Chœur,' from the opera 'Eugene Onégin' (Tchaikovsky); and Quartet in F (Guy Michell). The soloists for the occasion were Miss Mollie Wisden, Miss Janet Crowhurst and Mr. G. W. Barnard (vocalists); Miss Eileen Kirkpatrick (violincellist) and Miss Berkeley-Calcott (recitations). Miss Winifred Jones acted as accompanist, and Mr. H. A. Hawkins conducted.

Answers to Correspondents.

C. F.—The chief utility of the pedal is to sustain notes which the hand cannot hold, and to add sonority and continuosness to the sound. Rules for its use cannot be compressed here. It should not be used to make chords overlap. We are afraid that inferior players often use it to cover bad technique.

ELBE.—Your young man and girl with no training cannot be much assisted in voice-production matters by written recommendations. Better get advice from some competent person who can try their voices and musical capacity. The little manual 'The Art of Singing,' by J. Herbert Sims Reeves (Novello) may be of some service.

A. BOYFIELD.—No. 1, Twelve short pieces (Book xi.), Smart, about M 66 to the minim. The Boyce (a) Prelude and (b) Fugue, from the 'Young Organist,' (a) crotchet M 74, and (b) crotchet M 92: see West's 'Old English Organ Music,' No. 15, Novello & Co.

B. PHILLIPS.—The fact that your violin is labelled 'Antonius Stradivarius,' &c., proves nothing. There are tens of thousands of violins so labelled, some of which can be purchased for about 7s. 6d., although they are not worth the money.

CRAIGPARK.—An arrangement of the Largo in D from Haydn's Symphony in G (Letter V.) is published in Westbrook's Voluntaries for the Organ, No. 5, price one shilling (Novello & Co.).

MISS FARROW.—Bendl, Jaell, Raff and Liszt have all arranged Wagner's 'Preislied' for the pianoforte. All these arrangements are published abroad, but they can be obtained from Novello & Co.

AKTE.—It is impossible to advise you safely without hearing you sing. Your alto voice may be of real value to you, and you should not hastily abandon it.

CHORAL.—Mr. L. C. Venables has written a very good book on the business of 'Choral and Orchestral Societies.' It is published by Messrs. Curwen.

E. ABBOTT.—It is impossible to assess the value of your Klotz violin without actual experience of its tone and condition.

MRS. J. D. SPENCE (Washington).—We regret that so far we have not been able to trace the air.

Miss G. Huntingdon asks whether choral scholarships are offered to boys by Nonconformist choirs. We are not aware of any.

Many others are unavoidably held over or have been answered privately.

ERRATUM.—'How a trumpet is made.'—Mr. D. J. Blaikley writes: On page 225 in reference to the use of the fourth valve, the sentence 'with the first and second to produce D,' should read 'with the first and third to produce D.'

THE MUSICAL TIMES.

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The

Competition Festival Record

No. 22.

MORECAMBE.

May 4, 5, 6, 7.

We are glad to know that the entries this year promise a very successful festival. There will, as usual, be a church choir festival on the evening of the first day. The local choirs and soloists will gather on the 5th, and on that evening there will be a concert at which a massed performance of Mendelssohn's "95th Psalm" will be given. The 6th (Friday) will be devoted to the children. The feature of the concert will be Dr. Hathaway's children's cantata "Jack Horner's ride." The great day will be on Saturday, the 7th. Seven female-voice, four male-voice (tenor lead), eight male-voice (alto lead), seven small mixed-voice, and no fewer than nine "Challenge Shield" class mixed-voice choirs will compete. The adjudicators will be Professor Bantock, Mr. Frederick Corder, Mr. Sydney Nicholson, Mr. T. Tertius Noble, Dr. Hathaway, Mr. C. H. Fogg, and Miss E. Robinson (violin). We hope the festival will draw large audiences.

ABERDEEN.

June 2, 3, 4.

We are glad to hear that the entries for this year's festival are so numerous that it has been found necessary to apportion an additional day for the work. The festival will therefore cover three days. Professor Terry (the honorary secretary) and his committee are heartily to be congratulated on the very satisfactory result of their labours. The entries are about double the number of last year. Thirty-five adult choirs, eleven school choirs, two working-girls' choirs, four string orchestras, and two mixed orchestras will compete. Dr. McNaught will adjudicate. At the Church Choir Festival service thirty-three choirs will be represented, and a special combined chorus will give "The Messiah" under Dr. Coward.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The above Association will hold its sixth annual conference at Messrs. Broadwood's, Conduit Street, on July 14, at 10.45 a.m.; Lady Mary Trefusis will take the chair. The following papers will be read (morning session): "Choral Training," Mr. R. W. Wilson (Manchester); "Expression," Mr. Walter Ford; and "The Competition of Church Choirs," the Rev. A. Commeline.

Afternoon session: "The Training of Boys' Voices in Church Choirs," Dr. Varley Roberts, Magdalen College, Oxford; "The Cultivation of Vocal Tone" (with illustrations by a small class), Dr. H. Hulbert; and "The Dorset Choral Association," Miss F. Kindersley.

A meeting of the delegates forming the Council will be held on July 13, at 11.0 a.m.

Anyone can join the Association on payment of two and sixpence per annum. Membership entitles to admission to the conference. The hon. secs. are Miss Wakefield and Dr. W. G. McNaught. All communications should be addressed to the acting secretary, Miss E. Maddock, 22, Addison Court Gardens, London, W.

OAKHAM.

March 10.

These competitions, which were suspended last year, were revived with good results. They are open to the county of Rutland. Mr. Harry Evans adjudicated, and awarded first positions to the following choirs:

SCHOOL CHOIRS.

(Two entries in each class.)

Two-part song.—Langham (Mr. McClelland).
Unison song.—Wing (Mr. Ferguson).
Unison song.—Hambleton (Mr. Riggall).
Sight-singing.—Empingham (Mr. Forsyth) and Wing (Mr. Ferguson).

ADULT CHOIRS.

Anthem (5 entries).—Oakham (Mr. Nicholson).
Anthem (village choirs, 8 entries).—Preston (Miss Codrington).
Male-voice (4 entries).—Manton and Exton (Mr. G. S. Penny).
Female-voice (11 entries).—Wing (Mrs. Neill).
Chorus (15 entries).—Oakham (Mr. Nicholson).
Madrigal (5 entries).—Uppingham (Miss Clarke).
Part-song (7 entries).—Preston (Miss Codrington).
Sight-singing.—Uppingham.

The Hon. Mrs. Charles Fitzwilliam, of Barnsdale, Oakham, is the chief promoter.

STAMFORD HILL.

March 19, 21.

The seventh annual Eisteddfod, held by the Young People's Guild of Stamford Hill Congregational Church, passed off successfully at the Lecture Hall, Portland Avenue. In the one choral event, Sullivan's "Hymn of the Homeland" and German's "Who is Sylvia" were the tests. Three choirs entered:

Queen's Road (Mr. Walter Penn).
1st. The Guild Choir (Mr. James Burch).
The Northolme Choir (Mr. Charles W. Jones).

There were also solo singing and instrumental competitions. Large audiences attended. Dr. McNaught adjudicated.

BOURNE (SOUTH KESTEVEN).

April 5, 6.

Excellent and encouraging results were obtained at this year's competitions. A good standard was maintained in the contests, and the concluding concert (conducted by Mr. N. Snow) was the most successful that has been given under the auspices of the festival. Dr. McNaught was the adjudicator. In the school competitions, prizes were won by Abbey Church S. S., Congregational S. S., and Witham-on-the-Hill, Morton; the two last mentioned divided the prize for sight-singing. The whole of the competing children joined in a performance of "The Mermaid," under Dr. McNaught's direction.

The senior competitions included three for the singing of anthems, in which the successful choirs were Boston, Bourne Baptist and Market Deeping. Out of ten competing ladies' trios, the winners were Miss Hartshorn, Miss Ida Stubley and Mrs. Casburn. The successful quartet parties were Mr. Bell's, in both mixed-voice and male-voice divisions. Eight female-voice choirs sang Luard-Selby's "Flow down, cold rivulet," Mr. Leary's Choir proving the best. In the class for male-voice choirs, Bantock's "Boot and saddle" was the test-piece, and Mr. Stubley's Choir were the winners out of three entries. In the two classes for mixed-voice choral

singing, the competing choirs, tests and results were as follows:

Test: "Song of the flax-spinner" (Leslie).

1st. Castle Bytham.

2nd. Edenham.

Thurby.

Witham-on-the-Hill.

Test: "O lovely May" (German).

1st. Mr. Leary's Choir.

2nd. Billingborough.

Castle Bytham.

Mr. Stubley's Choir.

Mr. Stubley's Choir were easy winners in the sight-singing contest, and they also secured the challenge banner for aggregate marks.

At the evening concert the prizes were distributed by the Countess of Ancaster, who was the originator, and still is the supporter of the scheme. The arrangements under Miss Bell were smooth and satisfactory.

PONTEFRACT.

April 5, 6, 7.

Except on the "open" day, good entries were obtained at this year's competitions, which were again excellently managed under the presidency of Mr. F. S. Hatchard. The lack of ready support for the chief competitions is attributed by the *Yorkshire Post* to a dearth of conductors and not to a want of enthusiasm on the part of choralsists. The chief awards were as follows:

JUNIOR COMPETITIONS.

Choral sight-reading, Sol-fa (6 entries).—Wakefield St. Michael's Boys.

Choral sight-reading, Staff (6 entries).—Knotteling National.

School choirs (small schools).—Loseoe Road Provided School.

School choirs (larger schools, 7 entries).—Brotherton Provided School.

School choirs (three-part song, 9 entries).—Rothwell National.

Action song.—Ossett Southdale School.

Friendly Societies, &c.—Pontefract G. F. S.

VILLAGE COMPETITIONS.

Female-voice choirs.—Darrington.

Male-voice choirs.—Monk Fryston.

Madrigal singing (5 entries).—Darrington.

Church choirs.—Wentbridge.

Choral societies.—Darrington.

Choral sight-reading (5 entries).—Darrington.

OPEN COMPETITIONS.

Soprano and tenor duet.—Miss Florence Reeve and Mr. Edgar R. Maude.

Contralto.—Miss D. Misson.

Bass.—Mr. W. Barrand.

Chanting and hymns.—Cudworth, St. John's Church Choir.

Anthem.—Cudworth, St. John's Church Choir.

Choral sight-reading and chief choral contest (1 entry).—Brotherton.

Female-voice choirs not only mustered in force, but sang exceedingly well, the lowest marks awarded being 80 per cent. of the maximum:

1st. Pontefract Ladies'.

2nd. Pontefract Girls' Evening Home.

3rd. Ladies' Madrigal Club.

Monk Fryston.

Featherstone and Purston.

Normanton.

Darrington.

Dr. Walford Davies was the adjudicator.

LEIGH (LANCS).

April 9.

The twelfth annual festival was a great success. There was a record number of competitors—22 choirs and over 170 individuals. The principal awards were as follows:

MIXED-VOICE CHOIRS.

Test: "The heavens are telling" (Haydn).

Oldham Glee and Madrigal.

Bolton Co-operative.

Ashton-in-Makerfield Musical Society.

Ashton-in-Makerfield Welsh Wesleyan.

Prescot and District.

1st. Hope Vocal Union, Denton (Mr. J. Hardy).

LARGE MALE-VOICE CHOIRS.

Test: "The Son of God" (Jenkins).

Wigan Harmonic.

Hope Vocal Union, Denton.

1st. Warrington (Mr. W. S. Nesbitt).

SMALL MALE-VOICE CHOIRS.

Test: "The martyrs of the arena" (de Rillé). 12 entries.

1st. Denton (Mr. J. Hardy) and Hindley Co-operative (Mr. Layland).

Children's choir (1 entry).—Lowton Common Methodist. Test:

"Go, Springtime, go" (Dr. Lloyd).

Mr. Wilfrid Jones and Mr. G. W. Hughes adjudicated.

RETFORD (NORTH NOTTS).

April 12, 13, 14.

As this festival appeals to a somewhat limited area it can hardly be expected to expand indefinitely, and it can be accounted satisfactory that the entries of this year equalled those of the year before last. Under the able management of Mrs. Peake and the admirable platform generalship of Mr. Bruce Webster, the competitions passed off with success. Mr. Harry Evans and Mr. W. McNaught, jun., were the adjudicators.

The winners in solo competitions were Misses Brook and Parker (junior duet), Miss Spencer and Mr. Hewerdine (soprano and tenor duet), Miss K. Stone (soprano), Mrs. Charles Marris (alto), Mr. Scaif (tenor), Mr. B. Titterton (bass), and Mr. R. G. Bradshaw's mixed-voice and male-voice quartets.

In the school choir competitions, prizes were awarded to Grove (Miss Staniland) and East Markham (Mr. W. Powell) in elementary classes; Retford Wesleyan Girls (Mr. J. Smith) and Workshop Abbey Boys (Mr. T. Pickford) in voice-production classes; Harworth (Mr. H. Stamp), East Markham and Retford Wesleyan, for sight-reading. The entries and results in the chief class, for which the test-piece was "The dewdrop's folly" (Myles B. Foster), were as follows:

Workshop Abbey (Mr. T. Pickford).

2nd. Retford National (Miss Lugs).

Retford Wesleyan (Mr. J. Smith).

1st. Retford Pupil Teachers (Mr. T. Hercy Denman).

Retford Girls' C. S. (Miss Durnford).

Workshop St. John's (Mr. L. Waller).

Retford Grammar School (Mr. H. C. Andrews).

Tuxford Choristers (Mr. G. H. Ellis).

Retford High School (Miss E. M. Webb).

Retford Congregational (Mr. G. White).

The second day was devoted to competitions for village choirs. Prizes were won by Gringley (sight-reading), Rampton (female-voice choirs), Ranskill (male-voice choirs), Rampton Wesleyan (mixed-voice church choirs), Babworth (church choirs of boys and men), Ranskill (choral societies not previously successful), and a quartet party (mixed-voice) from Bawtry. In the chief village choral contest, the entries and awards were as follows:

Tests: (a) Madrigal, "Hard by a fountain" (Waelrant); (b) "The Fountain" (Rheinberger); and (c) "Sir Knight" (Macirone).

Bawtry (Mr. J. Smith).

2nd. Edwinstowe (Mr. H. Minchin).

Gringley (Mr. G. H. Ellis).

Grove and Headon (Mr. H. C. Andrews).

Leverton (Mr. G. H. Ellis).

1st. Rampton (Mr. H. C. Andrews).

Ranskill (Mr. G. H. Ellis).

Tuxford Choir (Mr. G. H. Ellis).

In the open choral classes the prize-winners were Retford Wesleyan (sight-reading), Retford Congregational (anthem), Retford Amateur Musical Society (female-voice choirs), and Mr. Andrew's Chorus (male-voice choirs). Dvorák's "Slavonic cradle song," Sir Julius Benedict's "Hunting song," and "O the pleasure of the plains," from "Acis and Galatea," formed an admirable test for the chief mixed-voice class. Retford Amateur Musical Society (Mr. J. Smith) was first, Retford and Rampton Choral Societies (Mr. Andrews) second and third. The competition for amateur orchestras drew two entries—Doncaster (Mr. C. Reasbeck) and Retford (Mr. Frederick Dawson); the former, who showed surprising efficiency, was successful. A Doncaster party were unchallenged in a string quartet competition.

Three concerts were given, in which combined choirs took part. The prizes were distributed at the end of the village day by the Duchess of Portland.

BATH (MID-SOMERSET).

April 12, 13, 14.

The organizers of this competition aim at serving the needs of its district with completeness by visiting different towns within the area. Last year the festival was held with success at Frome; this year Bath was chosen, and with equally satisfactory results.

A gratifying feature was the ready support given to the children's competitions. Large entries were received in all the classes for school and other junior choirs,

including the sight-singing contests. In the chief class the test was Rubinstein's "Song of the birds." The competing choirs were:

- 3rd. Church of England Girls', Bathwick.
Weymouth House Boys', Bath.
Christ Church Girls', Frome.
Girls' C.S., Frome.
Church of England Girls', Radstock.
St. John the Baptist Girls', Frome.
Widcombe Boys'.
Weymouth House Girls', Bath.
- 2nd. Church of England Boys', Bathwick.
Church of England Boys', Portishead.
Mr. Davis's Boys' Choir.
Clutton C.S.
- 1st. Church of England Boys', Frome.

The competition for children's choirs that had not won a prize in the previous years brought ten entries. The test was "In Mary's garden" (E. M. Boyce).

- Widcombe Boys'.
Church of England Girls', Bathwick.
Mr. Davis's Boys' Choir.
St. John the Baptist Girls', Frome.
Somerset Industrial.
- 2nd. Church of England Boys', Bathwick.
- 1st. Weymouth House Girls', Bath.
Christ Church Girls', Frome.
British School, Oakhill.
Clutton C.S.

In the elementary school choir contests, Church of England Girls', Bathwick, Church of England Boys', Frome, and Clutton C.S. were successful. Prizes for sight-singing were taken by Church of England Boys', Frome, and Somerset Industrial (Staff); Clutton C.S. and Church of England Girls', Radstock (Sol-fa). There were also competitions for small elementary schools, won by Pilton, and for non-elementary schools one entry, Duke Street, Bath; and contests in singing games, won by Pilton and East Harptree.

The combined children's choirs sang under the direction of Mr. Clive Carey at the first concert.

The solo competitions resulted as follows:

- Pianoforte solo.—Miss Imogen Hawkins.
Soprano solo.—Miss Goodrich.
Contralto solo.—Miss Wheeler.
Bass solo.—Rev. R. W. Flex.
Sight-reading.—Mr. W. Stickland.
Mixed-voice quartet.—Rev. G. H. Hooper's Quartet.
Male-voice quartet.—Mr. Odey's Party.

The senior choral competitions were much sub-divided, and except in the male-voice sections well supported. In the chief contest for village choirs the tests were: "Upon my lap my sovereign sits" (Martin Peerson) and "Shall we go dance" (Stanford). Five choirs sang:

- Chewton Mendip and District.
Clutton and District.
- 2nd. Ashwick Choral Society.
Harptree Choral Society.
- 1st. Nunney Delamere Choir.

In the competition for small villages the prize was divided between Lullington and Horsington. A competition for choirs that had not been successful in the two previous years attracted four entries, in spite of the difficulty of the test, which was "Young Herchard" (Boughton):

- 1st. Wadbury Choral Society.
Lullington Choral Society.
- 2nd. Nunney Delamere Choir.
Coleford Choral Society.
Horsington Choral Society.

Other prize-winners were: Midsomer Norton (for madrigal singing); Wadbury and Clutton district (equal in the chief Ladies' Choir contest); and Radstock, who were victorious over the Orpheus Glee Society in the chief male-voice choir contest. The tests in this event were: "The linden blossom" (Moellendorff) and "The riders' song" (Cornelius).

THE CHIEF CHORAL COMPETITION.

- Tests: "Evening has lost her throne" (Bantock); and "To daffodils" (Roger Quilter).
- Ashwick.
2nd. Shepton Mallet.
Chewton Mendip and District.
 - 1st. Midsomer Norton.
Harptree.

The festival came to an end with a grand concert, for which the services of the Pump-room Orchestra, under Mr. Max Heymann, were engaged. Some of the winning choirs sang their test-pieces, and various groups of combined choirs sang: Tchaikovsky's "Hymn to the Trinity," Mendelssohn's "42nd Psalm," Brahms's "The death of Trenchard," Elgar's "Land of hope and glory," and Bridge's "Bold Turpin," under the direction of Dr. McNaught and Mr. Clive Carey. Tchaikovsky's B flat minor Pianoforte Concerto was played with great skill by Mrs. Knatchbull (Dora Bright).

ASHBOURNE (DOVE AND CHURNET VALLEY). April 12.

At this year's competitions there was a satisfactory entry list, and very few instances of a choir failing to put in an appearance. Denstone and Langley House, Ashbourne, were successful in classes for small and large schools respectively; the former class included action-songs. Three competitions for church and chapel choirs were organized, and resulted in prizes being won by Mayfield, Ashbourne Zion Chapel, and (for sight-reading) Denstone. Rocester were the best of five choral societies that were tested in sight-reading. Rocester II. were the best of ten competing quartet parties. No less than eleven female-voice choirs sang Hatton's "The water lily," the first three places being assigned to Mayfield, Ellastone and Ashbourne Cecilia. The Mayfield Male-voice Choir were best and Denstone second-best in singing Dr. Walford Davies's "Hymn before action." One of the most remarkable performances was that of the Denstone children in an action song, "Dancing leaves," under Mrs. Wrothesley. It was most charmingly sung and acted. A full description of the actions is given in this month's SCHOOL MUSIC REVIEW. The two competitions for mixed-voice choirs resulted as follows:

CHOIRS OF LESS THAN FORTY VOICES.

- Test: "Thy voice, O harmony" (Webbe).
2nd. Checkley.
Clifton.
Sudbury.
Snellston.
1st. Denstone.
3rd. Ellastone.

CHOIRS OF OVER FORTY VOICES. (Challenge Cup Competition.)

- Test: "Song of the silent land" (West).
1st. Rocester.
2nd. Mayfield.
Cheadle.
Tean.

Mr. T. Tertius Noble and Dr. McNaught adjudicated, working separately in different halls.

Lady Duncombe, of Calwich Abbey, is one of the most enthusiastic promoters of this enterprise. It was fortunate that it was possible to secure Denstone College. Large audiences crowded the two halls all day.

FARNHAM. April 13.

It is much to be regretted that the children's competitions, which had to be left out of last year's festival owing to an epidemic, are now permanently abandoned owing to an action on the part of the Education Committee. The adult competitions were carried out successfully with Dr. Walford Davies as adjudicator. Aldershot G.F.S. (Miss Renison), Kingsley Female-voice and Male-voice Choirs, Farnborough Male-voice Choir, and Tilford Choral Society (Mr. G. W. T. Lonsdale) were successful in different classes. Four choirs—Farnham, Alton, Crondall and Farnborough—entered for the chief choral competition, for which the tests were "He that shall endure" (Mendelssohn) and a part-song, "A song for the seasons" (Smart). Alton were the winners, and a special prize was given to Farnborough for their singing of the part-song, which was the best performance in the competition. Prizes for sight-singing were taken by Tilford, Farnham and Alton. A contest between the Farnham Orchestral (Mr. Morton Latham) and Instrumental (Mr. Percy R. Rowe) Societies resulted in a tie.

ILKLEY (WHARFEDALE).

April 14, 15, 16.

This festival, though inaugurated as recently as 1907, has attained such dimensions that it can boast an entry list of over 1,000, a fact which speaks well for the musical vitality of the district and for the ability of the organizers of the competition. The adjudicator was Dr. Somervell, who made his awards in the chief events as follows:

LOCAL COMPETITIONS.

Pianoforte solos.—Miss Marcia Mowat, Miss Margaret Akeroyd.
Violin solo.—Miss Caroline Ainger.
Girls' solo singing.—Miss Doris Kershaw.
Boys' solo singing.—Howard Crawshaw.
Children's solo sight-reading.—Marjorie Swales.
Soprano solo.—Miss May Town.
Contralto solo.—Miss Alice Barrett.
Tenor solo.—Mr. Joseph Stoddard.
Bass solo.—Mr. Harold Brearley.
Girls' clubs.—Ilkley, St. Margaret's Hall (Mr. A. T. Akeroyd).
Only one entry was received in each of the classes for elementary school choirs—Grassington Church School (small villages) and Ilkley National Girls' (larger villages).

OPEN COMPETITIONS.

Boys' solo.—George Jowett.
Pianoforte solo.—Miss Ida Bellerby.
Soprano solo.—Mrs. Rowland White.
Baritone solo.—Mr. Arthur Burnell.
Bass solo.—Mr. Herbert Lord.
Mixed-voice quartet.—Brighouse Excelsior.
Church and Chapel choirs.—Bingley P.M. (Mr. W. Robertson).

CHORAL SOCIETIES (village).

Tests: "Valentine's song" (Stanford) and "Song of the pedlar" (Lee Williams).

1st. Ilkley St. Cecilia (Mr. A. T. Akeroyd).
Pool Choral Union (Mr. E. A. Midgley).
Burley-in-Wharfedale (Mr. F. J. P. Drake).

FEMALE-VOICE CHOIRS.

Tests: "Lullaby" (Cyril Rootham) and "The Spanish gipsy girl" (Lassen).
1st. Pool Choral Union.
2nd. Burley Choral Society.

MALE-VOICE CHOIRS.

Tests: "Bright through the window" (Max Reger) and "The reveille" (Elgar).
1st. Nelson Arrian Glee Union (Mr. Lawson Berry).
2nd. Todmorden (Mr. Harold Lees).
Ilkley Orpheus (Mr. E. A. Earnshaw).

MIXED-VOICE CHOIRS.

Tests: "When flowery meadows" (Palestrina) and "A ballad" (Theo. Wendt).
1st. Ilkley St. Cecilia (Mr. A. T. Akeroyd).
2nd. Thornton Vocal Union (Mr. W. Lloyd Ashton).
Burley-in-Wharfedale (Mr. F. J. P. Drake).

MORPETH (WANSBECK).

April 15, 16.

These competitions maintained their popularity, and the singing, especially in the senior events, drew forth the highest praise from the adjudicator, Mr. Harry Evans.

Five choirs sang in the competition for small schools, Rothbury (Mr. Johnson) being winners. In the class for large schools Morpeth Corporation Girls' (Miss Foster) were successful. A challenge cup for choirs of singers under sixteen years of age, not necessarily from schools, was won by Pegswood (Mr. F. Alvey) by a small margin over Hartburn and Netherwitton. In sight-singing Bedlington School (Mr. J. Moralee) were winners in the Sol-fa division; in the Staff division there were no entries. Out of five action-songs that of Morpeth Corporation Girls' was the best. The children's day terminated with a performance by combined choirs of "The Golden Vanity" and Myles B. Foster's "To sea," under the direction of Mr. Harry Evans.

In the senior competitions Netherwitton (Lt.-Col. Orde) and Bedlington Station P.M. (Mr. J. Moralee) were successful among the church choirs. One "novice" village choir—Belsay (Mrs. Hugh Middleton)—entered in a special class for such bodies, and one "small male-voice choir"—Felton (Mr. Phillips)—came forward. In the other class for village choral societies, in which the test was "The maiden of the Fleur-de-lis," the entries and results were as follows:

Longframlington.
2nd. Netherwitton.
1st. Felton.
Belsay.

For female-voice choirs the test was "Pealing chimes" (Balfe), and Netherwitton were victorious. In a competition for choral societies from large villages in the district, the tests were: "Gather ye rosebuds" (Rathbone) and "Diaphenia" (Stanford). Entries and results:

Bedlington Co-operative.
2nd. Netherwitton.
Broomhill Co-operative.
1st. Felton.
Longframlington.

Two "large male-voice choirs" came forward to sing Bantock's "Boot and saddle" and Sullivan's "The long day closes"; Morpeth Y.M.C.A. (Mr. Arthur Platts) were successful over Ashington Harmonic (Mr. J. R. Liddell). Morpeth Philharmonic (Mr. Platts) were unchallenged in the open class for choral societies; the tests were: "Sweet honey-sucking bees" (Wilbye) and "Music when soft voices die" (Parry). At the end of the proceedings all the choirs combined to sing Schubert's "God in the thunderstorm" and Elgar's arrangement of "God save the King," under the baton of Mr. Evans.

GIRLS' CLUBS.

April 16.

The twenty-third annual singing competition of the London Working Girls' Club Union was held with success in the City of London Schools. Each competing choir was made to undergo a sight-test in addition to singing the prescribed piece. The entries in the two classes and the marks obtained by the first three choirs are given below. The maximum marks obtainable were (a) for the test-piece, 80; (b) for the sight-singing, 40.

CLASS I. (Senior).

Tests: "Hail, Judea, happy land" (Handel); and "Come, sisters, come" (MacKenzie).

of which the second was chosen by the adjudicator for competition.

		Marks		(a)	(b)	Total.
Passmore Edwards (Mr. W. Holmes).						
St. Edwards (Mr. W. Holmes).						
2nd.	Soho (Mr. Harry Smith)	71	35	106		
	Roehampton (Mr. W. G. Rothery).					
1st.	Eton Mission (Miss Hume)	73	37	110		
2nd.	(equal) Marylebone (Miss Ryan)	65	33	98		
	Mayfair (Mr. Deane).					
3rd.	(equal) West Central (Mr. Harvey Grace)	63	35	98		

CLASS II. (Junior).

Test: "Forth to the meadows" (Schubert).

	Chelsea (Miss Fry).	St. Ursula (Mr. W. Deane).	2nd. Lyndhurst Hall (Miss N. Barnard).	3rd. Tower Hill (Miss Fry).	1st. Utopian (Miss Ryan).	2nd. Onward (Mr. S. Filmer Rook).	3rd. St. Catherine's, Battersea (Mr. Coxeter).	1st. Walworth (Miss Ryan).	2nd. Beatrice (Miss Williams).
Marks	70	37	107	66	35	101	72	38	110
(a)	70	37	107	66	35	101	72	38	110
(b) Total.	70	37	107	66	35	101	72	38	110

The combined choirs in Class I. sang their two test-pieces under the direction of Dr. Huntley. Dr. McNaught was the adjudicator.

MANCHESTER.

CLARION VOCAL UNION.

April 16.

The twelfth annual festival and choral contest of the Clarion Vocal Union was this year held for the fourth time in Manchester. The Union has now grown so large that it has become necessary to hold preliminary contests in the counties of Lancashire and Yorkshire, to reduce the number of competing choirs to six or seven.

The test was "Spring is cheery, winter is weary" (Holbrooke). The following choirs belonging to the Clarion Vocal Union entered:

Halifax (Mr. R. Crowther).
Oldham (Mr. H. W. Chadderton).
Bradford (Mr. M. Conway).
3rd. Sheffield (Mr. G. Norman).
Burnley (Mr. F. Brunton).
1st. Newcastle (Mr. J. L. Ritchie).
2nd. Manchester (Mr. T. Corlett).

Dr. Thomas Keighley adjudicated. The festival terminated with a concert, in which the combined choirs took part.

SEND OUT THY LIGHT

COMPOSED BY

CH. GOUNOD.

Price Twopence.

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Adagio molto.

TREBLE. *fff* Send out Thy light, . . . *fff* Send out Thy light, . . .

ALTO. *fff* Send out Thy light, . . . *fff* Send out Thy light, . . .

TENOR. *fff* Send out Thy light, . . . *fff* Send out Thy light, . . .

BASS. *fff* Send out Thy light, . . . *fff* Send out Thy light, . . .

ACCOMP. *fff Adagio molto. ♩ = 54. fff*

Moderato. pp Send out Thy light and Thy truth, let them lead me, *cres.* And let them bring me to Thy

pp Send out Thy light and Thy truth, let them lead me, *cres.* And let them bring me to Thy

pp Send out Thy light and Thy truth, let them lead me, *cres.* And let them bring me to Thy

pp Send out Thy light and Thy truth, let them lead me, *cres.* And let them bring me to Thy

pp Moderato. ♩ = 60. cres.

dim. ho - ly hill, . . . *p* Send out Thy light and Thy truth, let them lead me, *cres.*

dim. ho - ly hill, . . . *p* Send out Thy light and Thy truth, let them lead me, *cres.*

dim. ho - ly hill, . . . *p* Send out Thy light and Thy truth, let them lead me, *cres.*

dim. ho - ly hill, . . . *p* Send out Thy light and Thy truth, let them lead me, *cres.*

dim. ho - ly hill, . . . *p* Send out Thy light and Thy truth, let them lead me, *cres.*

SEND OUT THY LIGHT.

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

And let them bring me to Thy ho - ly hill! un-to Thy ho - ly hill, let them

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

And let them bring me to Thy ho - ly hill! O let them lead me, *cres.*

O let them lead me, And let them bring me to Thy ho - ly hill!

O let them lead me, And let them bring me to Thy ho - ly hill!

O let them lead me, And let them bring me to Thy ho - ly hill!

O let them lead me, And let them bring me to Thy ho - ly hill!

On the

On the

On the

a tempo.
O God, . . then will I go . . un - to Thy al - tar, . . .

a tempo.
p

SEND OUT THY LIGHT.

harp we will praise Thee, O Lord our God!

harp we will praise Thee, O Lord our God!

harp we will praise Thee, O Lord our God!

Prais - ing Thee, Lord our God! O God, . . then will I

And we will praise Thee,

And we will praise Thee,

And we will praise Thee,

go un - to thy . . al - tar, . . And we will praise Thee,

cres. *molto.* *ff*
and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*
and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*
and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*
and we will praise Thee, praise Thee, praise Thee on the harp, O our

cres. *molto.* *ff*
and we will praise Thee, praise Thee, praise Thee on the harp, O our

SEND OUT THY LIGHT.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: "God! On the harp, O our God! On the harp, O our God! Send out Thy". The music features a key signature of one flat (B-flat) and a 4/4 time signature. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Second system of the musical score. It consists of five staves. The lyrics are: "light and Thy truth, let them lead me, And let them bring me to Thy ho - ly". The music continues with the same vocal and piano parts. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *ff* (fortissimo).

Third system of the musical score. It consists of five staves. The lyrics are: "hill, . . . Send out Thy light and Thy truth, let them lead me, And let them". The music concludes with the same vocal and piano parts. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *rit.* (ritardando).

SEND OUT THY LIGHT.

bring me to Thy ho - ly hill! . Why, O soul, art thou sor - row-ful, and
 bring me to Thy ho - ly hill! . Why, O soul, art thou sor - row-ful, and
 bring me to Thy ho - ly hill! . Why, O soul, art thou sor - row-ful, and
 bring me to Thy ho - ly hill! . Why, O soul, art thou sor - row-ful, and
 bring me to Thy ho - ly hill! . Why, O soul, art thou sor - row-ful, and

dim. *p* *a tempo.* *p*

why cast down with - in me? Still trust the lov - ing kind - ness of the God of thy
 why cast down with - in me? Still trust the lov - ing kind - ness of the God of thy
 why cast down with - in me? Still trust the lov - ing kind - ness of the God of thy
 why cast down with - in me? Still trust the lov - ing kind - ness of the God of thy

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,
 strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,
 strength, And my tongue yet shall praise Him, And my tongue yet shall praise Him,
 strength, And my tongue yet shall praise Him. And my tongue yet shall praise Him,

p *cres.* *cres.* *cres.* *cres.* *p* *cres.*

SEND OUT THY LIGHT.

And my tongue yet shall praise Him, Who hath pleaded my cause! Send out Thy light, and Thy

And my tongue yet shall praise Him, Who hath pleaded my cause! Send out Thy light, and Thy

And my tongue yet shall praise Him, Who hath pleaded my cause! Send out Thy light, and Thy

And my tongue yet shall praise Him, Who hath pleaded my cause! Send out Thy light, and Thy

And my tongue yet shall praise Him, Who hath pleaded my cause! Send out Thy light, and Thy

truth, let them lead me, And let them bring me to Thy ho - ly hill...

truth, let them lead me, And let them bring me to Thy ho - ly hill...

truth, let them lead me, And let them bring me to Thy ho - ly hill...

truth, let them lead me, And let them bring me to Thy ho - ly hill...

truth, let them lead me, And let them bring me to Thy ho - ly hill...

a tempo. Lord .. our .. God! Thou wilt save

a tempo. Lord .. our .. God! Thou wilt save

Lord .. our .. God! Thou wilt save

Lord .. our .. God! Thou wilt save

f a tempo. Lord .. our .. God! Thou wilt save

SEND OUT THY LIGHT.

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The lyrics are printed below the vocal line. The score includes dynamic markings such as *cres.*, *dim.*, *p*, *molto*, and *ff*. The piano part features chords and arpeggiated figures.

Thine a-nointed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,
 Thine a-nointed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,
 Thine a-nointed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,
 Thine a-nointed, Thou wilt hear us from hea - ven, Tho' in chariots some put their faith,

Our trust is in Thee! They are brought down and fallen, They are brought down and
 Our trust is in Thee! They are brought down and fallen, They are brought down and
 Our trust is in Thee! They are brought down and fallen, They are brought down and
 Our trust is in Thee! They are brought down and fallen, They are brought down and

fall - en, But the Lord is our help - er, We shall not be a - fraid, But the
 fall - en, But the Lord is our help - er, We shall not be a - fraid, But the
 fall - en, But the Lord is our help - er, We shall not be a - fraid, But the
 fall - en, But the Lord is our help - er, We shall not be a - fraid, But the

SEND OUT THY LIGHT.

rit. *ppp a tempo.*

Lord is our help - er, We shall not be a - fraid. . . Send out Thy

rit. *ppp a tempo.*

Lord is our help - er, We shall not be a - fraid. . . Send out Thy

rit. *ppp a tempo.*

Lord is our help - er, We shall not be a - fraid. . . Send out Thy

rit. *ppp a tempo.*

Lord is our help - er, We shall not be a - fraid. . . Send out Thy

cres. *dim.*

light, and Thy truth, let them lead me, And let them bring me to Thy ho - ly

cres. *dim.*

light, and Thy truth, let them lead me, And let them bring me to Thy ho - ly

cres. *dim.*

light, and Thy truth, let them lead me, And let them bring me to Thy ho - ly

cres. *dim.*

light, and Thy truth, let them lead me, And let them bring me to Thy ho - ly

cres. *f*

hill, Send out Thy light and Thy truth, let them lead me, And let them

cres. *f*

hill, Send out Thy light and Thy truth, let them lead me, And let them

cres. *f*

hill, Send out Thy light and Thy truth, let them lead me, And let them

cres. *f*

hill, Send out Thy light and Thy truth, let them lead me, And let them

SEND OUT THY LIGHT.

bring me to Thy ho - ly hill, O let them lead me, bring me to Thy ho - ly hill, un - to Thy ho - ly hill, let them bring me to Thy ho - ly hill, O let them lead me, bring me to Thy ho - ly hill.

O let them lead me, And let them bring me to Thy ho - ly bring me and lead me, And let them bring me to Thy ho - ly O let them lead me, And let them bring me to Thy ho - ly O let them lead me, And let them bring me to Thy ho - ly

hill. . . Send out Thy light, O Lord our God! . . hill. . . Send out Thy light, O Lord our God! . . hill. . . Send out Thy light, O Lord our God! . . hill. . . Send out Thy light, O Lord our God! . .

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1910.

KING EDWARD THE SEVENTH.

BORN, NOVEMBER 9, 1841.

PROCLAIMED KING, JANUARY 23, 1901.

DIED, MAY 6, 1910.

The death of King Edward the Seventh, on May 6, 1910, after a short illness, profoundly stirred the whole nation. The deep attachment of all classes of the community to his late Majesty was one of the most striking things in our history and a just pride to every patriot. At his death every man and woman throughout the length and breadth of the Empire felt the pang of a personal loss. The singular attributes of the late Monarch, and the commanding position he attained in the world's counsels, have since been recorded by many eloquent writers and orators, and foreign nations have also paid their willing tribute of respect and regard for his memory. He strove for 'Peace on earth and goodwill towards men,' and he has earned in history the glorious title, King Edward the Peacemaker.

In the *Musical Times* we naturally dwell more particularly upon King Edward's attitude to music than on his splendid achievements in great matters of State. We have to record our thankfulness that a man in his late Majesty's exalted position, weighted as he was by innumerable duties and heavy responsibilities, was yet able to devote so much of his time and thought to the advancement of musical art in this country. As Prince of Wales he saw clearly that if this country was to enter into its musical inheritance, it must be provided not merely with highly patronised concerts and operas with foreigners as chief performers, but that we must set to work to create composers and executants from our own stock. He saw also the great value of music as a binding social force that made for happiness and content. With these convictions he threw himself heart and soul into the movement which culminated in the establishment of the Royal College of Music.

The history of that movement cannot be traced here, but it will be interesting just now to recall some passages from a long speech His Royal Highness made on the occasion of the opening of the Royal College on May 7, 1883. He said:

'The establishment of an institution such as I open to-day is not the mere creation of a new musical society. The time has come when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilization to widen. I claim for music the merit that it has a voice which speaks in different tones, perhaps, but with equal force to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution—an institution which, I trust, will give to music a new impulse, a glorious future and a national life.'

The interest of the Prince of Wales in the Royal College did not hide from him the great work accomplished by the old-established and flourishing sister institution, the Royal Academy of Music. At an Academy prize distribution by her then Royal Highness the Princess of Wales at St. James's Hall, on July 22, 1897, His Royal Highness said:

'My Lord, Ladies and Gentlemen, I am desirous, in the name of the Princess, and of my own, to thank Lord Herschell and Mr. Threlfall for the very kind terms in which they have, respectively, proposed and seconded this vote of thanks, and you also for the very kind way in which it has been received. The Princess also desires me to express to everybody here present, and especially to the pupils who I see before me, the satisfaction it has given her personally to present the awards and prizes of this year. You have heard an excellent address from the Principal of the Royal Academy of Music, Sir Alexander Mackenzie, and I am sure it will be gratifying to all those who take not only an interest in this Institution, but in music generally, to hear so satisfactory an account of the prosperity of the Institution. Not only is it satisfactory from the pecuniary point of view, for I think, after

the admirable vocal and instrumental, though short, concert we have heard to-day, we have every reason to say how very efficient the pupils are, how carefully taught they are, and what pains they take in acquiring the science and art which, I think, is one of those which in every country is becoming more and more appreciated. You are well aware of the deep interest the Princess takes in everything connected with the science and art of music in all its branches, and I share the same feeling. I stand here to-day in a peculiar position, as I have the honour to be President of the Royal College of Music. I regard that Institution as the younger sister of the one we are meeting in connection with to-day. We may have rivalry, but I am sure it is only friendly rivalry, and that our only desire and wish is to merit the approbation of the country as your Institution does. We have only one object in view, and that is to promote the science and art of music in all its branches. Now, in the name of the Princess and myself, I repeat that it has given us much pleasure to take part in to-day's interesting ceremony.'

It is worthy of special note that in 1890, when the Associated Board of the Royal Academy and the Royal College was formed, His Majesty (then Prince of Wales) was the first President.

The interest of the late King in grand opera was manifested by his frequent attendance at Covent Garden. He attended the first performance of 'Elektra' (Strauss), when it was given, on February 19, in the recent Beecham Opera season. His Majesty, whilst he was Prince of Wales, was an active supporter of the Royal Amateur Orchestral Society. On concert nights he would invite well-known members of the musical and other professions to dine at Marlborough House, and afterwards the whole party would attend the concert. This genial practice was also followed by the Prince of Wales, now King George, who has long shown interest in musical progress, and obviously has realised the unique importance the art has attained in the development of civilization.

Deep sympathy with Queen Alexandra and all the Royal Family has found universal expression and touching recognition. The nation is solaced by the feeling that King George and Queen Mary will be found responsive to the demands of the great position they have inherited.

some degree the desires of Royal personages. It is sometimes said that these programmes do not adequately represent British composers. As a matter of fact, an analysis of numerous programmes performed at Court functions during the late King's reign, shows that the compositions of British composers figure in a greater proportion than they do, say, at Queen's Hall concerts or at students' concerts at the Royal Academy and the Royal College, where it might be supposed the interests of British composers would be specially considered.

At thirty concerts given at Buckingham Palace during the reign of King Edward, 197 orchestral and 14 vocal pieces were performed, under the direction of Sir Walter Parratt, the Master of the King's Music. Of the former, forty-six, and of the latter, seven, were by British composers; roughly a quarter of the whole number.

COMPOSERS. ORCHESTRAL MUSIC.

E. German.	Lewis Owen.
Hamish MacCunn.	C. V. Stanford.
F. H. Cowen.	Gustav von Holst.
C. H. H. Parry.	Arthur Sullivan.
Coleridge-Taylor.	Thomas F. Dunhill.
Edward Elgar.	W. H. Squire.
A. C. Mackenzie.	A. H. Brewer.

LIST OF ORCHESTRAL PIECES.

Henry VIIIth Dances - - - -	E. German.
Gipsy Suite (4) - - - -	E. German.
By the Burnside (2) (Highland memories)	Hamish MacCunn.
Rustic dance and Graceful dance (2) -	F. H. Cowen.
Overture, The Frogs - - - -	C. H. H. Parry.
Four characteristic waltzes - - - -	Coleridge-Taylor.
March, Pomp and Circumstance -	Elgar.
From the Bavarian Highlands (4) -	Elgar.
Three dances (Little Minister) (3) -	Mackenzie.
Benedictus - - - -	Mackenzie.
Waltz Memories - - - -	Lewis Owen.
Minuet (Op. 21) - - - -	Elgar.
Liebesgruss (2) - - - -	Elgar.
Suite Im Feenland (2) - - - -	F. H. Cowen.
Serenade - - - -	C. V. Stanford.
Danse Rustique - - - -	Gustav von Holst.
English Dances (Second Set) (2) -	F. H. Cowen.
Dance of Nymphs and Reapers (3) -	Arthur Sullivan.
Four Irish Dances (3) - - - -	C. V. Stanford.
Irish Rhapsody - - - -	C. V. Stanford.
Suite, The Pixies - - - -	T. F. Dunhill.
Slumber Song (2) - - - -	W. H. Squire.
Music to a child's play, The Wand of Youth	Elgar.
No. 2 Suite, The Wand of Youth -	Elgar.
Scene Espagnole ('Sevillana') - -	Elgar.
Masque: As you like it - - - -	E. German.
Idylle, 'Spring' - - - -	A. H. Brewer.

(The figures in brackets denote repetitions.)

SONGS.

Arthur Somervell.	Maude V. White.
Alicia L. Needham.	Liza Lehmann.

The programmes of music performed at Court functions may be considered as indicating in

WOMEN AND MUSIC.

BY ERNEST NEWMAN.

If I were to say that no scavenger has ever flown in an aeroplane, and that this proves conclusively that no scavenger will ever be able to do so, a hundred people would at once point out that the only sufficient reason for the phenomenon not having happened yet is that the cost of an aeroplane is at present beyond the scavenger's means; but that if ever the price of aeroplanes fell to the level of a scavenger's wages, or the scavenger's wages rose to the level of aeroplane prices, we should have quite a number of these people taking to aviation. The bar, I should be told, is purely economic; there is nothing in the constitution of the scavenger, *quâ* scavenger, that unfits, has always unfitted, and will perpetually unfit him to control an aeroplane. Yet many people who would cry derision on an argument of the kind here supposed will accept contentedly the equally absurd argument that because women have not done any great creative work in music in the past they will never do it in the future. They do, it is true, try to give a semblance of science to the wild deduction. One of them will point to the differences, or supposed differences, between the brains of men and those of women—as if any of us knew what it was in the brain, or out of it, that made genius! Another will tell women, kindly but firmly, as befits one of the superior sex, that she is much too excitable to have the necessary control over her ideas and emotions that highly original work in art or science requires. This is practically Mr. Upton's thesis in his entertaining, rather than convincing, little book on 'Women and Music.' This theory conveniently ignores the fact that hundreds of thousands of women are superior to the average man in bodily and mental health and in self-control, and that many masculine geniuses have been weaklings, invalids, or unmistakably unbalanced, if not, at times, actually insane. We have the spectacle, for example, of Herbert Spencer solemnly using the early death of Miss Constance Naden as a warning to women against profound and prolonged scientific study, while he himself was a chronic valetudinarian, compelled to restrict his hours of mental labour, and only able to carry on his work by means of private funds that spared him the necessity of fighting the battle of life at the same time that he pursued his literary recreations, as so many women have to do. Then again there is the investigator like Mr. J. Donovan, who, in his 'Music and Action,' decides that musical creation is the product of a certain 'active,' *i.e.*, masculine, psychological state, and that women being 'passive,' musical creation is, of course, beyond them; which looks rather like saying that men are creators because they are men, and women cannot be creators because they are not men! The notorious failure of any and every scavenger to fly from London to Manchester in an aeroplane is apparently due

to the fact that to control the motor and the planes of the machine a certain psychological state is necessary, which state, by a wise provision of nature, has been limited to men of leisure with an income, say, of not less than £500 a year!

Nature, however, with all her faults, is not so fantastic as this; and she would probably be greatly surprised and amused if she could learn how men use her name to cover their own failures in reasoning or research. The progress of women in other departments of thought and work that were once held to belong exclusively to men, must make us doubt whether there is anything in their physical or mental structure that will perpetually prevent the sex from producing a great composer. There was a time, for example, when women were not allowed to perform on the English stage, the female parts in plays being taken by boys. When the women began to act, in the 17th century, the pure and noble soul of man was of course revolted, as it always is when women do something that he makes no scruple of doing himself. We know that the first actresses were insulted, and we may be sure that amateur psychologists and sociologists proved daily, to their own satisfaction, that women would never produce a great actress because they never *had* produced one. Yet to-day the best actors are no better than the best actresses. It is a far cry, again, from the novels of Mlle. de Scudéry to those of the brilliant and thoughtful women novelists of the last fifty years, or from the dramas and poetry of Hannah More, Joanna Baillie and Mrs. Hemans to those of the women of to-day. We may at least hope, then, that as more and more women find it possible to express the music that is born in them, the standard of their creative work will rise as it has done in the other arts. But till social and economic conditions enable women to make composition their life-work, as men can do, it is idle to dogmatise upon what the natural limitations of the feminine brain may or may not be.

No one who looks into the matter can doubt that women, until quite lately, have not had the same social and economic advantages in the study of art that men have had. They have found difficulty, in some countries, in being admitted into conservatoires. In 1856, Miss Elizabeth Stirling was refused the degree of Mus. Bac. at Oxford, not because her composition was not good enough, but because the statutes did not authorise the conferring of the degree on a woman. Even to-day the more successful of them are handicapped in a way that men are not. Many publishers look askance at women's scores, so that the composers have either to adopt masculine pseudonyms or to dupe the publishers or the public by suppressing their Christian names—Miss Ethel Smyth's Mass, for example, having to bear on its title-page simply 'by E. M. Smyth.' But the worst obstacle to them has been the fact that women composers have been drawn from a much more limited field than men composers. Suppose, for instance, that in the 18th century the daughter of humble parents

had been born with a real gift for composition. What earthly chance would it have had to develop? How many fathers, even supposing they had the means, would spend money on the education of the girl in the technique of composition? Even supposing the paternal sympathy to be there, how many poor men could afford to deny themselves the profit of their daughter's labour in order to keep her at home studying counterpoint? And how many girls of this class, even if by some good fortune they could have gained all the necessary knowledge, could afterwards find the leisure to apply it? Economic necessities would drive them into either marriage or work of some kind that would make the steady pursuit of musical composition impossible. The result of the constant pressure of all these forces would be to restrict the necessary education to (1) young ladies of wealth and position—as is shown by the large number of titled female composers; (2) the daughters of musicians. Let me show how these forces have worked in the parallel case of painting, where the documentary evidence is rather fuller. There have been many hundreds of female artists during the last three centuries, but, until quite lately, they almost invariably belonged to artist families; if their father was not an artist, as was the case with perhaps nine out of ten, they married a painter. An examination of the parentage of the women artists whose biographies are given in Miss E. C. Clayton's 'English Female Artists' will prove this conclusively; Miss Clayton, indeed, remarks that 'as we pass down the fair ranks of the earlier female artists, we shall find that they almost invariably follow in the footsteps of a brother or a father. In the case of English women there is scarcely an instance to the contrary, the reason being, in all likelihood, the impossibility of studying under other instruction until these more pleasant later days.' Léonce Bénédite, in an article on 'Women Painters in France' (in the volume on 'Women Painters of the World' that Mr. Walter Shaw Sparrow brought out a few years ago), shows the same conditions to have ruled in France: 'the women artists, with very rare exceptions, all belonged to artist families.' As far as my research has gone, the same principle holds good in other countries. This means that the world has mostly been dependent for its women painters upon the daughters of artists. It is the rarest exception, however, for male painters or sculptors to have come from artist families. Let us take a number of representative names. Correggio's father was a merchant; Giotto's, a peasant; Ford Madox Brown's, a naval officer; Bartolozzi's, a goldsmith; Sodoma's, a shoemaker; Jacopo Bellini's, a tinsmith; Ghirlandajo's, a goldsmith and broker; Boucher's, a pattern designer; Michelangelo's, a magistrate; Callot's, a herald-at-arms; Constable's, a miller; Corot's, a poor man, not a painter; Millais's, a well-to-do man, not a painter; Holman Hunt's, a business man; Miller's, a peasant; Velasquez's, a man of good family, not a painter; Van Dyck's, a silk mercer; Rembrandt's, a miller; Leonardo da Vinci's, a notary;

Botticelli's, a tanner; Dürer's, a goldsmith; Gainsborough's, a clothier; Claude Lorraine's, a poor man, not a painter; Giorgione's, a peasant; Goya's, a cottager; Holbein's, a leather maker; Hogarth's, a schoolmaster; Lancret's, a shoemaker; Murillo's, a mechanic; Pater's, a wood-carver; Puvis de Chavannes's, an engineer; Reynolds's, a clergyman; Tintoretto's, a dyer; Romney's, a cabinet maker; Rubens's, a lawyer; Titian's, a well-to-do patrician; Turner's, a barber; Watteau's, a plumber; Watts's, a military engineer; Wilkie's, a clergyman; Rossetti's, a man of letters. That is to say, male artistic aptitude comes from aptitude of the same kind in the father in perhaps one case in a hundred; so that if we had had to rely solely or mainly upon the sons of painters for our art, we should have lost ninety-nine per cent. of the greatest artists. Yet when we are restricted practically to the daughters of painters for our women artists, we can see no reason for the non-appearance of geniuses among them every year or so but that woman, *quæ* woman, is incapable of great creative work! Ruskin, for example, dogmatically declared that 'no woman can paint,' a statement he had the grace to withdraw after seeing a picture by Lady Butler—perhaps not the best example of a woman's painting that he could have found had he cared to look further.

In the case of women musicians, it is much harder to trace the father's profession; but an examination of the scanty records of their lives will show clearly that the field of musical composition has been confined mainly to (1) rich or titled women, (2) daughters of musicians, and, in modern times, (3) daughters of well-to-do people who have been willing to give their girls the opportunity for study. (I think we may take it that when we read of an English woman composer having studied in London and Berlin and Rome and a few other places, it argues at any rate comfortable means and some breadth of culture in her parents.) So that once more the field of selection is narrowed to (1) a particular section of society, possessing a certain economic independence, (2) the families of professional musicians. But in both these groups much of the composing is done by women who are primarily pianists or singers or violinists, and whose gift for composition is no more than that of any ordinarily good musician. As the same group among the men does not produce original work of any great value, we must not expect too much from the women. Great creative work can come only from those who have a call to it, not from those in whom it is a mere by-product. We must remember, again, that the thorough study of music—the kind of study that fits one for composition as apart from performance—has only been possible to women in large numbers, drawn from all classes of society, during the last generation or so. Previously to that we shall find that women composers were frequently the daughters of professional musicians, as women painters were the daughters of artists. Here again the field was too limited to produce a large crop. Just as only

a small fraction of the great painters were the sons of painters, only a small fraction of the great composers were sons of composers, or of musicians of any kind. I need not here go into details: anyone with a biographical dictionary of musicians can verify the fact for himself. If the world's supply of great composers, then, had depended upon the genius of the sons of composers, or even the sons of musicians in general, we should have been very poorly off. The same phenomenon is observable in science, Galton ('Hereditary Genius,' p. 190) admitting that 'the fathers of the ablest men in science have frequently been unscientific.' Is it not, then, a little unfair to women to expect them to put forward a high proportion of feminine genius under conditions that would be fatal to the emergence of much masculine genius?

If space permitted, the problem could be followed up along another line,—that of economics. The histories of art and literature and science show how dependent we have been for the greater part of our best work during the last 2,500 years upon the chance of genius happening to coincide in the same individual with (1) inherited income, or (2) the favour of a patron, or (3) the possession of an official or academic post, or (4) a business that provided means and leisure, or (5) some similar economic surety. In art, good work can now and then be done, for a short time, under conditions of poverty, but not often, and not for long. A composer must either live by his work, or have some other means of livelihood that will leave him free to compose. Most of them have either had to support themselves during their earlier years of work by undertaking some official duties, or by the funds of a patron. No such opportunities were open to women. What aristocratic patron ever did for women what was done for Gluck, Beethoven and others? What friend, or group of friends, ever drew upon his or their purse to provide a woman with leisure for composition, as was done for Wagner and Wolf? What posts were open to women? They could not be organists, like Bach and César Franck, nor opera conductors, like Wagner (in his earlier days) and Weber, nor directors of a nobleman's music, like Haydn. They could not even live a Bohemian life, like Schubert. A man may be poor and awkward and still be received in good artistic society; but a woman who was as poor as Schubert, and lived his kind of life, would be cold-shouldered everywhere. Again let us ask ourselves how much male genius in music would have come to maturity had all these avenues been closed to it? And even if, by some miracle, a woman had come to the front in spite of all these obstacles, would she then have had the same advantages as a man in attaining publicity? By no means. Men have been as reluctant to perform a woman's music as to publish it. Carlotta Ferrari (b. 1837) found that no impresario would produce her opera 'Ugo' (1857), simply because she was a woman. She finally had to bear the cost of production at Milan herself. The opera, we read, "achieved a

complete success, and from that moment the theatrical directors contended with each other to secure her works.' Well and good, as it happened; but how many women can afford to pay for performances of an opera, in the hope that a success may be won and the doors henceforth flung open to them?

All things considered, then, the wonder is not that women should have produced so few good composers, but that they should have produced any, hampered as they have been in their musical education, in the means of supporting themselves during their early years, and in gaining a public hearing. Women have done excellent work in literature and acting during the past two centuries—work quite equal to that of men in several departments. Why is this? Because here natural aptitude—observation, thought, expression—can find an outlet without the necessity for a long course of technical study, which calls for sympathy from parents and considerable expenditure. Moreover, the author and the actor have more chances of appealing directly to the public than the composer has. The field of selection thus being a large one, hundreds of women of ability come to the front. Is there any reason to doubt that had the field of selection in music for the last century or two been equally large, instead of being limited in the various ways I have pointed out, the level of composition among women would have been higher? At all events, until women composers have had the opportunity of working for a few generations under the same social and economic conditions as men composers, and have then failed to produce a work of unmistakable genius, it is surely the most superficial dogmatism to say that they have no creative gift merely because they are women.

DR. ARNE'S MASSES.

By WM. BARCLAY SQUIRE.

In the issue of the *Musical Times* for April, there appeared a short letter from Dr. W. H. Grattan Flood, drawing attention to 'the hitherto unnoticed fact' that Dr. Arne 'was organist of the Sardinian Embassy Chapel, in Duke Street, Lincoln's Inn Fields, and composed two Masses, one for three voices and the other for four voices, for this chapel.' As to Arne's having been organist at the Sardinian Chapel, the information has, indeed, been hitherto unnoticed, and so far as I know it now appears for the first time, but with regard to the Masses this is not the case, for so long ago as the year 1819, Charles Butler wrote (in vol. ii. of the first edition of his 'Historical Memoirs respecting the English . . . Catholics,' &c.) that 'Doctor Arne, the greatest of English musicians, (at least, if we except Purcell), was a roman-catholic . . . He composed for the choir of the Sardinian ambassador, two masses,—one in four, and the other in three parts; the latter did not please. The former was exquisite; it is, what all church music should be, solemn and impressive; the harmony correct and

simple; the melody slow and graceful. Unfortunately the thinness of the catholic choirs, in those times, made them drop the contra-tenor and tenor parts, and sing only the canto and base. This entirely spoils the beauty of the composition.' This account of Butler's has been more than once copied or borrowed from, but Dr. Grattan Flood has done well to revive it, on the chance that it may lead to the recovery of Arne's Masses. Some years ago, before the old Sardinian chapel was pulled down, I inquired whether the Masses were to be found there, but my letter met with no reply; and now I am informed that there is no trace of the lost works.

But though, for the present, the Masses seem to have vanished, I am able to give some information with regard to them, and to Arne's position among Catholics in his later years, which I hope will not be without interest.

By way of introduction it should be known that in the latter part of the 18th century there lived a certain William Mawhood, who was a flourishing woollen merchant and army clothier, having his place of business in the old house in West Smithfield in which the gateway of St. Bartholomew's church is embedded, while his private house was at Finchley. Mr. Mawhood was a devout Catholic and an enthusiastic amateur organist and musician. From the middle of 1764 until the end of 1790 he kept a careful diary of his doings: in 1790 he became paralyzed, and seven years later he died and was buried in the churchyard of St. Bartholomew's. By a piece of good fortune his diary, contained in forty-nine thin volumes, has been preserved, and now belongs to the descendant of one of his daughters, who has most kindly allowed me to examine it and to extract the particulars I am about to give. The diary for the most part consists of short records of the movements of the author and his family, in which business entries are mingled with intimate personal details. Every Sunday, Mr. Mawhood and his family came to London to hear Mass either at the Sardinian, the Bavarian, or the Neapolitan Chapel, where he seems often to have acted as organist, or to have taken part as vocalist. He was a regular attendant at the meetings of the Madrigal Society, and Dr. Cummings informs me that the Records of the Society show that on October 30, 1765, on his proposal, Dr. Arne was elected a performing member. Mr. Mawhood owned at least one organ, and his diary contains many entries of dealings with Byfield, the organ-builder, while records of 'tuning the harpsichord' are of constant occurrence. As his family grew up, he took them to St. Omer to be educated, and here he seems to have constantly played the organ at services in every church in the town. He seems to have been on terms of intimacy with Arne and his son Michael, with the Paxton family, and with the elder Webbe—all men who belonged to the little group of Catholic musicians in London in the 18th century.

From a number of extracts I have made from the diary the following selection, printed in the original quaint spelling, may be found interesting:

1767. 4 Feb. Calld on Dr. Arne and Michl. Arne. Was[at] ye Madrigal.
 4 April. Was at Mrs. Arne's and Mr. Pemberton's Benefit: took 3 Pit Tickets at 3/ each.
 9 May. Was at Dr. Arne's with Mr. Rackett and heard ye Catches performd.
 29 Dec. Performd Dr. Arne's Mass at Church.
 1769. 23 Feb. Miss Lucy Magdalene playd ye organ for George Paxton.
 24 March. Paid Aycott in full for... Dr. Arne's Service.
 26 March. Performd the Dr. Arne's Service.
 1770. 29 March. Was at ye Oratorio with Webbe and Pemberton, and performd Dr. Arne's Service at ye Bavarian Chapel.
 13 June. Calld on Dr. Arne who will compose some Musick for Mr. Pemberton's Diurge.
 14 June. Came to town, performd Dr. Arne's Old Service.
 15 June. Was at Dr. Arne's to get a Service for Pemberton.
 20 June. Calld on Dr. Arne about the Service for Pemberton.
 23 June. Calld on Dr. Arne had a small practice of the Service for Mr. Pemberton.
 24 June. Came from Finchly. Dr. Arne Miss Weeller and Master Brown dind with us, after Tea went for Town; rehearsd Webbe's and his Service for my poor freind F. Pemberton.
 27 June. Came to Town, attendd the Practice at Dr. Arne's.
 28 June. Was at Church, performd Dr. Arne, and Webb[e]'s Burial for my poor freind Francis Pemberton.
 1771. 4th Nov. Came to Town... St Charles Boromeus, performd the Dr.'s Service.
 Xmas Day. Was at Lincolns inn fields, performd Mr. Paxton's Service.
 29 Dec. Performd Dr. Arne's Service.
 1772. 8 June. All went to Lincoln inn fields: performd a new Service of Mr. Webb's.
 24 Dec. Mett Mr. Michl Arne.
 1773. 1 Jan. At Lincolns inn field performd ye Dr. old Service.
 3 Jan. All at Lincolns Inn Fields, performd Dr. Arne's new Service.
 10 Jan. Self Maria and Bett at Vespres; brot George ye Organist home, he playd and supped.
 13 April. All at Lincolns-inn fields; performd Dr. Arne's Service.
 1775. 25 March. All at L. F.; did not play ye Organ having had words with George P.
 25 Oct. Mr. Paxton call'd, says his Nephew George was drown'd this morn. or last night from a Warf, Black Fryers bridge.
 26 Oct. Mr. Webbe call'd, says he has spoke to Mr. Brown and got ye place if the Embassador does not put in another.
 1776. 19 May. All at L. F.; See Dr. Arne there; desired I wd get Michl Arne a protection from ye Embasador.
 13 Dec. All at the Bavarian; a Grand Service for the Publick fast. See Mr. Webbe and Paxton; are to reconcile matters at L. F.
 25 Dec. All at High [Mass] at L. F. Mr. Paxtons performing his Service self did no[t] play.
 1777. 6 Dec. See Dr. Arne, who has conformd and is now very ill, has made his will betwixt Mrs. Arne and Michl.
 10 Dec. Mr. Paxton call'd, says Dr. Arne is now on the recovery.
 1778. 5 March. Dr. Arne died this even: 8 o'clock.
 5 May. Mr. Burgiss sacerdos drank Tea, lent him Arne's Service in F.

The above entries supply a certain amount of rather interesting information. They show that Arne's two Masses, one of which was in F, were written before 1773, that they were constantly performed, and that more than one copy of them existed, so that it may be hoped that they have not entirely disappeared. The 'Musick for Mr. Pemberton's Dirge,' to which so many entries in the diary for 1770 refer, fortunately has been preserved in a manuscript volume left to the British Museum by Vincent Novello. It consists of the Response from the Office of the Burial of the Dead, beginning 'Libera me, Domine,' set for five-part chorus and treble, tenor and bass solos, with organ accompaniment (partly wanting); the manuscript is headed 'Libera. Del Sig.^r Arne 1770,' but until the discovery of the entries in Mr. Mawhood's diary nothing was known as to its history. As music it is not very remarkable, and it is far inferior to the singularly severe 'O Salutaris' for four voices (unaccompanied), which is the only other fragment of the composer's Latin church music preserved in the Museum manuscripts.

Another fact revealed by the Mawhood diary is that the organist of the Sardinian Chapel for some time prior to 1776 was George Paxton, a nephew of Stephen Paxton, the violoncellist and composer, and that he was probably succeeded by the elder Webbe. But the most interesting entry is that of December 6, 1777, stating that Dr. Arne had 'conformed,' *i.e.*, left the Church of Rome for that of England. This has hitherto, so far as I am aware, been unknown, and Mr. Mawhood was evidently so intimate with Arne's surroundings that he would not have stated it as mere hearsay. Moreover, his account of Arne's will (on the same date) is confirmed by that document, which is preserved at Somerset House. The will is dated December 6, 1777 (the same day as the entry in Mawhood's diary), and is witnessed by Stephen Paxton and by Francis Barthelemon, who married a sister of Mrs. Arne. It seems from this document that Arne rented a house in Bow Street, Covent Garden; he left all his property to his wife and to his only son Michael, and among the bequests is that of 'the sad remains of' his 'excellent organ, mangled, trod to pieces and ruined by and through the villainy of witless servants!' The will, which was proved by Mrs. Arne on March 16, and by Michael Arne on March 21, 1778, also mentions a daughter of Michael's, named *Jemima*.

The subject of Arne's Masses must not be abandoned without mention of the fact that their publication was actually announced. In 1791 there appeared, in oblong quarto shape, a work entitled 'A Collection of Modern Church Music consisting of Masses &c. composed by the following masters—Webbe, Paxton, Ricci and Dr. Arne. Published by permission of Mr. Webbe and under his immediate inspection. . . . Printed for the Proprietors and sold by T. Skillern . . . 1791.' Pages 1 to 24 of this are in the British Museum (received apparently from Stationers' Hall), and they contain Webbe's Mass in A and

the beginning of his Mass in B flat. It seems probable that no more was issued, for the plates were used in 1792 for another work, entitled 'A Collection of Masses, with an Accompaniment for the Organ, Particularly design'd for the use of Small Choirs, By S. Webbe. Publish'd by his Permission and under his immediate Inspection, with others on the same Plan by Ricci and Paxton . . . London, Printed for the Proprietors and sold by J. Bland . . . T. Skillern . . . and Mr. Coghlan, &c. This work was issued by subscription, and Mawhood's name occurs in the list of subscribers. It contains a Preface, signed by John Griffiths, George Carney, John Barkley and Peter Tognarelli, dated London, 1792, but no information is given as to the omission of Arne's Masses. Pages 1 to 23 are identical with the issue of 1791, but p. 24 is a blank, and the plate of p. 25 (of the 1791 issue) is used for p. 26. The work contains six Masses by Webbe, one by an unidentified 'Sig.^r Ricci,' and two by Stephen Paxton. It seems hardly possible that at that date Arne's Masses had already been lost; Mrs. Arne and Michael Arne were both dead, and the only probable explanation of the omission of the Masses is that they were left out on account of the composer's having 'conformed' to the Church of England on his death-bed.

'DIDO AND ÆNEAS.'

By WILLIAM H. CUMMINGS.

The composition of Purcell's opera 'Dido and Æneas' has always been traditionally ascribed to his youthful period. Sir John Hawkins in his History of Music (page 745, vol. ii., Novello's edition) writes: 'One Mr. Josias Priest, a celebrated dancing-master and a composer of stage dances, kept a boarding school for young gentlemen in Leicester Fields. The nature of his profession inclining him to dramatic representations, he got Tate to write, and Purcell to set to music, a little drama, called "Dido and Æneas." Purcell was then of the age of nineteen, but the music of this Opera had so little the appearance of a puerile essay, that there was scarce a musician in England who would not have thought it an honour to have been the author of it. The exhibition of this little piece by the young gentlewomen of the school, to a select audience of their parents and friends was attended with general applause, no small part of which was considered as the due of Purcell.'

This account by Hawkins is very precise, that the opera was performed at Leicester Fields, and that the composer was nineteen years of age, which would have been in 1677. No other record, of playbill or journal, has been discovered in confirmation of Hawkins's statement; but it must be remembered that he obtained his information respecting Purcell and his compositions from the Rev. John Gostling, Purcell's 'wondrous bass,' a member of the Chapel Royal, who died in 1733,

and from his son William Gostling, a minor canon—and excellent musician—of Canterbury Cathedral, who died in 1777. Hawkins was probably quite correct in his history; and we know from an advertisement which appeared in the *London Gazette* that Priest afterwards removed to Chelsea. The announcement reads: 'November 25th, 1680, Josias Priest, dancing master, who kept a school of gentlewomen in Leicester Fields, is removed to the Great School House at Chelsey, that was Mr. Portman's. There will continue the same masters, and others to the improvement of the said school.'

A copy of the libretto of 'Dido and Æneas,' of eight pages, folio, was discovered some years ago, and is now in the library of the Royal College of Music. It is undated, but must have been printed for a performance either in 1680, the year of Priest's removal from Leicester Fields, or some later date. The title is 'An opera perform'd in Mr. Josias Priest's Boarding-School at Chelsey. By Young Gentlewomen. The Words made by Mr. Nat. Tate. The Musick Composed by Mr. Henry Purcell.' There is no indication that this was a first performance: bearing in mind the account given by Sir John Hawkins, it seems quite probable it may have been a repetition of a previous one 'attended with general applause.'

In 1690, Tom D'Urfey published a volume of 'New Poems.' But this title must not be read as meaning that the pieces were newly written: it signifies that they were newly published. D'Urfey was a man who lived by his pen, and must at times have been somewhat pressed to gather a sufficiency of his writings to make a volume. This publication contained an 'Epilogue to the opera of Dido and Æneas perform'd at Mr. Priest's boarding-school at Chelsey, Spoken by the Lady Dorothy Burk.' It has been pointed out that Dorothy Burk was not legally entitled to be called a Lady before 1687, when her father became an earl; but her grandfather was an earl, and it was quite a common practice to give the courtesy title of Lady in such cases. There is a line in the epilogue which reads 'we are Protestants and English nuns,' and it has been suggested that this is evidence that the epilogue was written after the Revolution of 1688; but we cannot forget that Charles II. was regarded by the Protestants as their champion, and that his brother James was looked upon with aversion on account of his Romish faith. Lady Dorothy Burk's father became a Roman Catholic in 1673; his daughter, however, remained faithful to the Protestant religion, and naturally would be found in a school where such a profession would be favoured. There is therefore no reason to doubt that 'Dido and Æneas' was an early opera of Purcell's, probably dated 1677, and that a repetition performance took place in 1680. The advanced character of the music induces some to suppose that it was impossible Purcell could have composed it whilst still young, but genius has no limitations—the Overture to 'A Midsummer Night's Dream,' composed by Mendelssohn at the age of seventeen, is a case in point.

Occasional Notes.

Great interest is being taken in the approaching consecration of the Lady Chapel of the new Liverpool Cathedral, which is fixed for St. Peter's Day, June 29. The Archbishop of York will take part in the service at 11 a.m., assisted by many bishops. As the accommodation of the chapel is limited to between 300 and 400 persons, preference is to be given to subscribers in the seating arrangements for the opening services, to be held on twelve successive days, one service being allotted to each Rural Deanery. The foundation stone of the great cathedral which is now steadily rising on its lofty eminence, St. James's Mount, 155 feet above the Mersey, was laid by His late Majesty King Edward VII. on July 19, 1904. It will stand in a clear and open space of twenty-two acres, and its commanding position recalls in many respects the beauties of Durham. The cathedral will possess not only the highest vaulted roof, but also the highest twin-towers in the country, their height from the ground being 260 feet, and above the sea-level 415 feet. Its superficial area, amounting to about 90,000 square feet, will also exceed that of any other cathedral in the kingdom. The joint architects of the great structure were the late Mr. Bodley, R.A., and Mr. G. Gilbert Scott. The Lady Chapel is the first completed example of the singular grace and beauty of the designs. It is a memorial to two prominent Liverpool families, who have herein shown an example of piety and munificence, which has been followed by many other church-men and church-women in their contributions towards the cost and equipment of the main building. One donor has bequeathed a sum of £10,000 for the great organ, which will occupy a position similar to that in St. Paul's Cathedral, on both sides of the choir. The organ in the Lady Chapel is placed in the lofty gallery, at what is relatively the western end (the cathedral being placed north and south). It has been built by Messrs Willis, and is a two-manual instrument with electric blower. The musical arrangements will be directed by Mr. F. H. Burstall, the able cathedral organist, who was unanimously elected to his responsible post by the Chapter in 1880, when the new Diocese of Liverpool was founded. At the present time there is no endowment for the musical part of the services, which, very largely by Mr. Burstall's exertions, have been maintained at a consistently high standard.

At the recent Kendal Musical Festival there was a new departure in the competitive section which will be of interest to general readers. There were five entries from Westmoreland villages in a competition for 'Pace-egging songs.' The judges were Mr. Frank Kidson, of Leeds, so prominently identified with folk-song lore, and Mr. B. Luard-Selby. Each performance was restricted to five minutes' duration, and in making his award Mr. Kidson eulogized the efforts of the Executive in keeping up the ancient custom. In many parts of the country it was practically extinct, but the five parties from Preston Patrick, Levens, Grasmere (famous for its village plays and 'rush-bearing'), Milnthorpe and Leasgill, showed that it was vigorously maintained in the Lake Country neighbourhood. Mr. Kidson said there were many wild theories respecting the play itself; he would not go so far as to say it originated in Pagan times, but he did believe it came from early Elizabethan days, being originally performed in honour of St. George. The song was quite distinct from the

play, but the two had been blended and time had witnessed the gradual absorption into the tradition of such characters as Toss Pot, Lord Nelson and the like. The judges spoke in terms of warm appreciation of the 'get-up' of each village party and, in awarding the prize of place to Preston Patrick, remarked that the best performance on a public platform was that which approximated most closely to actual village-green conditions and not that which has been refined and chastened.

The second California Bach Festival was announced to take place in the Greek Theatre connected with the University of California, Berkeley, on May 21, when the 'St. Matthew' Passion was to be performed by the Bach Choir. It was desired that the entire audience should join in the chorales, supported by the choir, with a chorus of 500 children and the orchestra. It may be remembered by some of our readers that the idea of the audience joining in the chorales was initiated in the performances given at the Royal Albert Hall in 1873, under the conductorship of the late Sir Joseph (then Mr.) Barnby, when the singing of the audience was supported by cornet players placed at the several entrances.

As a rule, operatic secrets leak out quickly in America. But the news that Mr. Oscar Hammerstein had disposed of his interests in the direction of Opera in New York and Philadelphia to the millionaires of the Metropolitan, came as a genuine surprise to the public on both sides of the Atlantic. A cash payment of £400,000 is stated to have been the 'consolatum' which induced the impresario of the Manhattan Opera House to retire from the field, and heavy as the sum undoubtedly is, it is not regarded as unreasonable by the initiated in view of the substantial benefits that will accrue to the surviving party. Thus ends, after a duration of four years, the costliest conflict yet recorded in the world's history of operatic management. During its course, both sides lost the equivalent of huge fortunes. In point of actual expenditure, the directors of the Metropolitan Opera House no doubt suffered the more severely, since theirs was the larger establishment; and Mr. Hammerstein's determined opposition, season after season, both in New York and other leading cities, forced upon them an outlay so vast as to outweigh the advantage of the biggest subscriptions ever obtained for the institution on Broadway. Still Mr. Hammerstein was fighting only as a single individual, wholly dependent upon his own resources, and in the end was bound to succumb to the effects of such a terrific one-sided struggle.

And now comes the question: What good has come of it all? Rather might one ask: What is the extent of the harm that has been done? New York has been glutted for four years with a surfeit of opera such as it could hardly swallow, still less digest; the salaries of opera singers have been artificially raised to a figure out of all proportion alike to the just claims of the artists and the commercial safety of the undertaking. A spirit of jealous rivalry has been aroused, a bitterness of feeling engendered, that is not likely to subside altogether with the signing of the peace contract. A severe reaction cannot fail to ensue, and among its consequences, with competition at an end, New York opera-goers will be found more difficult to please and less decided in their tastes than they were before the 'war' began. What will become of the French *répertoire* so assiduously and persistently built up at the Manhattan? The Metropolitan directors have taken over the outstanding contracts with Mr. Hammerstein's principal artists. Will they

fulfil some and repudiate others, or will they retain the pick for New York and relegate the remainder to the tender mercies of Chicago? On the whole a very pretty situation is still here involved, and it will be extremely interesting to observe how it works out during the season which starts in the coming autumn.

A discussion, rather bewildering we expect to ordinary folk, has been going on recently in the *Morning Post* and the *Westminster Gazette* as to what constitutes the proper form of Morris-dancing, which saltatory exercise bids fair to rival the attractions of rinking and the cinematograph. Mr. Cecil J. Sharp, who, by his investigations and persevering propaganda some year or two ago made himself an expert on the topic, taught the dances to the girls of the Esperance Club, and, having to find fault with some of the developments made in that quarter, separated himself from the organization. He thinks the Club has departed from the traditional forms of the dance. Miss Neal, the head of the Club, does not believe in the expert—she says she is 'afraid of the hindering touch of the pedant'—although, of course, she had her first introduction to the dance from the expert against whose dicta she now rebels, and she considers that 'any average person of intelligence can collect a Morris-dance.' A troupe of six young men and six girls is to go to the Brussels Exhibition at the expense of our Board of Trade (whatever that has to do with dancing) in order to show the Belgians this peculiarly national dance. It is the question whether what the troupe is being instructed to do is the true Morris-dance gospel that has occasioned the correspondence to which we have alluded. If our Belgian friends were induced to adopt wrong forms of the dance a serious international difficulty might arise. *Hinc illae lacrimae.*

A memorable demonstration took place in the Manchester Royal Exchange on May 10, when, after an address of condolence to the Queen Mother and to King George and his Royal Consort had been passed, the 7,000 men present united in singing the National Anthem. Such a fervent full-voiced male chorus has probably never before been heard.

Yvette Guilbert relates (in the *Westminster Gazette*) recollections of her meeting with the late King Edward. After recalling her first introduction in 1892 at Caen, and her later meeting in 1894 at a dinner-party given by the late Sir Arthur Sullivan, at which King Edward (then Prince of Wales) was present, she goes on to say that:

My last meeting with King Edward was at Marienbad in 1908; it seems only like yesterday; I remember thinking how strong and robust and vigorous his Majesty looked when he entered the room. He had not seen me for certainly over ten years, but he had not at all forgotten me. After dinner I sang several old English songs; talking to me after my performance, his Majesty said, 'I can't think where you get all those old English songs from.' 'Oh, sir,' I replied, 'I get most of them in a book called "Pills for Melancholy." His Majesty laughed heartily at my answer, and said the book was most appropriately named. I think his Majesty thought the name of the book was an invention of my own, but as a matter of fact it was not; the book has supplied me with a great many songs. The memory of the few occasions on which I had the honour to meet King Edward will always be with me. He was a marvellous, a great personality; you felt it directly he came into the room. He was always very courteous and very kindly, and he had the keenest sense of humour.

Among the schemes abandoned owing to King Edward's death, we regret to have to include the Empire Day Festival Concert announced to be given

on May 24 at the Crystal Palace by the Imperial Choir, under Dr. Charles Harriss. Much time and pains had been spent on the organization of this choir of 4,000 voices, and there was every prospect of a brilliant success, as King Edward and Queen Alexandra had promised to be present. We understand that the organization is to be kept in being, and that later a gathering of all the forces will take place.

We are requested to state that the Music Festival at Lincoln (June 8 and 9) and York (July 20 and 21) will take place as announced. At Lincoln, Wagner's 'Trauermarsch' and Sullivan's 'In Memoriam' Overture will be added to the programme.

A Viennese boy, Erich Kerngold, aged thirteen, has attracted the attention of Richard Strauss, who says that he has read through Kerngold's compositions with the greatest astonishment, and that his first feeling 'was one of awe and apprehension.'

The University of Cambridge has conferred the honorary degree of Doctor of Music upon Sir Walter Parratt, Professor of Music at Oxford.

UNPUBLISHED LETTERS OF MENDELSSOHN.

Herr Max Unger, of Leipsic, in a recent pamphlet gives five letters of Mendelssohn, of which he believes none have been published. They are all written in English. Three of them are addressed to Vincent Novello. The first is signed 'Felix Mendelssohn-Bartholdy, 100 Gr. Portland Street 6. May.' In it he speaks of the pleasure 'you made me by your kindness and by procuring me the acquaintance of a talent which till now I only knew by reputation.' He is here most probably referring to the great singer, Clara Anastasia. Then he speaks of a Fugue in E which, as soon as he can find time, 'I will try to write for you.' He evidently means 'copy,' for he adds that he cannot recollect the 'distribution of parts in some passages'; and if his memory fail he will 'get you a copy from Germany where it must now be published in a collection of organ pieces.' No organ fugue in E, remarks Herr Unger, is to be found in Breitkopf & Härtel's thematic catalogue of Mendelssohn's works.

In the second letter, written from Berlin and dated August 22, 1832, the composer speaks of an 'evening and morning service,' which Novello wished him to write. He has finished the 'Te Deum,' and 'does not think it unworth being published.' He wants to know 'what progresses the charming talent of your daughter has made'; and he thanks Novello 'for the kindness you showed me in having my pianoforte-melodies [*i.e.*, the title under which Book I. of the Songs without Words was first published] sold at your house.' We need not quote further from this letter, as it is given in the *Musical Times* already in November, 1897.

Letter three, written from Berlin, bears the date March 19, 1833. Mendelssohn is 'ashamed to have been silent so very long,' but hopes to meet Novello very soon, when he will endeavour 'to excuse my negligence in answering.' The compositions which he was to send with this letter 'are still unfinished,' for he had been so ill that he 'could not even think of music.' He is looking forward to his visit to London, and to seeing Novello's new compositions, and hearing 'your opinion of mine.' Then he refers to the 'Organ fugue you wished to have.' He has finished it, and is 'exceedingly anxious to know whether you will approve of it or not'; he himself 'likes it very much.' A description is given of a very fine performance of Mozart's 'Zauberflöte' which he had heard in Berlin. He refers also to a portrait of himself which

'Mrs. Novello wanted to have,' and which, he has been informed, has been already sent by a Mr. Simphone. Mendelssohn is coming earlier than usual because he has to go back in May to conduct the Düsseldorf festival. 'These festivals,' he adds, 'are so very famous in this country, that I could not decline it, though I regret the time that I lose by it in England.'

The fourth letter, from Berlin, is addressed to George Hogarth, and is dated July 11, 1838. Hogarth was a candidate for the Professorship at Edinburgh University, and asked Moscheles, as we know from a letter, to try and get a testimonial from Mendelssohn. In this he succeeded, as the following letter to Hogarth shows:

MY DEAR SIR,

It is very kind of you to ask a testimonial of mine of a thing, so well known and appreciated, as your musical attainments are, and indeed I should feel proud if I could hope it could be of the least value to you. This I fear is not the case, but yet I write it to show how gratified I felt by your kind letter, and why should I not say what I think of you in that form as well as in any other? But the English style is not my forte—my pianissimo it is, and therefore I am not quite sure whether you will make out my meaning, but should you guess it, I beg you will alter what you think fit, and make it as English as possible, in order to make it understood by others also. I ask our mutual friend Moscheles to whom I include these lines to do the same and strike out the bad clauses from my bill, and when it has passed two such committees I trust it will do better than in its original shape. Once more I wish you every success you deserve, and I think your friends may be sure you will have it, and then I hope I shall also hear of it. At least none of them can take more interest in it, than I do.

Believe me always,

Yours very truly,

FELIX MENDELSSOHN-BARTHOLDY.

And here is the testimonial itself:

During my last visit to England I had the opportunity of perusing some of Mr. G. Hogarth's writings on Musical History and this as well as the personal intercourse which I had with that gentleman enabled me to form the highest idea of his attainments in the Theory, History and Practice of the Art. Indeed I know few persons uniting, as he does a deep and thorough knowledge of musical science with that warmth of feeling, with that poetical disposition of soul which seems to me quite as necessary to the perfect understanding of works of Art as it is to the true Artist. Mr. Hogarth did not lose this love and lively feeling for music during his scientific pursuits, while he displays a most extended knowledge of that science which form its basis. We have in my country but few writers on music who possess that happy combination which I admire in Mr. Hogarth, and which gives me the highest regard and esteem for him.

Leipzig, July, 1838.

FELIX MENDELSSOHN-BARTHOLDY.

Hogarth was not elected, but John Thomson, who was indeed the first to occupy the chair.

The fifth and last letter was addressed to 'E. Buxton, Messrs. Ewer, 72 Newgate London.' The date is 'Leipzig, 2d Febr. 1847.' Mendelssohn declares his intention of coming to London for the performance of 'Elijah' on the 16th, if he can manage it. He remarks:

A great 'conditio sine qua non' will be a full Rehearsal (you write it is fixed for the 14th), but quite, quite full—not so as I had some years ago for my St. Paul, when we had the Soloists and part of the Orchestra one night, and Chorus and another part of the Orchestra another night. I must have all those that are to perform *together* for one Rehearsal, else I cannot undertake the thing.

He mentions that he will send the whole of the second part of the oratorio in a few days; also that he shall 'most probably add a Song for the Widow,' in No. 8 (Part 1), and therefore not to engrave it until he has written again. He goes on to speak of two corrections to be made in the proofs, to which

attention was duly paid. Last of all, he offers to arrange, if desired, the overture of 'Elijah' as a 'Duet for two performers.' The 'performance on the 16th' refers to the first performance of the revised version of 'Elijah' at Exeter Hall, April 16, 1847, which was conducted by the composer. In the 'History of Mendelssohn's "Elijah,"' by our late editor, F. G. Edwards, there is a letter from Mendelssohn to Bartholomew written the very same day as the last of the five letters, viz., February 2, 1847. In it the composer says in a P.S. he is sending a parcel to Mr. Buxton. This letter, now in the British Museum, was not received there until 1902, so that Mr. Edwards could not possibly include it in his book.

AN ITALIAN BASS ARIA OF REMARKABLE COMPASS.

BY E. VAN DER STRAETEN.

While examining a number of scores from a collection by the famous double-bass player Dragonetti, the writer came across an opera by Attilio Ariosti, the celebrated viola d'amore player, who collaborated with Handel and Buononcini in the opera 'Muzio Scevola,' of which each of the aforementioned composers wrote one act. The opera in question is entitled 'La Fede ne Tradimenti' (Faith in treachery). It states on the title-page that it was performed at the Theatre de Luxembourg by order of Her Majesty, and Ariosti styles himself Master of Her Majesty's Music (Maestro dis Mus. S. Msta.).

The name of this opera does not appear in the list of Ariosti's works given by Fétis and Grove, nor in the more complete list in Eitner's 'Quellen Lexikon.' Neither do they mention the fact that he was at any time Master of the private music of the Queen of France, for the 'Teatro di Luxemburg'—as the name appears on the title-page—can only mean the theatre of the Palais du Luxembourg in Paris.

Ariosti came to England from Berlin about 1715, and played a viola d'amore solo in the performance of Handel's 'Amadis' at the Haymarket. In 1716 he went, according to some biographers, to Italy, and returned to London in 1720 (1723 according to others). Of the fourteen operas enumerated by them, with the dates of their composition, none was written during this period, though Ariosti was then at the height of his fame.

As he was engaged at the Courts of Vienna and Berlin up to 1715, and returned to Italy from London in 1728, living the remainder of his days in strict retirement, it appears obvious that his appointment at the Court of France must have been between 1716 and 1720, and that 'La Fede ne Tradimenti' was written during that time.

Burney speaks of Ariosti as 'a good harmonist,' yet lacking in invention, but Burney is often very severe and not always to be taken too seriously. He says that 'his divisions were blown upon ere he used them,' and adds, as in mitigation, 'but divisions, being the fashionable trimmings of an air, are as general as those of a garment.' He tells us, moreover, that the divisions of Handel and Buononcini were much of a sameness with those of Ariosti!

The fact remains that the above work contains some charming airs, and gives us a good idea of the style of Ariosti's operas. It is scored for wood-wind and strings throughout, the wind instruments appearing only in obligatos when they are accompanied by a figured bass, and without the use of other strings. Only in *Tutti*s are the oboes sometimes used in unison with the violins. Whenever important passages appear in the violins they are marked 'Violon seul,' which seems to confirm the statement by contemporaries that the French orchestral violinists of that time were very indifferent. There is among the arias one accompanied by two flutes and bass, another fine tenor aria and one for soprano by two oboes and bass, and one with a harpsichord 'Sul teatro' (on the stage). A soprano aria has a quaint pizzicato accompaniment for violins.

Whereas the violin parts are written in the usual G clef, there is a second part written in the treble C clef which seems to indicate the use of the *Dessus de viole*, which was very popular in France at the time.

A very interesting use is made of a solo bassoon, in contrast to a solo violin, in the accompaniment of an aria.

The most interesting of all is a bass aria with a phenomenal compass. Passages of considerable length for this part appear as if written for a high baritone voice, when suddenly in the last aria he descends, after some passages in a high *tessitura*, to contra C, which appears quite unaccompanied, to give the singer a full opportunity to show off his voice.

ACT III., SCENA 9.

ma non ven-ne dal co-re . . . che il ti-mor tra lab-bri il form-ca-ro si

ma tra po-co chi sà, cbi sà. chi sà m'-am-era, m'-am-era

che l'in-fi-da so-rel-laan-cor-el-la un ne-mi-co, un ne-mi-co ab-brac-cio, ab-brac-cio.

6

It was evidently written for a basso with a very exceptional voice, probably a famous singer of his time, and it would be interesting to find out if the name of that singer is known to history.

Church and Organ Music.

OLD ENGLISH ORGAN MUSIC.

(Concluded from page 304.)

If only for its historic associations, the Dirge composed by Thomas Attwood for, and played by him at, the funeral service of Lord Nelson in St. Paul's Cathedral, would be worthy of preservation. Though of but slight dimensions, it would from its grave and simple character still be found quite in keeping for use on like solemn occasions. The opening bars are :

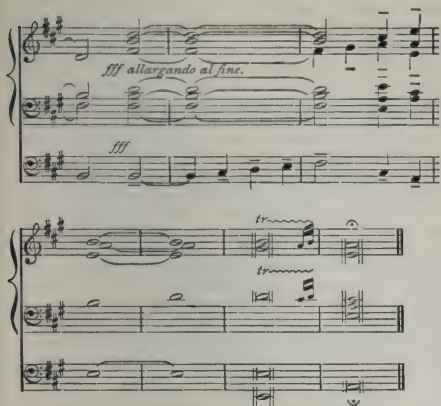
*Largo assai. ♩ = 42.
with solemnity.*

and the concluding phrase is familiar enough :

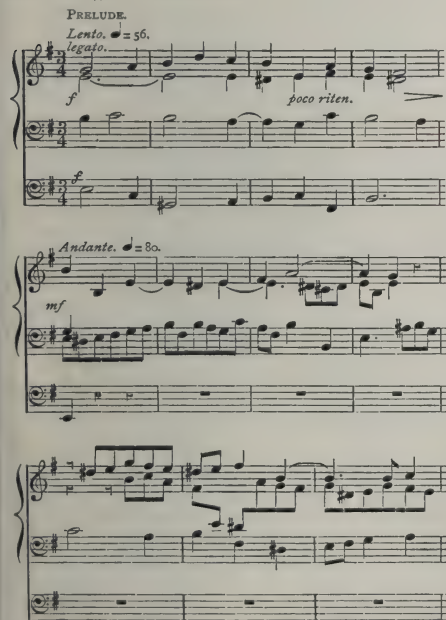
Our next example, a Prelude and Fugue in A major, by Samuel Wesley, is a really fine composition, and if of no little difficulty, would well repay the practice necessary for its mastery. The prelude is marked *Larghetto maestoso*, and is of somewhat free treatment. The fugue, on the following subject, given out by the pedals :

is exceedingly interesting, as the following passages will show :

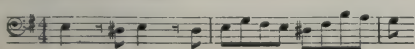
The last few bars make an effective conclusion :



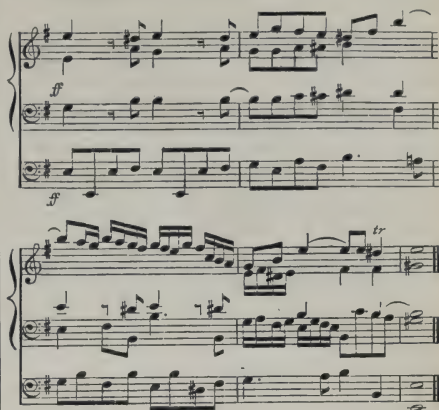
Yet another Prelude and Fugue, an interesting one by T. A. Walmisley, ends the numbers at present under review. As in that by Wesley, we find here a greater idea of development. The prelude begins in an unobtrusive manner, and so continues until the latter part, where an extension of a passage alternating between the manuals and pedals leads to a statement of the first subject *ff*. The following gives an idea of the movement :



The subject of the fugue consists of two bars only :



but its later development leads to passages of some difficulty. The following effective climax is reached by episodes of more or less interest :



It only remains to say that the whole series, including those specially described, is printed in the best possible style, for which the house of Novello has long been famous. This, combined with low price, should bring the works within easy reach, when we are sure they would enjoy the wide recognition they so well deserve.

WALTER G. ALCOCK.

We have received the following from Mr. Philip Edwards, of Handsworth, Birmingham, and as it may be useful to some of our readers, we include it in these columns. The 'pointing' of the Psalms is certainly most difficult to teach, and we agree with Mr. Edwards that sufficient trouble in rehearsal is not always the rule, this accounting for much of the failure complained of. There can be no doubt that inability to *read* the words is often an unsuspected cause of difficulty to the choirmaster, and when to this is added the lack of knowledge of musical notation required in order to *sing* them intelligently, it is evident that too much time can hardly be devoted to the preparation of each Sunday's work. We recommend individual practice—a separate boy to each verse, which will be found in a short time to give the boys courage and certainty. That, however, is our experience. Mr. Edwards says :

I think it will be admitted that even the greatest men, after the most careful study of the various subjects, which may engross their attention, can seldom be said to have 'stamped out all possibility of error of any kind.' It may, therefore, be occasionally beneficial to briefly examine the opinions of even the most obscure persons, and I trust the few remarks I shall make here will tend to inspire some little effort on the part of those who have hitherto regarded 'chanting' with indifference.

It does not seem ever to have occurred to choirmasters, as a majority, that it is quite possible to point the Psalms in a most intelligent and educated way. All sorts of methods have been devised, and psalters of every description prepared, in order to emphasise this fact, and yet all have failed more or less, inasmuch as 'Psalm chanting' is still a very unsatisfactory performance in most churches.

Now I do not desire for one moment to under-estimate the value of psalters, some of which are certainly specimens of highly skilful and masterly work. I am more particularly concerned with choirmasters. To them it is entrusted to instruct their choirs in the proper methods of 'pointing.'

If choirmasters are themselves familiar with the preface of, say, the well-known and excellent 'Cathedral Psalter,' it is evident they do not instruct their choirs in accordance with its directions. For instance, nobody could fail to understand, from a mere glance through that preface, the way in which bars commencing with the accent should be divided, so that every word or syllable occurring between the accent and the following bar-line may be clearly and distinctly pronounced. And yet one seldom hears a choir which gives less than three-fourths of the bar to the word or syllable marked with the accent, so that whatever number of words or syllables follow, there is only the one remaining half-beat into which they are carelessly crowded in an unintelligible gabble.

In order to overcome this difficulty, psalters have been published showing exactly into how many parts the bars must be divided, above each word or syllable its corresponding minim or crotchet, &c., being printed in musical characters. Here, however, the object has been totally misunderstood in many instances, and whereas the musical characters merely indicate word-duration, we find them regarded as signifying musical tempo, with the result that odd examples of synecopation and such-like inconsistencies are to be noticed during the chanting of the Psalms. (Note the following example):



Here the longer note is given to the second syllable of the word 'chosen,' but the accent is over the first syllable, so that the word should still be sung 'chosen.'

The truth undoubtedly is that carelessness on the part of choirmasters, and consequent laxity on the part of choirs, constitute the chief hindrances to refined and intelligent reading (one might almost say progress of any kind) so far as chanting is concerned.

Here, then, is the obstacle which no quantity of revised psalters will ever overcome. Carelessness is essentially a wilful quality, which can only be reversed by personal effort. Apply this in connection with our present subject, and it means that until choirmasters rouse themselves to a more careful and common-sense study of the Psalms, the full interest and beauty of them will never be revealed as it should be in chanting.

How often one hears chanting described as 'monotonous in the extreme,' simply because scarcely a word throughout is distinctly or even correctly pronounced! No such thing as just accent is observed, so that such words as salvation, confusion, enemy, almighty, &c., are invariably sung thus—salvation, confusion, enemy, almighty. So deeply rooted in the church do these errors seem to have become, that the clergy themselves, with their superior education, frequently make use of them in intonation. No doubt most of us can recall such examples as 'Our Father,' and 'Life everlasting.'

Music should be made to assist, rather than hinder, us in the proper phrasing and pronunciation of words: its aim is to give colouring to them, and to emphasise to the utmost the relative significance and importance of each to the other.

THE NEW ORGAN AT WINCHESTER COLLEGE.

We have received a copy of 'The Wykehamist' containing a very interesting historical sketch by Dr. Sweeting (music-master of the College) of the organs which have done duty in the fine College Chapel. He says: 'The successive organs which have been built for College Chapel give an interesting record of the progress of the science of organ-building in England.' There is hung in 'Music School' a picture of an old portable organ which Dr. Sweeting considers must resemble the first organ placed in 'Chapel' in 1399. These small organs were frequently borrowed—a practice which will not now, in the matter of the present instrument, be so frequent! But in 1520 it was thought well to have a larger organ, and one costing £13 6s. 7d. was presented by John Webbe, a Fellow of the College, this being nearly double the value of those of earlier times! Even considering the value

of money in those days, the organ must have been easily 'lendable.' The work of repairing and rebuilding was, as time passed on, put into the hands of such men as Thomas Harris, of Salisbury, his grandson, Renatus Harris, Green, and Bishop. The present fine example of the art, to Dr. Sweeting's specification, is from the factory of Messrs. Norman & Beard, who are to be congratulated upon the entirely successful manner in which they have overcome the many difficulties entrusted to their skill. It contains a few stops of the old instrument.

The organ is erected at the west end of the Chapel, while the console is placed in the old organ-loft over the choir-stalls. The action throughout is electro-pneumatic, the cable being 370 feet in length. For the benefit of those interested in such things, a drawing of the action is exhibited in the Science School—a sign of the times, and a welcome one. (Music, and all connected with it, is surely making its way in our Public Schools!) The blowing is accomplished by means of 'Kinetic' rotary fans and electric motor. The following is a complete specification of the organ:

PEDAL ORGAN, CCC to G, 32 NOTES.

1.	Sub-Bourdon	..	..	32 feet	..	..	wood.
2.	Open diapason	..	..	16 "	..	..	"
3.	Open diapason	..	..	16 "	..	..	metal.
4.	Bourdon	..	..	16 "	..	..	wood.
5.	Violine	..	..	16 "	..	..	wood.*
6.	Flute	..	..	8 "	..	..	metal.
7.	Trombone	..	..	16 "	..	..	metal.
8.	Tromba	..	..	8 "	..	..	"

Nos. 7 and 8 are placed in the Choir swell box.

* From Swell Violine.

GREAT ORGAN, CC to C, 61 NOTES.

9.	Double diapason	..	..	16 feet	..	..	wood.
10.	Open diapason	..	..	8 "	..	..	metal.
11.	Geigen Principal	..	..	8 "	..	..	"
12.	Stopped diapason	..	..	8 "	..	..	wood.
13.	Corno flute	..	..	8 "	..	..	metal.
14.	Octave	..	..	4 "	..	..	"
15.	Spitz flote	..	..	4 "	..	..	"
16.	Twelfth	..	..	2 2/3 "	..	..	"
17.	Fifteenth	..	..	2 "	..	..	"
18.	Mixture	..	..	4 ranks	..	..	"
19.	Tromba harmonic	..	..	8 feet	..	..	*
20.	Claron harmonic	..	..	4 "	..	..	*

* On 8-inch wind pressure.

Nos. 19 and 20 are placed in the Choir swell box, and can be played independently from either Great or Choir keyboards.

On the Choir they can also be played at 16-ft. and 8-ft. pitch respectively, and as the pipes are carried down an octave below the compass of the keys, the stops are complete at the lower pitch.

SWELL ORGAN, CC to C, 61 NOTES.

21.	Violine	..	..	16 feet	..	..	metal.
22.	Open diapason	..	..	8 "	..	..	"
23.	Violoncello	..	..	8 "	..	..	"
24.	Lieblich gedeckt	..	..	8 "	..	..	wood-metal.
25.	Echo salicional	..	..	8 "	..	..	metal.
26.	Vox angelica	..	..	8 "	..	..	"
27.	Geigen principal	..	..	4 "	..	..	"
28.	Lieblich flote	..	..	4 "	..	..	"
29.	Harmonic gemshorn	..	..	2 "	..	..	"
30.	Viole mixture	..	..	3 ranks	..	..	"
31.	Contra hautboy	..	..	16 feet	..	..	"
32.	Horn	..	..	8 "	..	..	"
33.	Oboe	..	..	8 "	..	..	"

Tremulant.

No. 30 is composed of pipes of very small scale, voiced to give keen overtones, and is an octave lower in pitch than is usual for Mixture work.

CHOIR ORGAN, CC to C, 61 NOTES.

34.	Echo diapason	..	..	8 feet	..	..	metal.
35.	Viol d'orchestre	..	..	8 "	..	..	"
36.	Viol celeste	..	..	8 "	..	..	"
37.	Lieblich piccolo	..	..	2 "	..	..	"

Section No. 2.

38.	Hohl flote	..	..	8 feet	..	..	wood.
39.	Æoline	..	..	8 "	..	..	metal.
40.	Harmonic claribel	..	..	4 "	..	..	wood.
41.	Corno di bassetto	..	..	8 "	..	..	metal.
42.	Orchestral oboe	..	..	8 "	..	..	"

The Great reeds can also be played from the Choir manual.

To secure a greater number of colour combinations, the Choir organ has been divided into sections, with a selection of stops on each section, and by utilising the sub-octave or octave couplers for a particular section while the other section is played at its normal pitch, the resources of the organ are considerably increased.

COUPLERS.

<i>Swell.</i>	<i>Great.</i>
Octave.	Swell to Great.
Sub-Octave.	Choir to Great.
Unison off.	Sub-Choir to Great.
<i>Choir.</i>	<i>Pedal.</i>
Octave.	Swell to Pedal.
Sub-Octave No. 1.	Great to Pedal.
Sub-Octave No. 2.	Choir to Pedal.
Unison off.	
Swell to Choir.	

ACCESSORIES.

- Stop switch.
- 5 Pistons to Great.
- 5 Pistons to Swell.
- 5 Pistons to Choir.
- 2 Great to Pedal on and off.
- 1 Swell to Great on and off.
- 5 Composition Pedals to Pedal Organ.

(These can be connected with the Great or Swell Pistons.)
Balanced Pedals to Swell and Choir.

The stops numbered 8, 9, 13, 28, 31, 35, 36, 37, and 42 are at present only prepared for, but as the quieter side of the organ suffers from their absence, it is hoped that they may soon be included.

An oak case for the organ, the gift of Sir Alfred Cripps, will be erected during the summer holidays from a design by Mr. W. D. Caröe, who also designed the galleries.

A correspondent writes :

At the opening of a new organ at the Wesley Church, Freetown, Sierra Leone, a programme of extraordinary length was carried out. After a preliminary service of special hymns, psalms, prayers, lessons and sermon, the business of unveiling the several portions of the organ was begun. First it took eight ladies to draw off the screen from the front and side of the organ, then six more ladies severally carried out the arduous duties of unveiling the lamp for the console, unlocking the sliding doors of the console, opening the door on the right, opening the door on the left, uncovering the adjustable organ bench, and adjusting the bench by using the key. After all these preparations were completed, the soft stops on the Swell organ were opened by a gentleman, and a lady performed.

Next, the loud stops were opened by another gentleman, and another lady gave a performance. A boy, representing the junior chorists, then played, followed by a representative of the senior chorists, who gave a selection on the Swell organ, using stops and accessories *ad lib.* When the soft stops on the Great organ were opened, performances were given by two more ladies, while the opening of the loud stops was followed by yet another performance. A selection was then played on the Great organ, stops and accessories being used as for the Swell organ.

The bourdon, open diapason, cornopean, Swell to Great, and Great to Pedals, were each opened by a different person, and yet another one gave a performance on the pedals, playing the chromatic scale from lowest C to middle C. Finally a short recital on the entire organ was given by the organist. The proceedings closed with anthem, announcements, hymn and benediction, the whole ceremony seeming to show that, to our dusky friends, time is of no importance.

Observe that in addition to the clergy, choir, collectors, receivers, &c., thirty-two performers took part in the various duties deemed necessary.

After a pause for breath, we find ourselves wondering what the bellows-handle had done. It is not even mentioned !

Messrs. Rogers & Potter, organ-builders, of Shelton, Stoke-on-Trent, have been entrusted with the important work of lowering the pitch of the organ in the Town Hall, Hanley.

Mr. James J. Binns, of Leeds, has been requested to commence the building of a new organ for the new Town Hall, Stoke-on-Trent.

SPECIAL SERVICES.

On the first four nights of Holy Week the usual performances of Bach's 'St. Matthew' Passion were given in St. Patrick's Cathedral, Dublin.

On Sunday, May 1, at Christ Church, Wellington, Salop, a musical service was held, at which an offertory was taken on behalf of the Shropshire Sanatorium for Consumptives. The music given included some numbers from Stainer's 'Daughter of Jairus' and Mendelssohn's String quartet in D major (No. 1). A performance of three movements from Mendelssohn's 'Italian' Symphony was included in the scheme, the orchestra of thirty-five performers also accompanying the vocal solos. Mr. T. McLinden (of the Scottish Orchestra) was the able leader, and Mr. J. Finney conducted.

A musical service was held at the Parish Church, Portsmouth, on Sunday, May 1, at which Travers's 'Ascribe unto the Lord,' selections from Sullivan's 'The Light of the world' and 'The prodigal son,' and R. H. Turner's anthem 'Abide with me' were sung. Mr. R. H. Turner, the organist of the church, directed the music, and also played some organ solos.

Mendelssohn's 'Hymn of Praise' and 'Hear my prayer' were given at St. John's Church, Ryde, I.W., on the evening of May 4, by the Oratorio Choir. The soprano solos were sung by Mrs. G. W. Fellows, while Mr. Douglas Boorman, of Winchester Cathedral, was the tenor soloist. Mr. W. Brennand Smith presided at the organ, and there was no conductor.

At St. Anne's, Soho, on Ascension Day, when the special service for laying the foundation stone of the Parish Hall and Clergy House was held, a performance of Purcell's Te Deum was given at Evensong, under the able direction of the organist of the church, Mr. E. H. Thorne. The accompaniments were rendered by a full orchestra.

At the Parish Church, Epping, on Ascension Day, full choral Evensong was held. The Magnificat and Nunc dimittis were sung to Gadsby's setting in C, and the anthem was a selection from Part II. of Gounod's 'Redemption.' The soloists were Master Frank Cadman and Messrs. Nicholson and Hewitt. Mr. Donald Penrose (the organist and choir-master) played the organ, which was supplemented by a small but efficient orchestra. Mr. Hubert Welton conducted.

A musical service was held at the Temple Church, Bristol, on May 6, to celebrate the completion of the restoration of the chancel. The works chosen for the occasion were the Andante from Schubert's 'Unfinished' Symphony, Mendelssohn's 95th Psalm, the 'Hallelujah' Chorus from the 'Messiah,' and Mendelssohn's 'Cornelius' March. The soloists were Mr. Charles Goulding and Masters Albert Ison and Barraclough. An augmented choir and an efficient orchestra greatly contributed to the success of the musical portion of the Service. Mr. Fothergill, the organist of the church, conducted.

At the Parish Church, Arundel, after Evensong on Whit-Sunday, an organ and orchestral recital was given. Interesting items of the programme were the Adagio and Vivace from Haydn's seventh Symphony, and a March in C by Fabian Rose, while solos upon the violoncello and organ were played by Mr. E. P. Jay and Mr. E. Bartlett respectively, the latter conducting the orchestral works. The collection was given to the funds of the Organists' Benevolent League.

Handel's 'Messiah' was given at Holy Trinity Church, Latimer Road, on Sunday evening, May 8, by the Musical Society. The soloists, were Lady Gweneth Ponsonby, Miss Maud Harvey, Miss Audrey Hyslop and Messrs. George Biss and E. G. Mercer. The organist was Mr. Harry Beck, and Mr. E. G. Mercer conducted.

Music is evidently considered to be of importance at the First Presbyterian Church, Chicago. From a number of service lists we have selected one for March 14, 1909, which includes John E. West's anthem: 'My mouth shall speak the praise of the Lord,' a selection from 'Elijah,' and Frances Allitsen's 'The Lord is my Light.' The accompaniments were sustained by a violin, harp, French horn and the organ. Similar musical services are still being given at the church, under the direction of Mr. P. A. Otis, the choirmaster.

A series of opening recitals has been given by Dr. Eaglefield Hull on the new organ at Honley Parish Church, recently built by Messrs. P. Conacher & Co., of Huddersfield. The instrument was the gift of Miss Brooke and Mr. William Brooke, of Northgate Mount, Honley, and is a great acquisition to the church.

AN INTERESTING ORGAN RECITAL.

How easy it is to sit in an arm-chair and pass criticisms upon men and things in general, and the organ recitalist who plays a Wagner programme in particular! We must confess to some misgivings on seeing such an announcement as 'the programme will consist entirely of the works of Wagner,' and in that superior mood we recently attended one of Mr. Reginald Goss Custard's Wagner recitals at St. Margaret's, Westminster. We were honoured by the organist with a seat at the organ, and have to confess that as the recital progressed we found it necessary to listen with a perfectly open mind, and to appreciate the result for what it was, viz., a revelation in organ technique and mastery of control. That the performer had set himself an exacting task is evident from a perusal of his programme:

Kaiser Marsch	Wagner.
Waldweben	
(Forest Murmurs) .. 'Siegfried'	Wagner.
Vorspiel	'Lohengrin'
Entrance of the Gods }	Wagner.
into Walhalla }	
Vorspiel	'Tristan und Isolde'
Overture	'Die Meistersinger'

Such music as this demands an organ of far more than average resources, and the St. Margaret's instrument, one of the greatest efforts of the renowned builders (Messrs. J. W. Walker & Sons) is, to our mind at least, worthy to rank with the finest in the country, whether used for the church services or for recital purposes, and does honour to Mr. E. H. Lemare, the former organist, who designed it. The tone throughout is magnificent, and the key and stop action faultless in precision and responsiveness. When to this we add the masterly skill of the St. Margaret's organist, the crowded congregation attracted by every recital he gives is easily accounted for. We were particularly impressed by the performance of the Kaiser Marsch, the Vorspiel to 'Tristan,' and the 'Meistersinger' overture. The notes were actually played, and if the organ did not imitate the orchestra, the effects obtained were logical with regard to the music, while the innumerable stop changes failed neither in precision nor effect. The important matters of phrasing and note-repetition also commended themselves to our critical mind. It was altogether an interesting experience, and encouraged us in the hope of equally enjoying a recital of real organ music at the hands of the same skilful performer.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

- Mr. Allan W. Cooper, organist and choirmaster of St. Alban-the-Martyr, Birmingham.
 Mr. Arthur J. Larkman, organist and choirmaster of Holy Trinity Church, Beckenham.
 Mr. George Lightfoot, organist and choirmaster, St. Wilfrid's, Bognor.
 Mr. W. Godfrey Sceats, organist and choirmaster of St. George's Church, Berlin.
 Mr. W. E. Snow, organist and choirmaster of St. James's Church, Aylestone Park, Leicester.
 Mr. Ernest Watson, assistant-organist, St. Stephen's Church, Spitalfields, E.
 Mr. Harry Long, bass-baritone, St. James's Parish Church, Paddington.

ORGAN RECITALS.

- Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Fantasia in E flat, *W. Faulkes*.
 Mr. Henry C. Hart, St. Barnabas' Church, Acton, W.—Postlude in D, *Smart*.
 Mr. Fred. Gostelow, Beechen Grove Baptist Church, Watford—Symphony in E minor, *F. W. Holloway*.
 Dr. G. H. Smith, Sculcoates Parish Church—Marche nuptiale, *Guilmant*.
 Mr. Arthur Lyne, West Kilbride Parish Kirk—Concerto No. 6, in D major, *Handel*.
 Mr. Henry T. Gilberthorpe, St. Mary's Church, Walton-on-Thames—Allegretto in B minor, *Guilmant*.
 Mr. Charles Stott, St. John's Church, Cleckheaton—Sonata in D minor, *Guilmant*.
 Mr. T. Westlake-Morgan, St. Clement Danes, E.C.—Fantaisie in E flat, *Saint-Saëns*.
 Mr. G. Bernard Gilbert, Town Hall, Stratford—Fugue on the name BACH (No. 1), *Schumann*.
 Mr. A. Brown Thompson, Whitley Bay Baptist Church—Marche solennelle, *Milly*.
 Mr. H. C. J. Churchill, Presbyterian Church, Regent Square, Requiem Eternam, *Basil Harwood*.
 Mr. Paul Rochard, St. Margaret's Church, Stoke Golding, Fugue in G minor, *J. S. Bach*.
 Mr. William Biller, Liscard Congregational Church, Cantilène and Grand Chœur, *Salomé*.
 Mr. Henry C. Hart, at St. Barnabas' Church, Acton—Allegretto in E flat, *Wolstenholme*.
 Mr. Clarence Eddy, College of the City of New York—Toccata and Fugue in D minor, *J. S. Bach*.

BELLS, CARILLONS AND CHIMES.

A course of lectures was given on the above subjects at the Royal Institution on April 9, 16 and 23, by Mr. W. W. Starmer, F.R.A.M. As might be expected, great interest was shown in these lectures by such a well-known authority, for Mr. Starmer has made the study of bells and their musical possibilities peculiarly his own.

I.—BELLS AND BELL-TONES.

The lecturer dealt with the earliest bells and the invention of church bells. Large bells were cast as early as the 10th century. Speaking of bell inscriptions, that on the 4th bell of St. Mary the Virgin, Oxford, dated 1612, was dealt with as being of great musical interest and the only one of the kind existing. Sir John Stainer's solution of the music, made in 1895, was played by the lecturer. The qualities of bell-metal and the erroneous idea regarding silver and the tone of bells were next considered, after which a lucid description was given of the making of a bell. The lecture concluded with an exhaustive analysis of the tones a bell produces, and the various methods of tuning employed from the 13th century to the present time. An interesting demonstration was given on two bells—one, an old one, tuned on the common method practised (the one-tone system); the other, a new one, tuned on the method of the greatest masters of bell-founding (the five-tone system). The lecturer's criticism of the clock bells at the Houses of Parliament is of special interest. Referring to the hour-bell—Big Ben—he said: 'Admitting that the bell as a casting is not as good as it should be, it has been very badly used, as nothing but serious injury could result from the cutting of the holes in the sound bow. There is a crack in the metal between the two holes, which are about four inches apart. It is said that these holes were cut to ascertain the extent of the crack. There is no doubt that the crack only extends partially through the sound bow, but to what extent it injures the tone it is difficult to say. However,

it is certain that the holes and the crack, apart from any other considerations as to tune, seriously impair the tone of the bell.

'Referring to the tune of the bells, there are further considerations which are of interest. The notes of the diagrams of the tones of each bell were obtained by carefully testing with forks.

'The evidence of the forks is that there are four sounds in each bell, within the compass of two octaves from the hum-note (the lowest note a bell produces), which have been left entirely to take care of themselves and which have no proper relationship to the note of the bell. The fifth sound, known as the nominal, is the only one in each bell which has been dealt with to produce the required notes of the chime. This is exactly what one would expect to find in any bells made at that time. Now, taking the nominals only, what do we find?

- (1) That Big Ben and the 3rd quarter bell are perfect octaves, as they should be. At any rate, the variation is not more than a single vibration either way ;
- (2) That the 1st quarter bell is twenty vibrations sharp ;
- (3) That the 2nd quarter bell is not less than eight vibrations sharp ;
- (4) That the 4th quarter bell is slightly flat, not more than three vibrations.

'The 4th quarter bell may appear to be flatter than it really is on account of the 1st quarter bell being so sharp, making the interval of the 6th between the 1st and 4th bells much greater than it should be.

'The hum-notes and strike-notes, which should be perfect octaves with themselves and with the nominals, in *all* the bells are never less than a semitone, and in some cases more than a whole tone, sharp or flat of the notes they should be.

'In England, during the past ten years, very great improvements have been made in all things connected with the tuning of bells. At the present time the whole of the five tones—Hum-note, Strike-note, Tierce, Quint and Nominal—can be tuned with the greatest accuracy, and with greater accuracy than ever before possible in the history of bells.

'Under these circumstances, surely bells of national importance should be the very best the country can produce, particularly when the recasting and tuning would cost the comparatively small sum of £1,200.'

II.—CARILLONS AND BELL MUSIC.

The special requirements of bells for change-ringing and for carillon use were first dealt with. The misconception as to the actual pitch of the notes of bells was exemplified by numerous quotations from the scores of well-known composers. In no less than seventeen operas bells have been requisitioned for special effects. English composers, including Sterndale Bennett, Sullivan, Parry, Mackenzie, Villiers Stanford, Cowen and Elgar have used bells with very satisfactory results. Other composers, amongst them Bach, Handel, Mozart, Wagner, Tchaikovsky, Sibelius and Strauss have written for bells in their scores. One of the earliest carillons was erected at Dunkerque in 1437. The carillon clavier, its mechanism and action between the clappers and the keys, received detailed consideration, the lecturer taking that at Malines as a fine example of such an instrument. The carillonneur and his labour in playing were fully described, interesting quotations being given from Evelyn's 'Diary' (1641) and Burney's 'Present State of Music' (1771). The Dutch writer, Fischer (1738), gave the requirements of a good carillonneur as 'a musician with a thorough knowledge of music, good hands and feet and no gout.'

The special requirements of effective music for carillon use were exemplified by the following examples, played by the lecturer on the Celesta (Müstel) with charming effect :

Prelude	Van den Gheyn.
Rondino	J. A. H. Wagenaar.
Two ancient melodies	—
Minuet	A. Wagenaar.
Prelude	Josef Denyn.

III.—CHIMES AND CHIME TUNES (ENGLISH AND CONTINENTAL).

This subject has been so much neglected that at the present time very little information is available, and none in any collective form. Chimes were common in the middle of the 15th century and general in the 16th century. Mechanical figures for striking quarters and hours on bells were in use before the introduction of clock dials. In 1298 there was a clock at St. Paul's with such figures. Chime mechanism was invented soon after the advent of weight clocks. Peter Lightfoot, Abbot of Glastonbury, was probably the earliest maker of such clocks (1335). The following arrangements for quarter chimes were historically and musically considered : Ding Dong, Whittington, Guildford, Cambridge (Westminster), Magdalen, Beverley, and those on Plain-song melodies at Norwich and Canterbury Cathedrals, Roman Catholic Church, Cambridge, and Fort Augustus Abbey. Chime mechanism was described and its development traced from the primitive barrel made of the trunk of a tree into which spikes were driven to the modern machines made by Messrs. Gillett, of Croydon, and the later invention of Messrs. Smith, of Derby.

As a successful example of the mechanism in general use on the Continent, Malines was again chosen. These chimes play music in three or four parts at the hour, half-hour and quarters. The half-quarter is announced by a quick flourish of single notes. They play eight times during the hour, and sound no less than 60,000 notes every twenty-four hours.

The lecturer played on the pianoforte the following specimens of tunes specially suited for chimes :

'Old Johnny Walker' (Henrietta), Wellingborough.

Melody in D major (Dr. S. S. Wesley), Holsworthy.

Two tunes played by the cathedral chimes, Gloucester.

The music played at Malines—half-quarters, quarters, half-hour, and hour.

The music played at Utrecht—quarters and half-hour.

At the conclusion of the lecture a new and important invention of Mr. J. J. Walker, the well-known organ-builder, was shown, by which the tone produced by the bell can be controlled by the player at the clavier, just as in the pianoforte. This can be done mechanically for chime purposes, so that every shade of tone from *pp* to *ff* can be produced and controlled.

A *matinée* in aid of the British Girls' Patriotic League took place at the Royal Court Theatre on May 3, when Mr. Carton's comedy 'Sunlight and Shadow' was preceded by a short musical programme, under the direction of Mr. Martin Shaw. This included the epilogue to Elgar's 'Banner of St. George,' sung by Miss Christine D'Almayne, and a setting of Henley's lines 'England, my England,' by the conductor, sung by Mr. Charles Copland ; the entr'acte music comprised the 'Triumph' chorus from Purcell's 'Dioclesian' and the ballet music from Gluck's 'Paris and Helena.' These were played by members of the South Hampstead Orchestra.

Reviews.

Lexicon der deutschen Konzertliteratur. Von Theodor Müller-Reuter.

(C. F. Kahnt Nachfolger, Leipsic, 1909.)

This work is intended as a guide to conductors, organizers of concerts, writers on music, and amateurs. The compiler first thought of giving composers' names in alphabetical order, but for good reasons which are stated in his preface, this plan was not carried out. He decided to group together composers belonging to one period. This volume contains, as the first group: Schubert, Mendelssohn and Schumann; as second: Berlioz, Liszt, Raff and Wagner; and as third: Draeseke, Reinecke, Bruch and Gernsheim; while at the end comes Richard Strauss. From Schumann's daughter, Fräulein Marie Schumann, the widow of Raff, and from all the living composers mentioned, Professor Müller-Reuter has obtained much valuable information which later on would, in many cases, be lost, or at any rate become most difficult to obtain. And that was his principal reason for commencing with the so-called 'Romantic period.'

He has included orchestral works, concertos and concert pieces with orchestral accompaniment, and chamber works for two or more instruments. He presents the titles exactly as indicated by the composers, for experience has shown him that they are frequently incorrectly given on concert programmes. For instance, Mendelssohn's 'Hebriden' overture is sometimes named 'Fingal's Cave.' The composer wrote "Zweite Konzert-Ouvertüre 'Die Hebriden' oder 'Die Fingalshöhe.'" We have taken a familiar work, and either name clearly indicates the particular overture, but a programme maker wishing to be very exact might think that only one of the two titles was genuine. Then for first performances place, date, day, name of hall, names of soloists and conductors, when possible, are given. There are other details which we must pass over. Of comments of all kinds there is an infinite number, all useful, and many of them most interesting. The volume contains over 600 pages of closely printed matter, and the Professor has evidently spared neither time nor patience in order to make his *Lexicon* as complete and trustworthy as possible.

The article 'Mendelssohn,' in the new 'Grove' (vol. iii., published in 1907), repeated the oft-told story of the autograph score of the 'Midsummer Night's Dream' having been left in a cab after the composer had conducted from it at Drouet's concert in London in 1829. It is not surprising that Professor Müller-Reuter states that Mendelssohn conducted from his autograph score. In an article bearing the well-known signature 'F. G. E.,' contributed to the *Musical Times* of January, 1907, it was clearly shown not only that the 'cab' story was a myth, but that the score from which Mendelssohn conducted—which, indeed, had been recently discovered—was 'written throughout very clearly in a professional German copyist's hand.' As the Professor cannot possibly be expected to be acquainted with every article concerning Mendelssohn which has appeared in English musical papers, we feel sure that he will be thankful to have his attention called to the one in question.

To the 'Gastein' symphony reference is made, and as 'the matter will certainly have to be thoroughly dealt with by Schubert investigators,' the long and interesting letter sent by Sir George Grove to the *Athenaeum* (November 19, 1881) is given, translated of course into German. Sir George is mentioned as the first to call attention to the probable existence of a 'Gastein' symphony. It is however curious that the Professor does not refer to Bauernfeld's article 'Ueber Franz Schubert,' which appeared in the 'Wiener Zeitschrift für Kunst, Literatur, Theater und Mode' in 1829, in which the writer says:—'To the larger works of his (Schubert's) latter years also belongs a symphony written in 1825 at Gastein, for which its author had an especial predilection.' This quotation is taken from an extract from the Bauernfeld article given by Sir George Grove himself in the 'Schubert' article which he wrote for his Dictionary (1st Ed., p. 344; 2nd Ed., p. 306).

Many statements in this *Lexicon* were obtained by word of mouth or in writing from the composers themselves, or from persons closely connected with them; in the case of

Schumann, as already mentioned, from his still living daughter, who placed at the disposal of the Professor, documents in her father's hand-writing. Of matter concerning Wagner's music, the greatest living authority is undoubtedly Dr. Hans Richter. In reply to a request from Professor Müller-Reuter for an authentic account of the memorable performance of the 'Siegfried-Idyll,' when it was given under the composer's direction as a birthday surprise for Frau Cosima Wagner, at Tribschen, near Lucerne, on December 25, 1870, he received a long letter from Richter, dated September 18, 1909, from which we give a brief but graphic extract. After naming the performers, he adds:—'I undertook the few notes for the trumpet, the instrument having been lent me by a musician belonging to the military band. In order to make no noise in the house, I went every day to practise on the trumpet in the (then) empty barracks. These daily goings out, and several journeys to Zurich, aroused suspicion. Frau Wagner imagined that I was not so industrious as formerly; the highly successful performance of the *Idyll*, however, cleared up this misunderstanding.' Dr. Richter also mentions that the master made him a present of the original score of the *Idyll*.

Capriccioso. By C. Hubert H. Parry.

Tristesse. By J. Hollman.

Aspiration. By John E. West.

Serenade. By Edward Elgar.

Rigaudon. By J. Ph. Rameau.

[Novello & Co., Ltd.]

Sir Hubert Parry's 'Capriccioso' from his Suite (No. 1) in D for violin and pianoforte has been issued in separate form, and will thus be certain to claim many new admirers.

Mr. Gerald Walenn has transcribed Hollman's 'Tristesse,'—originally written for violoncello and pianoforte—for violin. It is one of those beautifully simple little pieces which must rivet attention if performed on either instrument; but the richer, deeper tone of the violoncello is required to give it its full spiritual intention.

'Aspiration,' by John E. West, was originally composed for organ solo, but is now arranged by the composer for violin and pianoforte. It makes a particularly well-written, effective violin piece, and its beauty would be still further enhanced, we fancy, if it were accompanied on the organ. Violinists on the look out for suitable solos for playing in churches should make a note of this.

The delightful little 'Serenade' from Elgar's Suite *Wand of Youth* (No. 1) has been variously transcribed for violin and pianoforte, violoncello and pianoforte, and as an additional number for Novello's Albums for Pianoforte and Stringed Instruments. Particularly in the last arrangement it is likely to be very warmly welcomed. The transcriptions have been carefully handled by Mr. John Pointer.

We wonder how many transcriptions have been made of Rameau's celebrated 'Rigaudon,' from his opera 'Dardanus,' since first the work must have delighted a French public on its production, at the Académie, on October 19, 1739. Certainly the new arrangement by John Slatter, for inclusion in the School Band Music series, edited by Dr. W. G. McNaught, is one of the best; the fascinating, irresistible swing of this dainty Rigaudon will captivate the hearts and inspire the fingers of many young players—in school and out of it.

Musical England. By William Johnson Galloway.

[Christophers.]

This recently published book affords an interesting and fairly comprehensive survey of the conditions and prospects of musical progress in this country. Mr. Galloway is a distinguished amateur who gives much of his time, and not a little of his means, in furthering the cause of music. He brings to his present task a breadth of view and an acquaintance with facts (for the collection and collation of which he expresses his indebtedness to Mr. H. B. Dickinson) that make his book valuable to the historian. There are chapters on Music in the Schools, Municipal Music, Music in the Army and the Navy, Festivals, Concerts, Musical Societies, The Competitive Movement, Opera, and The Outlook.

The importance and value of the work carried on in the elementary schools is duly recognised, and the utility of the Tonic Sol-fa system is conceded, provided that it is made to lead on to the Staff notation. But there is the fatal chasm of the years between the school and the adult life to consider. To some extent in large towns this chasm, which generally stops progress, is bridged by the Evening Continuation Schools. The Choral Unions, which in London have grown out of these schools, are performing a national work in preserving potential chorists from atrophy.

In the higher branches of the art, the influence of the festivals now multiplying so fast is described. The fact that so many of them are organized in the interests of charity is commented on with some severity in so far as this object results in a scale of prohibitive prices which seriously restricts the local value of the functions by excluding the poorer classes. We are afraid it is too true that ordinary folk have very little contact with the great festivals. They are attended mainly by ladies of the leisured class.

In discussing the work of provincial musical societies, Mr. Galloway says, in reference to the Manchester situation, that while there may have been some justification for the selection of Dr. Richter as conductor some years ago, the continuance of the policy of selecting a foreigner to control the chief concerts of a city that rivals London in musical energy—a questionable dictum—is open to grave objection. He goes on to say that: 'there are several English conductors fully qualified to succeed him; and if those in authority do not appoint one of them, they will lose a golden opportunity of encouraging native musicians, and will once more make themselves the laughing stock of discerning foreigners who appreciate better than we do ourselves the merits of our English conductors.'

The competitive movement is dealt with sympathetically and at considerable length. The supreme importance of the movement is said to lie in the fact that it is 'essentially popular, educative and cheap.' We must demur to the statement that English competitions are certainly less than thirty years old. As we write, a document faces us testifying to the award in 1874 of £100 prize at the National Music Meetings held at the Crystal Palace in that year. Mr. Galloway probably refers to the establishment of local 'choir' competitions, which in England were first instituted at Stratford in 1882.

The chapter on Opera analyses the situation with clearness. Mr. Galloway concludes that if we are to have national opera established in this country, it can only be done as Louis XIV. did in France, by getting the people accustomed to the taste of music. He advocates a subsidy from imperial or local sources.

There are many points raised in Mr. Galloway's book that invite discussion. But whether we always agree with him or not, the value of his inquiries is undoubted.

An arrangement for the organ of H. Walford Davies's 'Solemn Melody.' By the Composer.

Adagio for the organ. By Gustav Merkel. Edited by John E. West.

Postlude for the organ. By Hugh Blair.
Rondo Capriccio (a study in accents) for the Organ. By Edwin H. Lemare. (No. 29 of his 'Original compositions for the organ'.)

[Novello & Co., Ltd.]

Dr. Walford Davies adds to the high value of his 'Solemn Melody' by arranging it for the organ, to which instrument the music is unusually suitable by reason of its harmonic scheme and stately movement. The arrangement is certain to be widely used.

The Adagio by Merkel seems to us one of the most spontaneous of his many compositions, and we are glad to see the music in well-known form, together with the reliable directions given by the accomplished editor.

Dr. Blair's Postlude is a notable addition to the organist's repertoire, for its strenuous and energetic movement is refreshing after the thousands of Andantes and similar supine trifles to which we are accustomed. There are some passages in the Postlude which would command the respect of advanced organists, but the piece is worth any trouble it may give.

Mr. Lemare's Rondo Capriccio is a sparkling and ingeniously developed little piece which will undoubtedly please those who delight in surmounting technical difficulties. It forms a welcome addition to the already large number of pieces by this accomplished musician, and will no doubt become widely known.

Hull Organs and Organists. By Dr. G. H. Smith.

[A. Brown & Sons, London and Hull.]

Sweeping statements can generally be refuted, and though it has been said that 'if a line be drawn from York to London, all that part lying to the east will be found unmusical,' the book before us requires that line to be so bent as not to include Hull! For Dr. Smith succeeds in no small degree in giving details, not only of the organs, organists, and Church music, but of the musical societies and festivals in the town, which will interest all readers. He certainly shows that music has been cultivated there to some considerable extent, which cannot but have influenced the musical taste of the neighbourhood. Though the possibilities of earlier years seem to have been unusually restricted, there can be no doubt that enthusiasm has been at work, and with the opportunities and recognition of the art to-day, results are showing which must be encouraging to those now responsible for the music in Hull. An account of the Hull and East Riding College of Music—of which Dr. Smith is Principal—is included, while the specifications of the more important organs will prove interesting. So also is the portrait of the Rev. J. B. Dykes, whose connection with Hull began with his birth and extended over several years. Altogether, Dr. Smith's book is instructive and exceedingly well-written.

Could aught of song. By J. D. Davis.

Elleen. Words by Charles F. Grindrod. Music by Ivor Atkins.

The three fishers. By J. M. Capel.

Three songs. Words by Pearl Humphrey. Music by Norah Marriott.

Two songs. By Noel Johnson.

[Novello & Co., Ltd.]

Mr. J. D. Davis's individual style of thought, which, to his credit, is free from extravagance, is well exemplified in his setting of Burns's poem 'Could aught of song declare my pains.' The voice part is simple and tuneful, and the accompaniment well varied and musicianly. Mr. Atkins's 'Elleen' has much of the spirit of English folk-song. Its melody is gracefully turned, vocal, and supported by an interesting accompaniment. The setting of Kingsley's 'Three fishers,' by Mr. J. M. Capel, shows no ambitious design to provide dramatic musical illustration of the story, and its simplicity will undoubtedly be a recommendation. The above-mentioned songs are each published in two keys.

The chief characteristic of the three songs entitled 'April,' 'June' and 'October,' by Norah Marriott is the artistic nature of the accompaniments. The vocal part, which contains no elements of difficulty, is suitable for a medium voice. Mr. Noel Johnson's two songs, 'Take thou this rose' and 'Affinity,' which are published in three keys, are cast in a mould familiar to English musical amateurs and should appeal to a large public.

They are at rest. Elegy for unaccompanied chorus (S.A.T.B.). By Edward Elgar.

[Novello & Co., Ltd.]

This beautiful setting of deeply impressive words (by Cardinal Newman) may be recommended to those who wish for a new expression of the thoughts suggested at a time of bereavement. The work is admirably adapted for a Memorial Service, and if not actually easy to sing, would give little trouble to many choirs of to-day.

Obituary.

We regret to record the following deaths:

MADAME MICHELLE FERDINANDE PAULINE VIARDOT-GARCIA, which occurred at Paris on May 18. Born at Paris on July 18, 1821, the daughter of Manuel Garcia del Popolo (the elder), she soon showed unusual musical gifts. She was trained vocally by her mother, took pianoforte lessons from Liszt, and studied counterpoint under Reicha. In 1837, she made her début as a singer in Brussels at a concert given by the violinist De Beriot (who married her elder sister, the famous singer Maria Malibran). On May 9, 1839, she made her first appearance in London at Her Majesty's Theatre in the part of Desdemona in Rossini's 'Otello.' In the autumn of the same year she was engaged for the Théâtre Lyrique in Paris by the impresario Louis Viardot, whom she married in the following year. She appeared every season in London from 1848 to 1858. On the production of Meyerbeer's 'Le Prophète' in 1849 at the Paris Opéra, she created the part of Fides, with which the leading parts in Gluck's 'Orfeo' and 'Alceste,' constituted her most important rôles. She retired from the stage in 1863, and devoted her time to teaching, Mesdames Desirée Artôt, Marianne Brandt, and Antoinette Sterling being among her pupils. It may perhaps not be without interest to mention that she possessed a unique collection of musical autographs, including the original manuscripts of Bach's cantata 'Schmücke dich,' the score of Mozart's 'Don Giovanni,' and Mendelssohn's '42nd Psalm.' Schumann dedicated his first volume of songs, the 'Liederkreis' (Op. 24), to her.

The famous violoncellist, PROF. BERNHARD COSSMANN, on May 7 at Frankfurt in his eighty-ninth year. Born at Dessau, he became a member of the orchestra of the Italian Opera in Paris in 1840. Later he joined the Gewandhaus Orchestra at Leipsic. The year 1849 found him, in London, and in the following year he took up an appointment at Weimar, where he became a regular member of a trio with Joachim and Liszt. He was professor at the Moscow Conservatoire in 1866, and afterwards settled in Frankfurt. The deceased was a soloist of great reputation in his day, and enjoyed the friendship of many prominent men, among them Bülow, Brahms, Ferdinand David and Schumann.

HERR JULIUS BLÜTHNER, the founder of the famous pianoforte firm, on April 13, at Leipsic. He was born at Falkenberg, near Merseburg, in Saxony, on March 11, 1824. His father, who was a cabinet-maker, apprenticed him to the same trade; but he soon went into the pianoforte business. On November 7, 1853, he started, with five workmen, the factory in Leipsic, which has since grown to its present enormous dimensions. The deceased held the high title of Geheimer Kommerzienrath.

WILLIAM AMPS, M.A., on May 20, at St. Peter's College, Cambridge, at an advanced age. Mr. Amps was Organist of King's College, Cambridge, from 1855 to 1876, when he resigned the appointment. He was also Organist of Peterhouse and Christ's College, and conductor of the Cambridge University Musical Society.

PROF. GUSTAV F. JANSEN, which occurred on May 3 at Hanover, in his eightieth year. The deceased made a special study of Robert Schumann, whose letters and other literary works he edited.

An excellent portrait in oils of Mr. Jonathan Barnard, late manager of the London Sunday School Choir, has been placed in the Council Chambers of the Sunday School Union, Old Bailey, and on Saturday, May 28, at 4 p.m., a monument erected to his memory was to be unveiled in Ilford Cemetery. On June 25, at the Sunday School Union's Convalescent Home at Clacton-on-Sea, a ward for children will be dedicated to his memory by Sir Francis F. Belsey, J.P., President of the Choir and Chairman of the Sunday School Union Council.

MEMORIAL SERVICES.

WESTMINSTER ABBEY.

Of all churches in which to hold a National Memorial Service, Westminster Abbey must stand first, and when that service is inspired by the death of the greatest King this country has ever known, it must surely be felt that under no other conditions could the nation's grief be so truly expressed, unless indeed at the actual graveside. Such a service as that which took place at Westminster Abbey at 2 o'clock on Friday, May 20, undoubtedly brought the enormous congregation which attended it into most intimate sympathy with all that took place at Windsor, and must have been, to many, a fitting substitute for the greater solemnity in progress there. The music at Westminster was naturally of great importance and certainly of deep meaning. Sir Frederick Bridge had chosen no less than five funeral marches, viz., the 'Marche Solennelle' by Schubert, that composed by Henry Purcell for the funeral of Queen Mary in 1694, Beethoven's 'Funeral March' from the Pianoforte sonata, Tchaikovsky's in C minor, and Mendelssohn's in E minor, from the 'Songs without words.' The first three were played by Sir Frederick, the organ being supplemented by brass and drums, and Dr. Alcock played the remaining two, the Tchaikovsky requiring the organ only. The actual service commenced most impressively by the singing in procession (priest and choir alternately) of the penitential verses of Psalm II., to the setting by Sir John Stainer. This was followed by the 'Très égales,' for four trombones, by Beethoven. This innovation of an instrumental interlude during the Service was proposed by the Dean (Dr. J. Armytage Robinson), who is always ready to recognise music as a real aid to religion. Certainly, with the performers placed in the Triforium, nothing could have been more impressive. The Burial Sentences were sung to the setting by Dr. Croft. Psalm xc. was then sung to Purcell's Chant in G minor and major. After the reading of the Funeral Lesson, a selection from Handel's fine anthem 'The ways of Zion do mourn' was sung, accompanied by the organ, brass and drums, Sir Frederick Bridge conducting. The order of service then led by supplications, responses, and prayers to the second anthem, 'The souls of the righteous,' by Sir John Goss. This had been arranged by Sir Frederick to these words, and nothing could have been more suitable to the moment and the occasion. The hymn 'O God, our help in ages past' was then sung by the choir and congregation, the fifth and sixth verses, however, being taken softly by the choir alone. The hymn was quite rightly taken very slowly, with the result that all could join with confidence and inspiring effect. After the Benediction, Gibbons's Amen (sung at King Edward's Coronation) was given, and completed a memorable service. The Dead March in 'Saul' was then played by Sir Frederick, and this was followed by Chopin's 'Marche Funèbre,' with Dr. Alcock at the organ, the brass instruments and drums assisting in both pieces. It should be added that Dr. John E. Borland was responsible for the scoring of the marches and Handel's anthem, and thus contributed in no small degree to the solemnity of the service.

ST. PAUL'S CATHEDRAL.

A vast congregation assembled at the special service in the Cathedral on the afternoon of May 20, to pay loyal and affectionate tribute to the memory of King Edward VII. Among the various musical bodies represented were the Worshipful Company of Musicians, the Royal College of Music, the Royal Academy of Music, the Guildhall School of Music, the London Academy of Music, and the Royal College of Organists. For an hour before the beginning of the service the band of the Royal Military School of Music, Kneller Hall, under the able conductorship of Captain Stretton, played a selection of appropriate music, this including 'Judea' ('Mors et Vita'), Gounod, the slow movement from Schubert's 'Unfinished' Symphony and Sullivan's 'In Memoriam' Overture. The service proper commenced with the singing of the opening sentences from the Burial Office to Croft's immortal music. These were immediately followed by Purcell's beautiful setting of the later sentence, 'Thou knowest, Lord.' The special Psalms v., xxiii., and xxvii., were sung to chants by Hervey,

Barnby, and Morley, and the Benedictus to the setting in C by Best, the latter being followed by an antiphon, 'I heard a voice from heaven,' to expressive music by Sir Charles Stanford. Mention should also be made of the short antiphon, 'Make Thy way plain before my face,' which was sung before and after the Psalms. This had been adapted most happily by Sir George Martin to a response from Tallis's five-part setting of the Litany, and proved very effective. The anthem was that noble dirge composed by Sir John Goss for the funeral of the Duke of Wellington at St. Paul's in 1852, and beginning with the words, 'And the King said to all the people.' Perhaps no more fitting selection than this could have been found, and, needless to say, ample justice was done to it on the present occasion. The anthem was followed by Handel's Dead March from 'Saul,' played by the military band and organ. The effect in the immense building, of the long solo for drums which preceded and followed the March, was thrilling beyond all description. The hymn was, 'O God, our help in ages past,' in which the whole congregation sympathetically joined. After the Benediction, Sir George Martin's impressive setting of the 'De profundis' was sung, and the congregation dispersed to the music of Gounod's 'March Solennelle,' played by the military band. Sir George Martin conducted the service music with his accustomed watchfulness and care, and Mr. Charles Macpherson accompanied on the organ with commendable taste and reserve.

MAGDALEN COLLEGE, OXFORD.

On Friday, May 20, after the usual full cathedral service at 10, there was a special Memorial Service, commencing at 11 a.m. This consisted of:

1. (1) Dies irae
(2) Tuba mirum
(3) Rex tremenda majestatis } Mozart's 'Requiem.'
(4) Lacrymosa
2. Croft's setting to 'I am the Resurrection and the Life,' &c.
3. Psalm xc. 'Lord, Thou hast been our refuge,' to Felton's chant.
4. 'Man that is born of a woman,' &c., to Croft's music.
5. 'Thou knowest, Lord' (Purcell).
6. Anthem: 'His body is buried in peace' (Handel).
7. Special Collects and Blessing.
8. Dead March in 'Saul.'

After full choral Evensong, Chopin's Funeral March was played.

In Memoriam Organ Recitals were given by Mr. S. Wallbank, at All Souls' Church, Leeds; by Mr. William Biller at the Concert Hall, Liscard; by Mr. James Tomlinson (Corporation organist), at the Public Hall, Preston; by Mr. H. Matthias Turton, St. Aidan's, Leeds; by Dr. A. L. Eaglefield Hull at Honley Parish Church; and by Dr. A. L. Peace, St. George's Hall, Liverpool (three recitals).

ROYAL OPERA, COVENT GARDEN.

Misfortunes, chiefly meteorological, marred the opening weeks of the Grand Syndicate's season of opera at Covent Garden, which began on April 23. The first performance, which consisted of Verdi's 'Traviata,' was shorn of much of its brilliance by the absence of its bright, particular star, Madame Tetrassini, who at the last moment was unable to sing by reason of a bronchial cold. The services of Madame Donalda were hastily secured and the performance was given, although not without some weak points, due to the fact that the charming Canadian vocalist seemed strange to music in which she had previously won renown. She could not, however, altogether disguise the excellence of her methods nor the purity of her voice, and with the assistance of Mr. John McCormack as Alfredo, and Signor Sammarco as Germont, won a hearty reception.

TWO CYCLES OF THE 'RING.'

A feature of the opening stages has been two special performances of Wagner's 'Niblung's Ring,' with 'Tristan and Isolde' added, under the direction of Dr. Richter. The famous Viennese conductor, so well-beloved of British musical amateurs was, to the regret of all, unable to direct more than the first cycle, since at its close he was seized

with illness that has necessitated his abandonment of all work for the present. Four different substitutes were found to carry on his task, *i.e.*, Herr von Schuch (of the Dresden Opera), Dr. Rottenburg, Herr Paul Drach and Herr Alfred Hertz (of New York). Consequently there has been an interesting variety of readings. The artists taking part in the representation have been, for the most part, familiar. Among these may be placed Herr Van Rooy, who made his reappearance in his best part next to the 'Flying Dutchman,' that of Wotan, but he was obliged to submit to the English climate, and his place in the second performance of 'Die Walküre' was taken by Herr Schützendorf, whose efforts gave rise to some rather invidious comparisons. His best work was done in 'Götterdämmerung,' Herr Cornelius, who appeared in the first 'Siegfried,' was evidently not in good voice, and was absent from 'Götterdämmerung,' his place being taken by Herr Stratz, who is a useful if not a highly impressive tenor. Herr Foss, a Danish bass, who created a good impression by his work as Fafner, Hunding and Hagen, made his first appearance. Madame Saltzmann-Stevens, favourably remembered for her efforts in the performances in English of this work, was the Brünnhilde in all three sections. This American artist has devoted her attention almost exclusively to this character, with results that at least provide consistency. Her excursion into other Wagnerian realms represented by 'Tristan and Isolde' was further proof of the earnestness of her intentions, although her experience is as yet scarcely wide enough to enable her to give a completely satisfactory version of this trying part. She received workmanlike if not inspired support from Herr Burrian, who made his reappearance. Sterling worth has once again been the feature of the efforts of Madame Kirkby Lunn, who has shown herself both immune from the effects of climate and from the vocal idiosyncrasies which mar the endeavours of so many exponents of the 'Ring.' Herr Bechstein has again given his inimitable representation of Mime. Illness and changes in the arrangements necessitated by the closing of the house in consequence of the death of King Edward allowed us to hear the excellent artist, Madame Knapfer-Egeli, as Sieglinde, and have introduced a new-comer of note in Madame Kurt, who appeared as Brünnhilde in 'Die Walküre.' Finally, the Wagnerian series was distinguished by the presence of Madame Litvinne, an admirable artist who has not appeared in London for four years.

FRENCH AND ITALIAN EXAMPLES

The other operas produced have represented the usual contrasts in style afforded by drawing upon French and Italian operas of all dates, but it cannot be denied that such variety is not only attractive but distinctly calculated to provide exactly what is wanted, namely, liberal operatic education. In succession to 'La Traviata' the same composer's 'Rigoletto' was mounted, when Madame Tetrassini made her postponed appearance and soon showed that her E flat in alt. was unaffected by her indisposition. A growing tendency to wait for Madame Tetrassini's high notes is to be regretted, for there is much that is truly admirable in her interpretation of the old Italian music a little lower in the scale, as she clearly demonstrated in the 'Barber of Seville' which followed. In both operas Signor Rostowski, a new Russian tenor, made his appearance, displaying a musical voice and a good but rather artificial style. In the succeeding week Saint-Saëns's 'Samson and Delilah' was given, and in this Madame Kirkby Lunn once again demonstrated her great powers. It is probable that she derived much stimulus from the Samson of M. Franz, a young French tenor of uncommon beauty of voice and general charm of manner. These he displayed to even better effect in Gounod's 'Faust,' when he completely established his position in the favour of the audience, who received him, as was his undoubted due, with enthusiasm. The Marguerite was Madame Edvina, who showed advance in her art, and the Mephistopheles was Signor Marcoux, an artist of considerable versatility. At this performance M. Lestelly, a French baritone, appeared as Valentine, but he impressed more by his acting than by his singing, which is not very powerful. The performance of Verdi's ever attractive 'Aida,' with new and effective scenery, was

made the occasion for the first appearances of Mlle. Karola and Signor Zarola as the leading characters. Mlle. Karola indicated the valuable asset of experience in her reading, and displayed a voice of good quality, though the method of its use is not ideal. As her lover, Signor Zerola sang with immense vigour, displaying all the good features of a typical robust tenor and completely catching the ear of the audience. Excellent work was done by Madame Kirkby Lunn, Signor Sammarco, Mr. Murray Davey and Signor Marcoux. Signor Campanini and M. Frigara, as in previous years, have filled the post of conductor at these performances, and a feature of the season is to be found in the increasing number of English-speaking artists employed, among whom Mr. Murray Davey and Mr. Edmund Burke are entitled to special mention.

The last week of the month was marked by an extension of the scheme by the inclusion of Bellini's 'La Sonnambula,' which, revived last year purely and simply for the benefit of Madame Tetrazzini, won considerable public support on its undoubted merits as an opera, and by the *rentrée* of Mlle. Destin and the London début of Mr. Riccardo Martin, an American tenor. Later on, 'Louise,' 'Pelléas et Mélisande,' 'Lakmé,' 'Linda di Chamounix' and other works, familiar and unfamiliar, are promised.

THE BEECHAM OPERA COMIQUE SEASON.

HIS MAJESTY'S THEATRE.

This highly-promising scheme was to have been inaugurated on May 9, but the death of King Edward necessitated postponement until May 12, on which night the fantastic opera 'Tales of Hoffman,' by Offenbach (whose real name was Jacques Levy) was given with considerable success. The story certainly justifies the adjective 'fantastic.' It exhibits the hero as an unfortunate Don Juan who is pursued by a malevolent influence. But with all its impossibilities it inspired some of the best music that flowed from Offenbach's fertile brain. There is often a vein of seriousness and an approach to depth of expression that are not generally associated with this composer's name. The music is always melodious and stately, and easy to follow. The cast, which was a strong one, included Mesdames Nora D'Argel, Zélie de Lussan, Ruth Vincent, Carrie Tubb, Muriel Terry, and Messrs. John Bardsley, Frederic Austin, Robert Radford and John Coates. The chief burden of the performance was sustained by Mr. Coates, who found ample opportunity for the display of his varied powers as actor and singer. Mr. Beecham conducted with his usual skill, and the orchestra was a constant pleasure to hear. The opera ought to draw many good audiences, especially as it is sung in English, mostly by English singers.

The only other opera produced up to the time of our going to press was Humperdinck's 'Hänsel and Gretel.' In this charmingly melodious work Miss Muriel Terry and Miss Ruth Vincent again sang and acted with convincing effect, and Miss Carrie Tubb was a duly grotesque Witch. The other chief characters were taken by Mr. Harry Dearth, Miss Christine D'Almayne, and Miss Carmen Hill. The opera, which had obviously been admirably rehearsed, was conducted by Mr. Hamish MacCunn.

The remainder of the season, which will last until July 30, will, it may be hoped, draw the support this bold and well-managed enterprise thoroughly deserves.

PHILHARMONIC SOCIETY.

QUEEN'S HALL, MAY 19.

This concert concluded the ninety-eighth season of this Society. The most notable feature of the programme was the first performance in England of Rachmaninoff's Symphony in E minor. The performance of this took nearly an hour, and left an impression of strength and virility, if not of great interest. The Adagio movement became somewhat tedious, but the final movement was an exhilarating climax, and exhibited the composer's skill as a contrapuntist and his power to score effectively. Another work of considerable dimensions that was

brought forward was a Fantastic suite for pianoforte and orchestra by Ernest Schelling, who played the solo part with very great effect. The suite is in four movements. The first, an Allegro marziale, is not very attractive, but all the other movements—Scherzo, Intermezzo (Adagio) and a Molto vivace—are delightful examples of light treatment and lucidity. Mr. Schelling also played as solos the Chant Polonoise (No. 5), Chopin-Liszt, and the Polonoise in A flat, Chopin. In the performance of the latter we can only say that Mr. Schelling astonished his friends and critics by the eccentricity of his reading. Madame Gerhardt sang Elisabeth's Prayer at an exceptionally slow pace that obscured the rhythm, but she afterwards gave beautiful interpretations of 'Wiegenlied' and 'Heimliche Aufforderung' by Richard Strauss. A sensational performance of Liszt's Rhapsody Hongroise No. 1, in F, was a memorable item of the programme, which throughout was conducted in masterly fashion by Mr. Arthur Nikisch.

WESTMORELAND MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

Regular visitors to the Westmoreland Festival this year could not escape from the consciousness of something missing. Miss Mary Wakefield, its fountress, was kept away by illness from this twenty-third meeting of the festival ever to be associated with her name: her genial presence, and homely, helpful words of counsel and encouragement were sorely missed. And in spirit everybody joined in the messages of sympathy sent to the sufferer in her sick-chamber, and back came the characteristic words of grateful thanks, 'Ever deep and true and tender is the North.'

Held on April 27-30 in its first (but now transformed) home, the St. George's Hall of Kendal, this meeting combined, as does no other similar northern meeting, competitive work during the daytime with evening concerts on practically a 'grand festival' scale, and as a consequence there were not lacking evidences of strain on the singers entailed by participation in both competitions and concerts during the period of the festival.

Two choral performances were given on the second and third evenings under Mr. Henry J. Wood's conductorship, with the assistance of about sixty members of the Queen's Hall Orchestra. Two distinct festival choruses were utilised—one drawn from the villages and hamlets of the fells and vales of North Westmoreland, and the other from the lowland centres fringing Morecambe Bay; incidentally, one noticed the superior resonance of the voices drawn from the hills.

Contingents from sixteen of these somewhat scattered centres had been rehearsed separately by their own conductors, with periodical visits from Mr. Alfred H. Willink, the enthusiastic honorary chorus-master, but without more joint rehearsals it could hardly be expected that such unanimity and cohesion would be obtained as in the case of a choir continually practising together as one unit. So in considering such performances as were given of Bach's 'Christmas Oratorio' (Parts I. and II.) and 'Magnificat,' Dvorák's 'Te Deum,' and Sullivan's 'Golden Legend,' it would not be fair to apply ordinary standards of judgment. Against any shortcomings must be set the central fact that under the fostering care of the organizers of this festival the whole countryside has been brought from outer darkness into the light of Bach, Beethoven and Brahms.

In what other way, it may be asked, could such a musical awakening have been achieved? So when your *blat* 'festival-trotter' comes along, conscious of his great superiority, one may well ask: Is it a light thing to have gripped the interests and kindled the enthusiasms, to have brought such hallowing, uplifting influences into the lives of these upland folk, most of whom dwell remote from all opportunities for musical intercourse such as are afforded in our larger industrial centres? Remembering the relatively feeble powers of some of the contingents, the marvel is that the performances were so good. There was a general consensus of opinion that the choral singing this year showed a very marked advance on that of the last meeting held two years ago. The Bach and Dvorák were better done than the 'Golden Legend,' and the fact that quite half-a-dozen

Bach cantatas have been given of late years at Kendal doubtless accounts for the grip of a good Bach style displayed by the choir. One felt that there was a good deal in common between Bach's sturdy, joyous music, and these dwellers amidst the fell-lands, communing with Nature in all her moods, there being a simplicity and naturalness about the choir's expression which was very telling. Again, in the Dvorák 'Te Deum' one noted an appropriate bigness of utterance. Miss Esta d'Argo, Miss Edith Miller, Miss Elsie Alexander, Mr. Gervase Elwes and Mr. Thorpe Bates were the solo vocalists.

On April 30 there was an orchestral concert, at which Lady Speyer played the 'Zigeunerweisen' of Sarasate, and Mr. George Rathbone, formerly the Kendal choromaster, played for the first time with an orchestral accompaniment. I understand he has been studying recently with Mr. Isidor Cohn, in Manchester, and he is to be warmly complimented on his very successful début in such a concerto as Tchaikovsky's B flat minor.

The audiences have been large and almost wildly enthusiastic, and numerous courteous officials and stewards contributed greatly to one's comfort and enjoyment. The competitive side of the festival is dealt with in the *Competition Festival Record*.

DOVER MUSICAL FESTIVAL.

The fourth triennial musical festival was held in the Town Hall on Tuesday and Wednesday, May 3 and 4, under the auspices of the Dover Choral Union, of which Mr. H. J. Taylor (Borough organist) is the conductor. The recent festival has been better supported than on any past occasion, a considerable degree of interest being taken in the movement. No guarantors are sought, but the Society with its company of enthusiastic members provide a reserve fund to meet emergencies, and it is very satisfactory to note that the present season closed with a substantial balance in hand. The choir consisted of members of the Choral Union, and the orchestra (ably led by Mr. George Wilby) consisted of a contingent of experienced players from London, members of the Royal Artillery Band (Dover), members of the Dover Amateur Orchestral Society, and the leading professional players in the district.

The festival opened with Mendelssohn's 'Hymn of Praise.' The choruses were sung with splendid attack and tone, and the soloists were Madame Kaloola Atherton, Miss Marie Stiven and Mr. Frank Mullings. The first novelty was Dr. Hathaway's setting, as a choral rhapsody with orchestral accompaniment, of Browning's verses 'Master Hugues of Saxe-Gotha.' The work is a clever composition of a modern type, Dr. Hathaway appropriately making good use in the orchestral parts of the subject of Bach's great G minor Fugue. The orchestration is masterly, and the work received a good interpretation. Sir Frederick Bridge's 'Flag of England' was conducted by the composer, and the choir, orchestra and soloist (Madame Atherton) interpreted the work with evident enjoyment. The programme concluded with a vigorous rendering of 'The Triumph song' (H. J. Taylor) from the Dover Pageant music.

On May 4, Dr. Charlton Palmer's 'Casabianca,' set as a choral ballad with orchestral accompaniment, written for the occasion, was conducted by the composer. There is some very impressive and also spirited writing in this work, and the orchestration is brilliant. Another work composed for the occasion was the choral ballad 'The Eve of Waterloo,' a setting of Byron's words by H. J. Taylor. The story is full of interest, which suggests musical possibilities and the necessity for emotional singing, and gave opportunity for some excellent descriptive writing. The choir naturally sang at their best. Another new work, a Rhapsody for organ and orchestra, was composed and conducted by Mr. B. Luard-Selby. It is very tuneful throughout, with most effective tone-contrasts. Two part-songs were conducted by Mr. Louis N. Parker, entitled 'The silent land' and 'St. Valentine's Day.' The first-named is very impressive and beautiful, and the second of a light, madrigal-like character. The chief work of the evening, in which the choir revelled, was Sir Charles Stanford's 'Battle of the Baltic,' which was conducted by the composer. Special mention should

be made of Mr. Frederick Ranalow's rendering of a fine song-cycle entitled 'A love story,' by Dr. Tom Haigh, which was accompanied by the composer.

It remains only to state that the choir and band did their work well, and the various composers named were in each case heartily recalled at the conclusion of their respective works, a specially hearty greeting being accorded to Mr. H. J. Taylor, the popular conductor of the festival.

TRINITY COLLEGE OF MUSIC.

The opening lecture of the new term course for the training of teachers was delivered by Dr. J. Warriner (University of London) on May 4, the subject being 'The Curse of the Musical Profession.' After tracing the origin and establishment of the 'close' professions, law, medicine, &c., and pointing out that individual wisdom often acted unwisely if engaged collectively, he said that it was doubtful how far the organization of specialists benefited Art, though the process might be necessary for the protection of the individual elements. Professional etiquette should be founded on ethics, and not on selfishness; the common good, not that of individuals. The ignorance, apathy and indifference of the general public is often made an excuse for a low standard of aim on the part of a teacher or artist, but such a policy in the long run defeated itself. 'The curse of the musical profession' lay in professionalising and degrading Art and in acting unfairly and ungenerously to others. He gave many instances of the various forms in which this was done, and suggested lines of action which would, he thought, benefit not only Art and the community, but also all its individual components.

SOME NOTES ON FORMER ORGANS AT ST. GEORGE'S CHAPEL, WINDSOR.

The November, 1909, number of the *Musical Times* contained an interesting account of St. George's Chapel, Windsor. It is with the intention of correcting and supplementing the remarks on the earlier organs in this building, and of reconciling some apparently conflicting statements and facts, that the following notes are offered.

The Dallam organ is *not* the earliest known. Rimbault mentions that Adam Fortress built an organ for St. George's in 1635, receiving £140 for his work.¹ This would be during the organistship of Dr. William Child, who held office from 1632 till 1697.

The Fortress organ was superseded by that built by Ralph Dallam in 1660. Rimbault states, 'The organ which Dallam built for the Royal Chapel at Windsor is still preserved in the church of St. Peter-in-the-East, St. Alban's. A representation of it may be seen in Ashmole's *Order of the Garter*.'²

According to Sir John Sutton,³ Father Smith built an organ for St. George's. Rimbault confirms this, and adds: 'This organ remained in the Royal Chapel until 1788; when the King, upon the completion of the new organ by Green, presented it to Old Windsor Church. It was afterwards removed to the New Church at Haggerstone, Middlesex, where it now is.'⁴ (The article in the *Musical Times* makes no mention of this organ by Father Smith, nor of Haggerstone.) This information is confirmed and amplified by Mr. T. Francis Bumpus, who states that when Old Windsor Church 'was rebuilt, about 1825, one portion of Father Schmidt's work was sent to the then newly-built church at Haggerstone and the other to a Dissenting chapel at Long Melford. The portion at Haggerstone still retains some of Schmidt's work, notably the wood-work, which is considered remarkably good. Upon the renovation of Haggerstone Church in 1861-62, the organ was removed from the West gallery, under the direction of Willis, and placed where we now see it, at the East end of the South aisle.'⁵ The case is modern and of no account.

¹ Hopkins and Rimbault, 3rd ed., p. 61.

² H. & R., p. 71, note.

³ 'A Short Account of Organs' (1847), p. 51.

⁴ H. & R., p. 118.

⁵ 'London Churches, Ancient and Modern,' Series II, p. 99.

The organ now at St. Peter's Church, St. Albans, was purchased from the Church of St. Martin-in-the-Fields in 1725-26.⁶ Was the Dallam organ removed from St. George's to St. Martin's in order to make room for the one built by Father Smith for the former place? Rumour hath it so, and the authorities quoted above seem to agree, but Rimbault also states that Father Smith built an organ for St. Martin's in 1667.⁷ If this were so, it would be quite certain that the St. Peter's organ is not by Dallam but by Father Smith. Even more disturbing than this to the theory of the Dallam origin is the fact that the case of the St. Peter's organ is absolutely unlike that given in Ashmole, dated 1672, and reproduced in the *Musical Times*. (It should be noted that the two side-towers and connecting flats at St. Peter's are modern. They were added in 1894-95, when the organ was removed from the West gallery to the chancel. Originally the case consisted of three towers only, but there was a Choir organ case behind the organist.)

Fortunately, light is thrown upon the matter through the preservation of the specification of the organ as it existed prior to 1880. It was given in the course of an interesting letter on two old St. Albans organs, written by Mr. J. Harris, C.E., of Hemel Hempstead, and will be found in *Musical Opinion* for December, 1897. Here it is:

GREAT (GG to F).			
	Feet.		Feet.
Open diapason ..	8	Sesquialtera, bass (3 ranks, to middle B) ..	—
Stopped diapason ..	8	Cornet, treble (3 ranks, from middle C up) ..	—
Principal ..	4	Trumpet, bass } divided at Trumpet, treble } middle C	8
Twelfth ..	2½		
Fifteenth ..	2		
SWELL (Tenor C to F).			
Double diapason (open metal to middle C, rest stopped wood) ..	16	Stopped diapason ..	8
Open diapason ..	8	Principal ..	4
		Trumpet ..	8
		Hautboy ..	8
PEDAL (GGG to F, 23 notes).			
Open diapason ..	16	Bourdon ..	16
COUPLERS.			
Swell to Great.		Great to Pedal.	
Three composition pedals.			

A comparison of the specification of the original Dallam organ⁸ with that of the Great organ given above, shows that they are identical in all respects save only that the compass of the latter is more extended.⁹ The division of the chorus and trumpet stops at middle C is in itself almost sufficient to prove that the St. Peter's organ originally consisted of a single row of keys. All this points to the conclusion that many of the pipes and at least some of the mechanism of the Dallam organ formerly at St. George's Chapel, Windsor, subsequently found their way to St. Peter's Church, St. Albans, where they formed (and still form) part of the present instrument—and this *via* St. Martin-in-the-Fields.

But what about the external case, and the organ that Father Smith is said to have built for St. Martin's? The *Musical Times* quotes a statement to the effect that the Dallam organ 'in appearance and tone was said to resemble a Father Smith organ.' The latter portion of this statement may be taken as additional confirmation of Sutton and Rimbault in their ascription of the St. George's organ to Father Smith, but if the case referred to is the one in Ashmole's 'Order of the Garter' and reproduced in the *Musical Times*, it is obviously very far from the truth. Father Smith's usual type of case consisted of four towers with three intervening flats.¹⁰ When he departed from this

it was by reducing the number of towers to three and of flats to two, still keeping the same Renaissance style, which was absolutely unlike that of the case under consideration.¹¹ It was seldom that he broke away from one or other of these two types, but the writer can recall three instances: the beautiful Renaissance case at St. Paul's, designed by Wren, the Gothic case at St. Mary's (University) Church, Oxford, and (for want of a better word) the 'Gothical' case at St. Albans Cathedral.¹² (It is quite possible that the two last-named cases are not the original ones, but that like the Gothic case at the Temple Church—which replaced one of Renaissance design in 1842—they were substituted in order to satisfy the craving, once so strong, for 'Gothic organ-cases in Gothic buildings.') The 1672 case might have been another exceptional case of Father Smith's, but is far more likely to have been the work of Ralph Dallam, inasmuch as it bears a strong family likeness to the beautiful West front of the organ at King's College, Cambridge, which was built in 1606 by Thomas Dallam, who, it is generally assumed, was Ralph's father.¹³

From the above mixture of facts and considerations the writer has little hesitation in drawing the following conclusions:

- (1.) That the pipes and mechanism (but not the case) of the organ built by Ralph Dallam in 1660 for St. George's Chapel, Windsor, were removed to St. Martin-in-the-Fields, London, in 1667, by Father Smith, who (almost certainly) added the case and (most probably) another, or even two manuals, and (possibly) extended the compass. This organ is now at St. Peter's Church, St. Albans.
- (2.) That in or about the year 1667, Father Smith put a new organ into Dallam's 1660 case, this organ also having a double remove, first to Old Windsor Church (in 1788) and subsequently one part to the Parish Church of St. Mary, Haggerstone, and the other to Long Melton.

In closing, mention should also be made of an organ built by Renatus Harris, though it almost certainly was not in St. George's, but in the King's private chapel. In 'Moneys received and paid for Secret Services of Charles II. and James II.' (1686-8), printed for the Camden Society, there is the following item:

'To René Harris, for fitting and repairing an organ for the chappell in Whitehall, and preparing an organ for the chappell at Windsor, and removing that organ from Winchester thither—£137 13.'¹⁴

ANDREW FREEMAN.

C. A. MACIRONE FUND.

A fund has been opened on behalf of the once well-known musician and composer, Clara Angela Macirone, now very aged and in straitened circumstances. Her annual concert in the old Hanover Square Rooms, where a brilliant group of artists would gather to help the interpretation of her varied compositions, vocal and instrumental, are delightful memories of the middle decades of last century. Her part-songs still hold a place in choral societies' répertoires.

Generous donations and subscriptions have been received and are gratefully acknowledged from:—Madame Argenti, Mrs. Beavington Atkinson, Sir Frederick Bridge, Miss Du Bois, Rev. J. E. Carpenter, R. Forbes Carpenter, Esq., Miss C. L. Frapp, Mrs. Galbraith, Dr. G. King Martyr, Messrs. Novello & Co., Miss Paine, Miss E. Paine, Miss F. Paine, W. W. Paine, Esq., Mrs. Phipps, Mrs. Powell, Sir Herbert N. Thompson.

Contributions can be paid direct into the 'C. A. Macirone Fund,' London County and Westminster Bank, Kensington Palace Branch, and will be duly acknowledged.

⁶ It was presented to St. Peter's by Christopher Pache, M.D. Alterations and additions were made by Godman, a local builder, about 1880, but it remained a G organ till it was removed to the chancel, when it was 'converted' to C compass by Kirkland.

⁷ H. & R., p. 116.

⁸ See *Musical Times* for November, 1909; also Grove's 'Dictionary of Music' (revised edition), vol. iii, p. 532.

⁹ The compass of the St. George's organ, GG (short) to D, and the number of pipes (52) touch step, shows that there were no notes between GG and CC. It would be quite a simple and usual thing to add the intervening four notes and to extend the compass upwards by three notes on rebuilding.

¹⁰ Examples may be found at Trinity College, Cambridge (side towers and flats have been added since Father Smith's time), St. Mary the Great, Cambridge; St. Peter-ad-Vincula, Tower of London (removed from the Chapel Royal, Whitehall); St. Mary-at-Hill; St. Clement Dane's, Strand (since somewhat altered); Christ Church, Oxford, &c.

¹¹ Such as St. Peter's, Cornhill, and the small Choir organ at Manchester Cathedral.

¹² See *Musical Times* for October, 1909. This organ was formerly at St. Dunstan-in-the-East, London, and is now in St. Lawrence's Church, Bradford (Essex).

¹³ This West front, as unique as it is beautiful, is totally different from the equally beautiful East front. May not the similarity in the styles of the buildings—for King's is as fine a specimen of Perpendicular Gothic as St. George's—have led Ralph to take his father's organ case as a model?

¹⁴ H. & R., p. 125.

(SCHNITTER TOD.)

FOUR-PART SONG.

English words by W. G. ROTHERY.

Composed by ROBERT SCHUMANN (Op. 75, No. 6).

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Lento.

SOPRANO. *p*

There is a reap-er, Death his name, Great his pow'r and dread his fame;

ALTO. *p*

There is a reap-er, Death his name, Great his pow'r and dread his fame;

TENOR. *p*

There is a reap-er, Death his name, Great his pow'r and dread his fame;

BASS. *p*

There is a reap-er, Death his name, Great his pow'r and dread his fame;

(For practice only.) *Lento.* *p*

None he for-get-teth, His sic-kle he whetteth, Ah! soon when he is reap-ing

None he for-get-teth, His sic-kle he whetteth, Ah! soon when he is reap-ing

None he for-get-teth, His sic-kle he whetteth, Ah! soon when he is reap-ing

None he for-get-teth, His sic-kle he whetteth, Ah! soon when he is reap-ing

f

The third verse of this Part-song may be omitted.



Sad hearts will be weep - ing, Blossoms fair, blossoms rare, Be - ware, beware.

Sad hearts will be weep - ing, Blossoms fair, blossoms rare, Be - ware, beware.

Sad hearts will be weep - ing, Blossoms fair, blossoms rare, Be - ware, beware.

Sad hearts will be weep - ing, Blossoms fair, blossoms rare, Be - ware, beware.

The flow'rs that live and bloom to - day, To - mor - row may in death de - cay, The

The flow'rs that live and bloom to - day, To - mor - row may in death de - cay, The

The flow'rs that live and bloom to - day, To - mor - row may in death de - cay, The

The flow'rs that live and bloom to - day, To - mor - row may in death de - cay, The

tu - lip in splendour, The vio - let so ten - der, The white la - dy lil - ies,

tu - lip in splendour, The vio - let so ten - der, The white la - dy lil - ies,

tu - lip in splendour, The vio - let so ten - der, The white la - dy lil - ies,

tu - lip in splendour, The vio - let so ten - der, The white la - dy lil - ies,

The bold daf-fo-dil - lies, Blossoms fair, blossoms rare, Be-ware, beware!

The reaper taketh toll of all, Myriad flow'rs to his scythe-blade fall, The

sweet blushing roses Entwined in our posies, Ah! yes! the snowdrops shewing

When win - ter is go - ing, Bos-soms fair, bos-soms rare, Be-ware, be-ware!

When win - ter is go - ing, Bos-soms fair, bos-soms rare, Be-ware, be-ware!

When win - ter is go - ing, Bos-soms fair, bos-soms rare, Be-ware, be-ware!

When win - ter is go - ing, Bos-soms fair, bos-soms rare, Be-ware, be-ware!

The blue-bells nod-ding in the morn, The pop-pies flaunt-ing midst the corn, The

The blue-bells nod-ding in the morn, The pop-pies flaunt-ing midst the corn, The

The blue-bells nod-ding in the morn, The pop-pies flaunt-ing midst the corn, The

The blue-bells nod-ding in the morn, The pop-pies flaunt-ing midst the corn, The

flow'rs that we cherish, So soon they must per-ish, Soon, soon in beau-ty dy-ing,

flow'rs that we cherish, So soon they must per-ish, Soon, soon in beau-ty dy-ing,

flow'rs that we cherish, So soon they must per-ish, Soon, soon in beau-ty dy-ing,

flow'rs hat we cherish, So soon they must per-ish, Soon, soon in beau-ty dy-ing,

On earth's bo-som ly - ing! Blossoms fair, blossoms rare, Be - ware, be-ware!

On earth's bo-som ly - ing! Blossoms fair, blossoms rare, Be - ware, be-ware!

On earth's bo-som ly - ing! Blossoms fair, blossoms rare, Be - ware, be-ware!

On earth's bo-som ly - ing! Blossoms fair, blossoms rare, Be - ware, be-ware!

Più mosso.

Hence! Ty-rant Death, thy might shall fade! Hence! Pow'r-less falls thy dread-ed blade!

Hence! Ty-rant Death, thy might shall fade! Hence! Pow'r-less falls thy dread-ed blade!

Hence! Ty-rant Death, thy might shall fade! Hence! Pow'r-less falls thy dread-ed blade!

Hence! Ty-rant Death, thy might shall fade! Hence! Pow'r-less falls thy dread-ed blade!

Più mosso.

Though thou seek'st to slay me, Heav'n hath pow'r to stay me, Yea, in God's ho-ly

Though thou seek'st to slay me, Heav'n hath pow'r to stay me, Yea, in God's ho-ly

Though thou seek'st to slay me, Heav'n hath pow'r to stay me, Yea, in God's ho-ly

Though thou seek'st to slay me, Heav'n hath pow'r to stay me, Yea, in God's ho-ly

gar - den All find . . re - fuge and par - don, Bos - soms, bos - soms, re -

gar - den All find re - fuge and par - don, Bos - soms, bos - soms, re -

gar - den All find . . re - fuge and par - don, Bos - soms, bos - soms, re -

gar - den All find . . re - fuge and par - don, Bos - soms, bos - soms, re -

- joice, bos - soms fair, fear not, Re-joice! Fear ye not!

- joice, bos - soms fair, fear not, Re-joice! Fear ye not!

- joice, bos - soms fair, fear not, Re-joice! Fear ye not!

- joice, bos - soms fair, fear not, Re-joice! Fear ye not!

CHORAL UNIONS.

Every spring brings evidence of the efficient progressive work carried out in the choral classes of the L. C. C. Evening Continuation Schools. Contingents are sent by the schools to unite in forming six Choral Unions, each of which gives an annual concert. The movement, which is increasing, forms a school for the training of choralists, of which musical London outside educational circles has scant knowledge. The work carried on in the past winter has resulted in excellent performances of exacting works.

The Battersea, Clapham and Wandsworth Choral Union, directed by Mr. George Lane, performed a selection from 'Judas Maccabæus' and Dr. Hugh Blair's 'Trafalgar,' at Battersea Town Hall on April 19. The complexities of the latter work gave them no great trouble, and aided by a well-trained orchestra mostly drawn from the schools, they carried out their task with excellent effect. The programme also included part-songs.

The West London Choral Union gave Mr. Hamish MacCunn's 'The lay of the last minstrel,' under the direction of Mr. W. T. Oke, at Queen's Hall on April 21. The orchestra, largely amateur, led by Mr. T. J. Milne, co-operated with the choir in producing a picturesque reading of this 'modernistic' score, of which the difficulties were apparent. Haydn's 'Come, gentle spring' and 'God of light,' and Elgar's 'I am the god Thor' were the chief items in the miscellaneous programme.

The gigantic Hackney and Finsbury Choral Union, which chose the Alexandra Palace as their meeting-place and Mr. Allen Gill as their conductor, were heard on April 23 in Act II. of Gluck's 'Orpheus' and, to better advantage, in Mendelssohn's '42nd Psalm.' Mr. Gill's experience of choral music-making on a large scale enabled him to secure impressive effects in Mendelssohn's choruses, and expressive effects in the part-songs that followed.

The small but lively North-West London Choral Union met on April 23 at the Northern Polytechnic, Holloway Road, and gave a spirited account of the concert-version of Gounod's 'Faust.' Both in this and in Dudley Buck's 'Hymn to music,' Gounod's 'By Babylon's wave' and other smaller numbers, the vitality and conspicuously good tone of the singing were always noticeable, and offered a cause for congratulation to the conductor, Mr. H. P. Dakin.

The programme that was effectively carried out by the Lambeth Choral Union at the Surrey Masonic Hall on April 29, under the direction of Mr. Charles Metcalf, included Frederick Cliffe's 'Ode to the north-east wind' and Sir Frederick Bridge's 'The ballad of the Clampherdown.'

The South-East London Choral Union persevered with their concert on the evening of May 7, and attracted a good audience. A selection from 'Judas Maccabæus' and Hamish MacCunn's 'The wreck of the Hesperus' were the chief features of the programme. They were sung with spirit, good tone and precision. Among the smaller numbers the Epilogue from Elgar's 'The Banner of St. George' and Walmisley's 'Music all powerful' deserve special mention on account of the admirable interpretations given. Mr. Arthur G. Gibbs conducted ably.

Sullivan's opera, 'Princess Ida,' was performed under the auspices of the London Academy of Music at the Hampstead Conservatoire on May 24 (postponed from May 10). The Students of the Operatic choir (conductor, Mr. Henry Beauchamp) and orchestra (conductor, Mr. René Ortmans) of the Academy, gave ample evidence of the excellent training received at the institution by the spirited rendering of the choruses and orchestration of the opera. Many of the principals also displayed considerable ability, those deserving of special mention being Mr. Arthur Durand (King Gama), Mr. Llewellyn Thomas (Hilarion), Mr. Stanley Evans (Cyril), Mr. Reginald Johnson (Florian), Miss Queenie Watt (Princess Ida), Miss Nellie Addison (Lady Blanche), Miss Althea Barnard (Melissa), and Miss Margerite Thomson (Lady Psyche). The stage management was in the hands of Mr. Henry F. Corbin, and Mr. Henry Beauchamp conducted, with his customary energy and ability, a highly successful performance which reflected much credit on the Academy.

London Concerts.

MR. ROBERT POLLAK'S CONCERT: QUEEN'S HALL, MAY 3.

Mr. Pollak is a violinist of marked ability. In Mozart's Concerto in A he exhibited insight into the beauty of the music, and he played with much grace and purity. A novelty in his programme was a new Violin concerto in C minor, composed by M. Jaques-Dalcroze, a Swiss musician who has made his name known by his admirable system of evolving rhythm by bodily movements. The new work, which was conducted by the composer, is a symphonic poem which is cast in two main sections. The first part is intended to depict the soul of an artist who bewails the fate of neglect. It contains some striking musical ideas, and the orchestral combinations have attractive colour, but the doleful mood is prolonged to the point of monotony. The second part reflects the reaction of joy at the creation of an art work. Here the composer utilises his sensitiveness to rhythmic effect, and his music becomes very interesting. Mr. Pollak played the solo, which is often in the form of a dialogue with the orchestra, with almost passionate expression. He seemed to be endeavouring to make the violin articulate. Other items in the programme were Beethoven's overture to 'Fidelio,' and the 'Introduction et Rondo Capriccioso' for violin and orchestra (Op. 28) by Saint-Saëns. Miss Edith Clegg sang, and Dr. Frederick Cowen conducted all the items except the Dalcroze concerto.

At Queen's Hall, on May 3, the London Welsh Choral Society gave—not for the first time—a performance of Elgar's 'Caractacus.' Mr. Merlin Morgan obtained a vigorous reading of the score from the orchestra, and an interpretation of the choral sections that was in many places admirable. The lady choralists showed greater freedom and proficiency than the males; in the matter of tone all parts were well supported. The outstanding feature of the performance was the work of the soloists. Mr. Thorpe Bates was vocally and dramatically admirable as Caractacus; Miss Laura Evans-Williams as Eigen and Mr. Cynllys Gibbs as Orbin ably seconded his efforts, and Mr. David Evans sang efficiently as the Arch Druid and Claudius. The concert opened with Parry's 'The Pied Piper of Hamelin,' in which the choir showed excellent drill.

The programme offered by the Handel Society for their concert at Queen's Hall on May 4 was, as usual, devoted to the deserving and unfamiliar. Dr. Walford Davies's solemn and thoughtful setting of Milton's 'Ode on Time,' for chorus and orchestra, received an impressive interpretation. A complete contrast to its mood was provided by Dvorák's almost lively 'Te Deum.' A further change of style and atmosphere was introduced by Mr. Gustav von Holst's ballad 'King Estmere.' The purely orchestral numbers were Dvorák's 'Mein Heim' overture and Handel's Grand Concerto for strings (No. 9), in F major. Madame Le Mar and Mr. William Higley were the vocalists, and Mr. Coleridge-Taylor conducted.

The Queen's Hall Orchestra gave an 'In Memoriam' concert on May 19. The programme included the 'Trauermarsch' from 'Götterdämmerung,' Mozart's Masonic Funeral March, Mr. Wood's arrangement of Chopin's Funeral March, and Tchaikovsky's 'Pathetic Symphony.' Madame Ada Crossley sang 'O rest in the Lord.' On May 23 the programme was repeated with the addition of Rudyard Kipling's 'The dead King,' recited by Lady Beerbohm Tree.

Mr. Henry Bird's Jubilee concert, which was held on April 26 at the Queen's Hall, was a great success, and bore witness to the popularity of this well-known musician, a sketch of whose life and a portrait were given in our last issue. Among the artists who assisted on this occasion were Madame Agnes Nicholls, Madame Ada Crossley, Miss Evangeline Florence, Miss May Harrison, Sir Charles Santley, Mr. Ben Davies, Mr. Plunket Greene, Mr. Kennerley Rumford, Mr. Leonard Borwick and Mr. Hamilton Hart.

English music supplied the bulk of the programme chosen by the Schwiller Quartet for their concert at Bechstein Hall on May 18. They played with admirable finish and sympathy a highly meritorious Quartet in C minor (No. 4) by Mr. J. B. McEwen, and Mr. Balfour Gardiner's Quartet in B flat in one movement. Dr. Vaughan Williams's song-cycle 'On Wenlock edge' was expressively sung by Mr. Gervase Elwes, accompanied by Mr. J. Brath (at the pianoforte) and the Quartet. The members of the Quartet are Messrs. Isidore Schwiller, Ernest Simpson (violin), Arthur Fossati (viola), and Jean Schwiller (violinello).

RECITALS.

Miss Constance Keeping showed considerable technical ability as a pianist at her recital at Æolian Hall on April 26 (evening). The most interesting part of her programme was that which she carried out in conjunction with Mr. Tom Fussell (violinist). It consisted of the sonatas for violin and pianoforte by César Franck and Richard Strauss, Op. 18. Mr. Fussell played with notable skill and warmth of expression.

M. André de Ribapierre, who is a violinist with a widely developed technique, made his first appearance in London at Æolian Hall on April 26 (afternoon), and achieved considerable success in a programme that included Bruch's 'Fantasie Ecossaise' and Bach's 'Chaconne.' Mr. Stuart Edwards (vocalist) also took part in the recital.

The second and third of the recitals given by Messrs. Ysaye and Pugno took place at Queen's Hall on April 27 and May 4. At the former the programme consisted of Beethoven's violin and pianoforte Sonatas Op. 23, Op. 24, Op. 30 (Nos. 1 and 2). At the latter, Op. 30 (No. 3) and Op. 96 were given, thus completing the cycle, and the 'Kreutzer' Sonata, played at the first recital, was repeated. Of the wonderful unity and finish of their execution and the appropriateness of their expression it is unnecessary to speak. The series has provided authoritative and model interpretations of every movement in the Sonatas.

Miss Kathleen Chabot (pianist) and Madame Ada Davies (vocalist) were the artists appearing at the Chappell 'Matinée vocal' on April 28. A recital was given by Miss Audrey Hyslop (pianist) and Mr. Hugh Langton on April 29. On the same day Signor Aldo Antonietti showed the breadth of his sympathies in giving a violin recital. The three last mentioned concerts took place at the Æolian Hall. At Bechstein Hall on April 30, Miss Evangeline Florence and Miss Irene Scharrer gave a recital before a crowded audience. Mr. Cecil Baumer's programme of pianoforte pieces, which he executed with vigour, at Æolian Hall, on the same day, included Brahms's first Sonata.

Flute recitals would be more frequent and welcome if gifts such as those of Mr. de Jong were commoner. A programme that must be described as long in the case of a solo wind-instrument, was carried out by him at Steinway Hall on May 2 without any trace of monotony. His fluent execution was best exhibited in a Sonata for flute and pianoforte by John Francis Barnett.

At Bechstein Hall, on May 2, Miss Julia Hostater brought forward an exceedingly varied collection of songs and interpreted them with considerable feeling and vocal power. On the same day Herr Richard Buhlig gave his second pianoforte recital at Steinway Hall, again eliciting admiration for the deftness and lucidity of his playing; and at Salle Erard, Mr. Jan Mulder, with the assistance of Mr. Louis Zimmermann, Mr. Walthew and other capable artists, gave a chamber concert with a highly interesting programme that included a Quintet in B flat for clarinet and strings by Mr. Zimmermann. Recitals were given on May 3 by Miss Marie Dubois (pianist) at Æolian Hall, and M. Boga Oumiroff (vocalist) at Bechstein Hall; both showed skill and insight in their performances. But the most interesting event of the day was the concert of French music given at Bechstein Hall in the evening by Mlles. Germaine Sanderson de Crowe, Yvonne Astruc and Ninette Chassaing, who are vocalist, violinist and pianist respectively, and all highly gifted.

The folk-song recital in costume, though increasing in vogue, belongs yet to the region of the unconventional, and no stereotyped methods have arisen. Full play was given to their individuality and ingenuity by Miss Esmé Hubbard,

who gave such a recital at Steinway Hall on May 3, and by Miss Beatrice Dunn and Mr. Clive Carey, who gave a similar recital at Æolian Hall on May 4. In both cases the result was picturesque and fully artistic.

On May 4 a recital was given at Steinway Hall by Miss Edith Wynne-Agabeg, who possesses a voice of fine quality, and Miss Winfred Thompson, an excellent reciter. At Salle Erard, Miss Elena Clarke gave her first violin recital.

Madame Ida Reman again exemplified her versatility and her warmly expressive style in giving her second recital at Bechstein Hall on May 5. Her list of songs included examples of Bach, Scarlatti, Marcello, Schmitt, Schubert, Brahms, Saint-Saëns, Fauré, Dalcroze and Debussy. Madame Reman was assisted by Madame Wurmser-Delcourt (harpist). At the same hall in the evening, Mademoiselle Yvonne de St. André gave pleasure with her interpretations of Greek and Breton folk-songs. M. Jean Gerardy's violoncello recital took place with success at Bechstein Hall on May 6; his programme consisted of works by Corelli, Bach, Boccherini and Haydn.

At the recital given by Herr Moriz Rosenthal at Queen's Hall, on May 18, Chopin's B flat minor Sonata was specially included in the programme. The audience stood during the performance of the Funeral March, and received it without applause. A noteworthy item was an unfamiliar and interesting Sonata in B flat by the late Danish composer Ludwig Schytte. Betraying to some extent the influence of Grieg and of Edmund Neupert, a composer almost unknown in England, this work contains much beautiful music, written with a consummate knowledge of the capabilities of the pianoforte. Herr Rosenthal also gave a wonderful interpretation of Albeniz's tone-picture 'Triana.' In music by Schumann and Chopin the familiar firmness and delicacy of Herr Rosenthal's playing were again conspicuous. The virtuoso piece of the occasion was the pianist's own Fantasia on the 'Blue Danube' waltz.

The brilliant powers and magical touch that belong to M. de Pachmann, and to no other pianist, were displayed at a Chopin recital in Queen's Hall, on May 21, with the familiar and expected musical results, and produced the customary effect upon a number of people in the audience. His interpretations were generally very charming, but were perhaps more than ever marred by his mannerisms.

Songs by Schubert, Brahms, Jensen and Wolf made up the programme of Miss Elena Gerhardt's recital at Bechstein Hall on May 21. Herr Nikisch was the accompanist, and the expectations of the admirers of both artists were fully realised. Miss Gerhardt's grasp of all the essentials and adornments of the art of Lieder singing was manifested in the most complete and convincing manner.

Suburban Concerts.

At the People's Palace, Mile End, on April 23, the Choral and Orchestral Society conducted by Mr. Frank Idle, gave a concert performance of Gounod's 'Faust.' The choir sang with dramatic insight. The accompaniments were played by an orchestra of fifty, led by Mr. George Wilby. The soloists were Miss Jenny Taggart, Miss Marie Stiven, Mr. Henry Beaumont, Mr. Arthur Rose and Mr. Harry Dearth. The audience, numbering over 3,000, was most appreciative.

Mr. Edwin Bending gave a successful concert on April 28 at the Hampstead Conservatoire, when Haydn's 'Spring' was excellently performed by the choir and orchestra. The former were also heard in Macfarren's 'Orpheus with his lute' and Pearsall's 'My bonny lass,' and the latter in Mendelssohn's 'Ruy Blas' overture and Elgar's 'Pomp and Circumstance' march. Both choral and orchestral forces reflected much credit on the training received from their conductor, Mr. Edwin Bending. Miss Bertha Oppenheimer, Mr. Vincent Hards and Mr. Reginald Gates were the solo vocalists, Miss Florence Smith played Weber's 'Concertstück,' and Miss Adelina Dinelli gave Grieg's 'Elegiac melody' and 'Solveig's Lied' for violin. Recitations were contributed by Mr. Charles Fry.

Sullivan's 'Golden Legend' was performed in the Great Central Hall, Bermondsey, on April 28, by the combined choral and orchestral societies of Bermondsey Settlement and Hither Green, under the efficient direction of Dr. John E. Borland. The associated choirs numbered 250 performers and displayed fine tone and excellent expression. Miss Jennie Taggart, Madame Cecil Vicars, Mr. Samuel Masters, Mr. James Crewes and Mr. Daniel Price were the solo vocalists. Sir George Martin's festival anthem 'Hail, gladdening Light,' conducted by the composer, and the Introduction to Act 3 of 'Lohengrin' were also performed.

The second concert of the season by the Brockley and Lewisham Orchestral Society took place at St. Peter's Hall, Brockley, on April 28, when the programme included Mendelssohn's 'Hebrides' and 'Midsummer Night's Dream' overtures, Beethoven's Symphony No. 1 (in C), and MacCunn's Suite 'Highland Memories.' These were well played under the conductorship of Mr. Frederic Leeds. The solo vocalists were Miss Gladys Honey and Mr. Harry Dearth, and Mr. Ernest Holden played Bargiel's Adagio (Op. 38) for violoncello and orchestra.

Sir Frederick Bridge gave an interesting lecture on 'Milton' at the Kensington Town Hall on May 2, when the illustrations consisted chiefly of the music to the 'Masque of Comus,' by William and Henry Lawes and others. These were well rendered by the English Ladies' Orchestral Society, conducted by Mr. J. S. Liddle, with Miss Gertrude Sichel and Mr. Graham Smart as vocalists. The madrigal 'Fair Oran,' by John Milton, senr., was played by the orchestra quite in accordance with tradition, as Sir Frederick stated, when no choir was available.

The Willesden Green and Cricklewood Choral Society, conducted by Mr. F. W. Belchamber, gave a successful performance of Berlioz's 'Faust' at the Hampstead Conservatoire on May 4. The choir and orchestra, led by Mr. Henry R. Starr, and with Dr. Davan Wetton at the organ, numbered 130 performers. The solo vocalists were Miss Mabel Manson, Mr. Frank Tebbutt, Mr. Frank Moody and Mr. Arthur Barlow.

The Fulham and District Choral Society concluded its fifth season at the Fulham Town Hall on May 5, when a concert performance of Gounod's 'Faust' was given. Under the able conductorship of Mr. George Wilby the choir and orchestra, led by Mr. Edgar Wilby, acquitted themselves admirably. The solo vocalists were Miss Euneta Truscott, Miss Mabel Todd, Mr. Alfred Heather, Mr. Montague Borwell and Mr. Aubrey Millward.

The Orpheus Choral Society, conducted by Mr. Claud Powell, gave their third concert of the season at the Hampstead Conservatoire on May 5. The programme comprised old madrigals and part-songs by Dowland, Thomas Morley, W. Byrd, Dr. Hayes, J. Savile, Samuel Webbe, Atterbury, Dean Alrich and John Benet; modern part-music was represented by Walford Davies, C. H. H. Parry, Elgar and Stanford. The orchestra played Walford Davies's 'Solemn melody' for strings and organ, and the combined forces were heard in Wagner's 'Apotheose des Hans Sachs,' from the third act of 'Die Meistersinger.' The solo artists were Miss Marguerite Owen and Mr. S. Harold Dowsing (vocalists), Miss Dorothy Bridson (violin), Miss Mary Bridson (violoncello), Miss Ivy Parkin (pianoforte) and Mr. Leonard K. Boseley (organ).

The Upper Hornsey Road Choral Society gave a concert at St. John's Institute, Holloway Road, on May 5, in aid of the Great Northern Hospital. The programme included Bishop's 'Now by day's retiring lamp,' Macfarren's 'The three fishers,' Weekles's 'In pride of May,' Pinsuti's 'Good-night, beloved,' Sullivan's 'The long day closes,' Fanning's 'Song of the Vikings,' and Mendelssohn's 'Hear my prayer.' Mr. H. Smith conducted. During the interval there was a display of Old English games and dances by the Ambler Road Girls' School.

MUSIC IN DURBAN, SOUTH AFRICA.

The new Town Hall was opened on April 12 by his Excellency General The Right Hon. Lord Methuen. The proceedings began with the performance of a new 'Civic March' for organ and orchestra, composed for the occasion by the Borough organist. A special festival choir and orchestra of 330 performers sang the choruses 'The heavens are telling' ('Creation') and 'Hallelujah' ('Messiah'), and a 'Hymn of dedication,' produced for the occasion by Messrs. A. Mulligan and J. F. Proudman. The same choir and orchestra gave the first choral and orchestral concert in the new Hall on the next evening (April 13), when the programme included Mendelssohn's Symphony-cantata the 'Hymn of Praise,' Wagner's 'Tannhäuser' march, Dudley Buck's 'Hymn to music,' and Beethoven's 'Emperor' concerto (first movement), by Miss Bertha Feinhols and orchestra. The soloists were Miss Elsie Purvis, Miss Agnes Fyfe and Mr. Harold Payne; principal violin, Mr. F. Israel, and organist, Rev. M. O. Hodson. On April 14, the Mayor and Mayoress (Mr. and Mrs. Walter Greenacre) entertained about 1,200 invited guests with dancing, refreshments and music, the last-named sharing the usual fate at such gatherings. On April 15, a choir of 400 children, selected in small numbers from the various schools, gave a festival concert, singing unison and two-part songs. Swedish drill by cadets, club-swinging by girls, and Mr. L. Mancini's violin band of boys added interest and variety to the proceedings. On April 16, the Mayor gave away thousands of souvenir mugs to the Durban children in Albert Park, where he had organized 'sports' for the little ones. The festival week concluded on the evening of April 16 with the Borough organist's annual concert. The programme included ballads by Miss Ethel Moon, Miss Inez Mackenzie, Mr. H. J. Hamlin and Mr. E. Heselton; selections such as Grieg's 'Peer Gynt' suite No. 1, by the band of the 2nd Battalion Duke of Cornwall's Light Infantry, conducted by Mr. W. T. Roberts; solo pianoforte, Liszt's 'Elegie,' played by Miss Bertha Feinhols; Squire's 'Tarantelle' for violoncello, played by Mr. Clifford Foster; and the well-known glees, 'By Celia's arbour,' 'On the ramparts,' and 'A Franklin's Dogge,' by the Durban Gleemen. All the music during the week was organized and conducted (except where otherwise stated) by Mr. J. Frank Proudman, musical director to the Corporation and Borough organist.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, May 15, 1910.

The fiftieth anniversary of the Philharmonic Concerts was celebrated with brilliant festivities. Bruckner's 'Te Deum' and Beethoven's ninth Symphony figured in the programme of the Jubilee concert (matinée) given on April 24. The Philharmonic Orchestra was on this occasion worthily assisted by Mesdames Eliza and Hilgermann and Messrs. Maikl and Mayr, all members of the Imperial Opera, and by the Singverein of the Kaiserl. Königl. Gesellschaft der Musikfreunde, which was augmented by members of the Männergesangsverein.

Additional splendour was lent to the occasion by the presence of the Emperor, who came with the Archduke Rainer. His Majesty, greeted on his entrance with the national anthem, received an enthusiastic ovation. Director von Weingartner and the orchestra were of course very much fêted. On the next day a reception, attended by many deputations, took place at the Rathaus, and was followed in the evening by a banquet. The members of the Philharmonic Orchestra received tokens of honour and diplomas from the Emperor and the corporation, and presents and addresses in large numbers arrived from near and far.

At the Court Opera a new ballet, 'Mondweibchen,' was recently produced. Herr Regel was responsible for the book, while the direction of the dances was in the hands of Herr Hassreiter, the costumes were designed by the painter Herr Goltz, and Herr Richard Goldberg wrote the pleasing and effectively scored music. It is not unlikely that this new work, which was very well received, may remain permanently in the répertoire.

The prospects of the Volksoper are unfortunately very gloomy. Director Simons, who for a space of years has kept the institution up to a high artistic standard, finds himself obliged to suspend the opera performances owing to the increased pecuniary demands of the orchestra and chorus. In the future the theatre will be given up to musical comedy and spectacular displays. This state of affairs has caused much dissatisfaction, and the Corporation are said to be considering the advisability of lending their support in order to save the situation.

RICHARD VON PERGER.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Carl Rosa Opera Company gave a magnificent revival of Goldmark's spectacular opera 'The Queen of Sheba' (first produced in Vienna, March 10, 1875), at the Grand Theatre, Wolverhampton, on April 25. Strange to say, Wolverhampton is more fortunate than Birmingham, for within a few weeks 'Samson and Delilah' was presented there by the Moody-Manners Opera Company, and then again 'The Queen of Sheba' by the Carl Rosa Opera Company, whilst the great centre of the Midlands is completely ignored, the touring opera companies giving Birmingham a wide berth. The opera was magnificently staged, and the performance was notable for the fine playing of the orchestra and the artistic singing of the chorus and principals, the latter including Miss Beatrice Miranda, Miss Doris Woodall, Miss Annie van Dyck, and Messrs. Walter Wheatley, Charles Victor and Alexander Richard. The opera was conducted by Mr. Eugene Goossens.

In connection with the Midland School of Music, Mr. Arthur Cooke gave in the large Lecture Theatre of that institution, on April 30, the fifth pianoforte recital of a series of six, the whole programme being devoted to compositions by Liszt. The most interesting item proved to be Liszt's rarely-heard Sonata in B minor, a remarkably expressive work in one extended movement, although comprising various sections, the whole being knit together in an unbroken unity. Its exposition was poetical in the extreme, and one has rarely heard Mr. Cooke to greater advantage. He further played the Chant Polonoise No. 2, in G minor, the well-known 'Liebestraum,' the sixth 'Hungarian Rhapsody,' the 'Mazeppa' study and another study of great difficulty, achieving a veritable triumph. The vocal items comprised three rather poor examples of Liszt's songs, given by Miss May Ford.

With the exception of the Theatre Royal Promenade Concerts, which began on May 23, and will be extended to three weeks as usual, our local season is practically at an end. Special interest is attached to the visit of Sir Hubert Parry and Sir Edward Elgar, which will give a distinct *cachet* to these concerts. Sir Hubert Parry will conduct his New Symphony in E minor, and Sir Edward Elgar his 'Enigma variations,' the Funeral March and incidental music from 'Grania and Diarmid,' and one of the 'Pomp and Circumstance' Marches. Mr. Landon Ronald, who is the conductor-in-chief will, however, direct Sir Edward Elgar's Symphony on the Elgar night. These concerts are again under the direction of Mr. Max Mossel.

Mr. Howard Hadley, who a short time ago was appointed one of the pianoforte teachers of the Royal Academy of Music, and who is about to proceed to Australia and New Zealand as examiner for the Associated Boards of the Royal Academy of Music and the Royal College of Music, gave an interesting pianoforte recital in connection with the Royal Society of Artists' Musical Matinees on April 30. The programme was well chosen, and included the now rarely-heard 'Variations Sérieuses' by Mendelssohn, in which the performer appeared at his best. Mr. Hadley is not an emotional pianist, nor can he be classed among the 'Sturm und Drang' school, but his playing is always scholarly and musically, and it is quite a pleasure to listen to him.

BOURNEMOUTH.

Elgar's 'The Dream of Gerontius' was performed at the Winter Gardens on April 26. The oratorio had already been given here last year, so the townsfolk had enjoyed some experience of its beauties. Madame Newling's choir sang the music with insight, but narrowly escaped disaster in the exacting 'Demon' chorus. The playing of the Municipal Orchestra was magnificent, and Mr. Allan Biggs did useful work at the organ. Madame Amy Dewhurst sang the music of the Angel. Mr. Gervase Elwes again undertook the music of Gerontius, and Mr. Pedro de Zulueta, who sang the music allotted to the Priest and the Angel of the Agony, struggled manfully against indisposition. The performance was under Mr. Dan Godfrey's conductorship.

At the Symphony Concert, on April 28, a Violin concerto in C minor (Op. 14), by the Scandinavian violinist, Tor Aulin, was performed for the first time. The work, though full of difficulties, is extremely well written from the soloist's point of view. The nationality of the composer makes itself felt in the music, albeit certain figures and rhythms bear a close resemblance to those of a Slavonic type. The work is not, perhaps, of great originality, but compensation is to be found in the abundance of its melody, which is always refined. The solo portion was played most artistically by Mr. Hans Wessely.

A Sinfonietta for flute, oboe, two clarinets, two bassoons and two horns by Novacek was played for the first time in England at the Classical Concert on May 2. It is a clever and pleasing work, and it was capably performed by members of the Municipal Orchestra.

The Classical Concert (the last of the winter season) on May 9, had for its notable feature the production of a new overture by Edith Swepstone entitled 'The horn of Roland.' The music is decidedly interesting and attractive.

On May 11, at a violin and pianoforte recital given by Mr. Harry Farjeon and Miss Ivy Angove (assisted by Miss Xenia Beaver), a new pianoforte work by the first-named artist was played for the first time, the composer himself, of course, being the interpreter. The work is called 'From the three-cornered kingdom,' and comprises five little sketches. The pieces are written on modern lines, and so far they are fairly successful efforts. The composer played his new work very neatly.

At the second extra Symphony Concert (the last of the season), on May 12, a work new to an English audience was brought forward: this was a Rhapsodie Javanaise (Op. 7), by Dirk Schafer, a Dutchman. It is quite a brilliant piece of writing and highly attractive; the orchestration is exceptionally clever. Mr. Dan Godfrey and his capital orchestra are to be congratulated on the very successful performance.

The Orpheus Glee Society gave a concert in Holy Trinity Hall on May 4, in aid of the Royal Victoria Hall, when Van Bree's 'St. Cecilia's Day' was the chief feature of the programme. Bishop's glee 'Now tramp,' Sir Frederick Bridge's 'The gossings' and Sullivan's 'The long day closes' were also performed. The choir, under the conductorship of Mr. Herbert J. Nash, and assisted by the boys of Holy Trinity choir, sang excellently throughout. Miss Spacey was the solo vocalist, and able assistance was given at the pianoforte by Mrs. Kemmis-Betty and Mr. C. E. Hebblewhite.

BRISTOL AND BATH.

A concert was given at the Victoria Rooms, Clifton, on April 27, under the direction of Mr. George Riseley, when the orchestra played effectively Beethoven's C minor Symphony, the Allegro from Tchaikovsky's sixth Symphony, and the 'Finlandia' of Sibelius. Miss Winifred Davy contributed with charm, pianoforte solos, and Miss Allys Gear was the vocalist.

St. Matthew's Choir gave their second annual concert on April 28 at Redland Park Hall with an orchestra led by Mr. Edwin Jacobs, and with Mr. Arthur Lee as accompanist. The chief feature of the programme was Mendelssohn's 'Lauda Sion,' which was well rendered. The soloists were Mrs. Lanham, Miss M. Lockey, Mrs. Thomas, Mr. G. W. McGregor and Mr. M. Thomas. Mr. A. H. Tocknell conducted.

The Broad Plain House Choir, on May 11, held their thirteenth annual concert at which extracts from Sullivan's 'Golden Legend' and Mendelssohn's 'O come, let us worship' were given. The soloists were Miss Edna Keen, Miss Ada Bennett, Mr. Lionel Venn and Mr. Thomas. There was an orchestra led by Mr. H. H. Dennis, Mr. J. E. Seaton was at the organ, and Mr. W. Vaughan Jenkins conducted.

On May 5, at the Pump Room, Bath, there were two interesting concerts: in the afternoon, some favourite orchestral compositions were performed under the direction of Mr. George Riseley; in the evening, the Bath Society of Gleemen (Mr. Algernon Salter, conductor) sang several part-songs. The soloists in 'The Image of the Rose' and in 'Sad Autumn winds' (arranged by G. Riseley) were Mr. Ford Packer and Mr. F. Horsell.

DEVON.

The first performance of an operetta 'St. George and the Dragon,' by Mr. David Parkes, was given at an Elizabethan Pageant in Plymouth Guildhall on April 20. The music was of an exceptionally high standard, with several representative themes which were combined in the Finale with great skill. The operetta was excellently performed under the direction of the composer and Mr. W. Kilpatrick. Mr. A. C. Faull, on May 18, reopened an organ in Courtenay Street Congregational Church, Plymouth, which had been enlarged at a cost of £125.

The Torquay Musical Association gave a choral and orchestral concert on April 20, when the programme comprised Parry's 'Blest pair of Sirens,' Dvorák's 'Te Deum,' and Schumann's Pianoforte concerto in A (Op. 54). Solo by Mrs. W. H. Mortimer. The solo vocalists were Miss Perceval Allen and Mr. Joseph Farrington, and Mr. T. Henry Webb conducted a successful performance.

The Teignmouth Choral Association gave a performance of 'Elijah' on April 21, the choir numbering nearly one hundred voices. Mr. E. G. Pridham conducted, with Mr. P. Mansfield at the organ. On April 28, the Orchestral Society at Teignmouth, consisting of thirty-three performers and conducted by Mr. Albert J. James, played Beethoven's Symphony No. 1 and Sterndale Bennett's overture 'The wood nymphs,' with pieces by Gounod and Whitney. The vocalist, Miss Barbara Battishill, was accompanied by Miss E. Cook Creedy, who also collaborated with Mr. C. G. Pike in Boellmann's 'Variations Symphoniques' for violoncello and pianoforte. The amalgamated choral societies at Exeter, the Western Counties Musical Association and the Exeter Oratorio Society, sang Gounod's 'The Redemption' on the afternoon of April 27, conducted by Dr. D. J. Wood. In the evening Stanford's 'The Revenge' and Coleridge-Taylor's 'Bon-bon' choral Suite were given, the former conducted by Dr. H. J. Edwards, who received an ovation on his re-appearance after his recent long illness. The choir numbered nearly three hundred, and though intonation and attack were not so good as they might have been, the singing showed many good points, especially in the evening. The principal vocalists were Miss Norah Newport, Miss Verena Fancourt, Miss Christine Birkett, Mr. Alfred Heather and Mr. Julien Henry. The band, largely local, was one of the best of its kind heard in Exeter for some time. A tribute was paid standing to the memory of the late Mr. John Pardew, who had been leader of these concerts for many years. Mr. Henry Gibson, of the New Symphony Orchestra, was the leader on this occasion.

The Exeter Orchestral Society, conducted by Dr. Wood, gave its final concert for the season on May 4, playing the 'Pastoral Symphony,' Cowen's 'Language of the Flowers,' Sullivan's 'Overture di Ballo,' and Slavonic dances by Dvorák. The vocalist was Miss Christine Birkett.

The ambitious Amateur Operatic Society at Kingsbridge appeared in 'The Yeomen of the Guard' on April 26 and following days. The stage business was not quite smart enough, but the singing of principals and chorus was, generally speaking, excellent. The principal parts were played by Miss Elsie Lidstone, Elsie; Miss Edith Fellow, Phoebe; Mr. H. Monson, the Lieutenant; Mr. W. H. Reeves, Fairfax; and Mr. Robson, Point. Mr. W. Beer conducted,

and Messrs. W. J. R. Colley and J. R. Gill were managers. Mrs. Harford Thompson organized a very successful concert at Tavistock on May 4 in aid of the Red Cross Society, having obtained the assistance of a talented concert party consisting of Madame Beatrice Langley (violin), Miss May Mukle (violoncello), Mr. Haddon Squire (pianoforte), and Mr. Stanley Newman (vocalist).

DUBLIN.

During the week commencing May 16, Mr. Robert O'Dwyer's opera 'Eithne' was given at the Gaiety Theatre. The libretto, which is in Irish, deals with ancient Irish history. Miss Evelyn Duffy, Miss Lilian Matthews, Mr. Joseph O'Mara, Mr. William Dever, Mr. Ernest Cameron and Mr. T. O'C. Reynolds were the principal vocalists. A large amateur chorus and an efficient orchestra, under the composer's direction, gave very successful performances of the work, which has just been published by subscription by Cramer & Co.

On May 5, Miss Nora Thompson's string quartet party gave their concluding recital for the season. The programme included Brahms's Quartet in A minor. Mr. Melfort D'Alton was the vocalist.

The Feis Ceoil is reported in the *Competition Festival Record*.

LIVERPOOL.

At the annual general meeting of the Liverpool Philharmonic Society, on May 9, it was resolved that the concerts should in future be directed by a variety of conductors, and that opportunity would be afforded of hearing more composers of the modern School. There can be little doubt that the innovation will commend itself generally—provided that the exclusion of the works of the great masters by those of the modern School is not carried to the other extreme. The concerts were established in 1840, and since 1849, when the Philharmonic Hall was opened, there have been six conductors in sixty-one years. Mr. C. Z. Hermann (1843-1865), Mr. Alfred Mellon (1865-1867), Mr. Jules (afterwards Sir Julius) Benedict (1867-1880), Mr. Max Bruch (1880-1883), Sir Charles Hallé (1883-1895), while the present conductor, Dr. F. H. Cowen, has held office since February, 1896.

The beautiful concert-room of the Philharmonic Hall, erected to the designs of Mr. John Cunningham, is generally conceded to have unexcelled acoustical qualities. Practically all the great vocalists and instrumentalists of the last half century have inscribed their names in the Society's three massive autograph-books. The first name is that of Thalberg, and the date is February 28, 1848.

In such a time of public calamity, it is not surprising to record an unusual lack of support given to the excellent Italian Opera Company directed by Cavalière F. Castellano, which recently gave some notable performances of 'I Trovatore,' 'Rigoletto,' 'Ernani,' 'Barbiere di Siviglia' and 'Ugonotti.' These and other well-known and well-worn favourites almost received new life when performed with such animation by singers whose temperament and training render them so especially fitted to invest the music with vocal interest and dramatic power. As a rule, performances of such merit do not languish unappreciated in this city, and in this instance there was a sufficiently weighty reason apart from the fickleness of public favour. All the same, this latter quality was broadly hinted at during the first week in the mysterious question which a string of sandwich-men bore on their boards in sad procession through the principal streets: 'Where are the music-loving people of Liverpool? Do they exist?' It is hoped that the question and appeal were satisfactorily answered.

At its ninety-second meeting, on March 9, the Johannesburg Musical Society, which was founded in 1902 as the Amateur Orchestral Society, contributed the overture 'Le Roi d'Yvetot' (Adam), Grieg's Pianoforte concerto in A minor (Mr. R. B. Lloyd playing the solo part), and Elgar's 'Sérénade Lyrique.'

MANCHESTER AND DISTRICT.

Silence has fallen upon our concert-halls, our orchestral players are scattered far and wide seeking sunnier climes by moorland and sea, and little remains to be added to the chronicle of the music season 1909-10.

The Beethoven Amateur Orchestral Society of Manchester, at its final concert under Mr. Cockerill, played Svendsen's 'Norwegian' Rhapsody, two movements from the 'Eroica' Symphony and the 'Valse triste' of Sibelius.

There is a tolerably widespread belief that if only Manchester and district amateur orchestras would enthusiastically take an interest in the orchestral classes at the Lancashire competitive festivals, the general level of playing would be considerably raised; for no body can compete for any reasonable period without its technique being improved. What has happened with choirs during the last decade would indubitably be reproduced in the case of orchestras; possibly not to the same degree at first, but there is nothing to stop the next decade witnessing a renaissance of amateur orchestral playing comparable to that which has been seen in choral singing of recent years. Somehow orchestras appear to think it *infra dig.* to compete. If they could but overcome such prejudice, and give the thing a fair trial, we should probably see some astonishing results.

Mr. Walter Evelyn conducts an amateur orchestral Society at Heaton Norris, and Mr. C. H. Fogg, the organist of the Hallé concerts and well-known up and down the North as an adjudicator and accompanist, has a quite good orchestral Society at Altrincham. Recently they have played two works composed by their conductor—one a Concert Overture in D minor, and an Adagio 'In sombre woods,' a newer work. The overture was played at the Blackpool North Pier Concerts under Mr. Simon Speelman last Easter, and also at Bournemouth. Mr. Speelman and his band think so well of the overture that it is to be included in the repertory of the Manchester Promenade Concerts next winter.

The Manchester Grammar School has given to the district many capable musicians, and it is interesting to find the old school keeping music well to the fore. Recently the school orchestra and choir, under Mr. A. R. Florian, gave Sterndale Bennett's 'May Queen' with complete success. Recently a Music Study Club has been commenced in the School.

The arrangements of the Gentlemen's Concerts for next season were indicated by Mr. E. J. Broadfield, who presided over the annual meeting of the Society on May 11. He stated that Mr. Henry J. Wood had again been appointed conductor of the orchestral music, and the programmes of the concerts which he would direct would again include not only the symphonies and other orchestral music of the older masters, but several works of interest not hitherto heard in Manchester. One of the most interesting performances would be that of Max Bruch's 'Frithjof,' on January 16, for orchestra, solo vocalists, and male choir.

NEWCASTLE AND DISTRICT.

On Wednesday, April 27, the Durham Musical Society gave, with full orchestra, an excellent performance of Elgar's cantata 'The Black Knight,' and Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Mr. John Booth was the soloist, and proved a reliable and acceptable tenor. Mr. W. Ellis conducted for the last time: to the great regret of the members of the Society, and the general musical public, he has resigned his post. The same evening the Newcastle Catholic Choral Society sang Mendelssohn's 'Walpurgis Night.'

On May 2 a new choral Society of a hundred members, formed in connection with St. Silas's Church, Byker (in the east end of the city), made their debut in a creditable manner with Gade's 'Psyche,' under the baton of Mr. G. W. Holmes. Why a humorist should be let loose in the miscellaneous portion of a choral society's programme is somewhat of a mystery.

One of the great necessities of the district is a permanent local orchestra. So far we have only known two kinds of orchestra for serious concert work here, viz., the visiting

organizations such as the Hallé or Scottish (naturally an enormously expensive item), and a 'scratch' combination of local players whose ordinary work at theatres, dances and skating-rinks does not tend to improve their power of playing the best music. Recently a scheme midway between these alternatives has been organized, and some of our best players banded themselves together, partly for enjoyment and partly with an eye to future development, and invited a small group of enthusiasts to hear a programme in the Tyne Theatre on the morning of May 12. Under the conductorship of the genial and veteran musical director of the theatre, Mr. E. J. Rogers, a very creditable performance of Beethoven's fifth Symphony, Sterndale Bennett's 'Naiades' overture, and Berlioz's 'Hungarian' March was given, and music-lovers were inspired with a hope that the good work thus started might develop eventually into a reliable permanent local orchestra.

NORWICH AND DISTRICT.

An excellent performance of Gounod's 'Redemption' was given by the Norwich Philharmonic Society (with the co-operation of the Norwich Choral Society) under the directorship of Dr. Bates, on March 31, in Norwich Cathedral. The Society's fourth and concluding concert of the season took place in St. Andrew's Hall, Norwich, on April 28, when Richard Buhlig was the great attraction, contributing to the concert Beethoven's Concerto No. 5, in E flat, and three solos by Liszt. Miss Betty Booker and Mr. Herbert Heyner were the vocalists. The former sang with great acceptance an Aria from 'Pagliacci' and two songs by Dr. Ernest Walker, and Harriet Ware, and Mr. Heyner gave some songs by Tchaikovsky. The concert concluded with Sir Charles Stanford's 'Ode to discord' for soli, chorus and orchestra.

The Saturday Popular Concerts under the direction of Dr. Bunnett, the Corporation organist, have now completed the season by a concert at which the Lord Mayor, Sheriff and Corporation of Norwich were present. The chief item was Miss Joan Trevalsa's song-cycle 'Peter Pan,' which was well received. In an interval between the pieces the Lord Mayor addressed the audience and referred to the fact that no less than sixty thousand persons had been present at these concerts during the last four years. He congratulated Dr. Bunnett on their success.

NORTH STAFFORDSHIRE.

The newly-formed 'Festival' Choir gave its first concert along with the North Staffordshire Symphony Orchestra in the Victoria Hall, Hanley, on April 28. Much comment had been made locally as to the wisdom of a new choir taking the title of 'Festival' before it had proved itself worthy of that title. It must be said in all fairness to the conductor (Mr. John Cope) that the first appearance of his choir created a stronger impression than even his best friends had anticipated. The sceptical must also remain satisfied, for the choir proved in performance to be an exceedingly good one. If the basses and contraltos could be strengthened, Mr. Cope will possess a really fine choir. As it remains the female choir is superb, and distinguished itself in Gade's 'Crusaders,' a work which, on the whole, created a great impression. Mr. Coleridge-Taylor's 'Meg Blane' was also performed, Miss Grainger-Kerr being the soloist. Miss Kerr with Mr. Webster Millar and Mr. Charles Tree made a most admirable trio in the 'Crusaders,' and the two latter artists gave, in excellent style, excerpts from Mozart, Wagner and Leoncavallo. In these the orchestra did good work, as well as in the two choral works, besides making a bold attack on Liszt's Rhapsody No. 2.

We regret to state that Dr. Richter has been compelled by indisposition to resign his position for this season as conductor of the Covent Garden Opera. It is satisfactory to hear that the rest he is enjoying is promoting recovery.

SHEFFIELD AND DISTRICT.

The closing weeks of the local musical season have been marked by a number of interesting concerts. The improvement in business conditions has had its reflex in the increased public support given to musical enterprise, and few of the societies in city and district can fail to be satisfied with the season's experiences.

In Mr. Granville Bantock's 'Omar Khayyám' (Part I.), the Sheffield Musical Union, at their Spring concert, grappled with music the versatility and brilliance of which exactly suited Dr. Coward's accomplished choir. The varying moods of the work were well realised by the choir, who gave a striking example of virtuoso choralism. Midway through the work Dr. Coward handed the baton to Mr. Bantock, who was enthusiastically greeted by the choir. The Hallé Orchestra played the score, on the whole, with precision and finish. The soloists, Miss Phyllis Lett, Mr. Webster Millar and Mr. Thorpe Bates, were excellent.

Mr. Maurice Tomlinson is doing yeoman work with the Heeley Musical Union, as was proved by a well-prepared and intelligent performance of Mackenzie's 'The Dream of Jubal.' Miss A. Skidmore was the reciter. Another suburban body which is working on progressive lines is the Norton Lees Choral Society. In tackling Sir F. Bridge's 'The Repentance of Nineveh' they appeared to be ambitious, but the selection was justified by the spirited and generally expressive singing under Mr. A. Bagshaw. Among other praiseworthy choral performances may be named 'Acis and Galatea' by the Tankersley Choral Society (Mr. T. Soar, conductor), the 'Hymn of Praise,' at Pye Bank Church, under Mr. G. A. Woodcock, and Mendelssohn's '13th Psalm,' at Abbeydale Primitive Methodist Church.

Two enjoyable and successful orchestral concerts have been given by amateur societies. At the first, by the Philharmonic Orchestra, Mr. J. H. Parkes conducted Prout's third Symphony and Mr. Bertram Shapleigh's 'Gur Amir' and 'The Mirage.' At the second, Mr. J. Duffell directed Beethoven's Symphony No. 4, and Miss Alice Walker played, with adequate technique and admirable control of expression, the solo portions of César Franck's Symphonic Variations and Liszt's 'Hungarian Fantasia.' Mention should also be made of some promising and interesting playing by a juvenile orchestra of Philharmonic probationers which Mr. J. H. Parkes zealously directs.

Mr. Thomas Brameld, himself a devoted admirer of Brahms's 'Requiem,' directed a reverent and well-balanced performance of that work by the Doncaster Musical Society. The Society has lofty aims; it achieves excellent results, and has done much to guide public taste in the Doncaster district. The 'Requiem' adds one more to the organization's list of successes. The soloists were Miss Betty Booker and Mr. Frederick Ranalow.

In Dr. Walford Davies's 'Everyman,' the choir of the Sheffield Amateur Musical Society were heard at the Spring concert in a work well fitted, in mood and technique, to their particular capabilities. It was not surprising therefore to find the Amateurs singing at the top of their 'form.' They also rendered a good account of Stanford's motet 'The Lord of Might,' and contributed the male-chorus parts of the same composer's 'Songs of the Sea.' The orchestra played Tchaikovsky's 'Casse Noisette' Suite and Wagner's 'Entrance of the gods into Walhalla.' The soloists were Miss Minda de Morgan, Miss Greta Rost, Mr. Frank Barker and Mr. Herbert Heyner. Mr. J. A. Rodgers conducted, and Mr. J. W. Phillips played organ solos.

The Chesterfield Orchestral Society makes further progress under Mr. J. F. Staton's instruction. A recent concert proved such to be the case, in the Nocturne from 'A Midsummer Night's Dream,' 'Valse Triste' (Sibelius), Beethoven's 'Coriolan' overture, and Mendelssohn's G minor Pianoforte concerto (soloist, Mr. Staton).

The Directors of the Queen's Hall Orchestra announce that, in addition to their usual Promenade and Symphony concerts next season, they intend giving a London Musical Festival at Queen's Hall in the spring of 1911.

Foreign Notes.

BARCELONA.

Under the musical direction of Herr Franz Beidler a complete performance of Wagner's 'Ring des Nibelungen' was recently given at the Liceo Theatre with great success.

BERLIN.

A new three-act opera entitled 'Poia,' composed by Arthur Nevin to the libretto of Randolph Hartley, has been lately produced at the Royal Opera House. The work was not a success, and the performance resulted in scenes of a kind which have fortunately not been experienced in any German opera house for many years.—During the summer holidays the stage of the Royal Opera House, owing to the danger in case of fire, is to be rebuilt at an estimated cost of £42,500.—On April 15 the Singakademie (conductor, Professor Georg Schumann) gave an excellent performance of Schumann's 'Paradies und Peri.' At the same concert a new composition by Max Bruch, for chorus, soprano solo and orchestra, an 'Ostercantate,' was produced with great success. The work, as might be expected, contains much beautiful music.—Excerpts from Wagner's 'Parsifal,' including the Prelude, Abendmahlfeier, Charsfreitagszauber and Titurels Totenfeier were performed under Herr Leo Blech's baton at a concert of the Königlicher Opernchor.

—Goldmark's symphony 'Ländliche Hochzeit' was played under the conductorship of Herr Edmund von Straus at the last concert of the Blüthner Orchestra's season.—Two new symphonic works, viz., Leopold van der Pals's Symphony in F sharp minor and the F minor Symphony by Hermann Zilcher were produced at an orchestral concert given by the young conductor, Herr Heinrich Schulz. Between these two compositions Herr Gustav Havemann gave an excellent performance of a new Violin concerto by the Swedish composer Tor Aulin. Madame Wanda Landowska gave an interesting recital of works by Bach, Mozart, Couperin, Scarlatti, Rameau and others, playing many of the compositions on a clavicembalo, on which instrument this artist obtains the most delicate and interesting effects.—Madame Wera Scriabine gave an interesting recital of pianoforte music by Scriabine. The programme, which contained many of the best examples of the composer's pianoforte works, included the Sonatas Opera 6 and 19.

BONN.

On May 3, 4 and 5 the Schumann-Brahms Festival was held with great success. The programme of the first concert, which was devoted to orchestral compositions by Brahms, contained the C minor Symphony, the Haydn Variations and the Violin concerto (soloist, Herr Zimbalist), and one of the Pianoforte concertos. Schumann's fourth Symphony in D minor and his choral work 'Paradies und Peri' were performed at the second concert. The programme of the third day was devoted to chamber music, vocal ensemble and solo numbers by both composers, and included Brahms's Trio with horn and Schumann's Phantasie for Pianoforte (Op. 17). Generalmusikdirektor Fritz Steinbach and Professor Grüters were the conductors of the festival, and among the soloists were Madame Julia Culp and Messrs. Backhaus and Dohnányi.

BREMEN.

At the Municipal Theatre the Berlin Komische Oper Company recently performed Debussy's musical drama 'Pelleas und Mélisande' for the first time in Bremen. The work aroused great interest.

BRESLAU.

An interesting curiosity by Leopold Mozart (the father of the great composer), a Symphony with the title 'Eine Bauern Hochzeit' (A rustic wedding) was performed at the Wednesday Popular Concerts.—The Singakademie and the Orchesterverein (conductor, Dr. Dohrn) ended the season with an excellent performance of Haydn's 'Creation.'

BRÜNN.

Vitezlav Novak's latest composition, 'Der Sturm,' for large orchestra (including pianoforte and organ), chorus and three vocal soli, was recently produced at a Philharmonic concert, under the conductorship of Herr Rudolf Reissig. The work, which is said to be one of the best examples of modern Bohemian music, had an enthusiastic reception.

BRUSSELS.

On April 18, the Théâtre Royal de la Monnaie produced the opera 'La Dorise,' composed by Cesare Galeotti to the libretto of Luigi Illica (French version by Paul Ferrier), with considerable success. At the same theatre the long expected revival of Gluck's 'Iphigénie en Aulide' took place, under the musical direction of M. Sylvain Dupuis, on April 26.—Excerpts from Wagner's 'Parsifal' were performed, under the baton of M. Edgar Tinel, at the fourth Conservatoire Concert on April 24. The part of Parsifal was sung by M. Ernest Van Dyck.—At the sixth Ysaye Concert, Mozart's delightful 'Symphonie concertante' (with Messrs. Ysaye and Van Hout as soloists) was performed.

COLOGNE.

Under the conductorship of Generalmusikdirector Fritz Steinbach an impressive rendering of Bach's 'St. Matthew' Passion was given at the twelfth and last Gürzenich concert.—At the last concert of the Musikalische Gesellschaft, a Pianoforte concerto in C minor by Karl Möskes, who played the solo part, was produced with considerable success.—At the Municipal Theatre the opera 'Akté,' by the well-known Spanish violinist Joan Manén, has recently been produced with great success under the musical direction of Herr Otto Lohse.

COPENHAGEN.

The third and last concert of the season of the Dansk Koncertforening took place on April 25. On this occasion a new symphony by the promising young composer Ludolf Nielsen was produced. The programme also included Christian Barnekow's songs for female chorus and orchestra, and the overture 'Fra Skoven ved Furesø' by Lövenskjöld.—On May 6, Puccini's opera 'Tosca' was performed for the first time at the Royal Theatre, with Miss Tenna Frederiksen and Messrs. Herold and Helge Nissen in the leading parts.

DORTMUND.

The eagerly anticipated Reger Festival took place with great success on May 7, 8, and 9. Six concerts devoted to this composer's works were given. The festival was inaugurated with an opening ceremony in the old hall of the Rathaus. After a sympathetic speech of welcome by the Burgomaster, Dr. Schmieding, to which Herr Reger responded, four of the composer's best songs, and the Pianoforte variations on a Theme by Bach (Op. 81), excellently played by Frau Kwast-Hodapp, were presented. At the concert given in the old Reinoldi Kirche, the gigantic Organ phantasia and double fugue on the name of Bach, and the Motet 'Mein Odem ist schwach,' proved very interesting. Two matinées of Reger's chamber music included his two String Quartets (Opera 74 and 109), and the Sonata for pianoforte and clarinet also figured in the scheme. At the two orchestral concerts the 'Symphonic Prologue to a Tragedy,' the Serenade for two orchestras, and the Violin concerto were heard. A new choral work, 'Die Nonnen,' made a deep impression. Among the artists were Madame Lula Mysz-Gmeiner, Messrs. Marteau, Hugo Becker and the Bohemian String Quartet. It may be added that the seats for each performance were almost sold out.

DÜSSELDORF.

An excellent performance of Liszt's 'Faust' Symphony was lately given, under the baton of Prof. Karl Panzner, at a concert of the Musikverein. At the last concert of the same Society, Edgar Tinel's interesting oratorio 'Franziskus' was performed. This original work was accorded a very favourable reception.

HELSINGFORS.

Massenet's opera 'Thais' has recently been performed for the first time, with the well-known Finnish singer, Madame Aino Ackté, in the title-part.

KÖNIGSBERG.

Gabriel Pierné's 'Kinderkreuzzug' (The children's Crusade) has been performed twice, with great success, under the musical direction of Herr Paul Scheinpflug.

LEIPSIK.

Auber's pretty opera comique 'Der schwarze Domino' was recently revived with much success at the Municipal Theatre. On the same occasion was performed for the first time in Leipzig the Intermezzo 'Susannens Geheimnis,' by Ermanno Wolf-Ferrari. The composer in this opera has succeeded in infusing new life into the old form of 'opera buffa.' The work had an excellent reception. On May 1 the annual opera festival at the same theatre commenced with a performance of Mozart's 'Die Zauberflöte,' with Fräulein Hempel in the part of the 'Königin der Nacht.' Herr Otto Lohse also conducted an excellent performance of Wagner's 'Die Meistersinger,' and the climax of the festival was reached with Beethoven's 'Fidelio' and Wagner's 'Tristan und Isolde,' both under the inspiring musical direction of Herr Generalmusikdirector Felix Mottl, from Munich.

LIÈGE.

On May 2 and 9, two festival Walloon concerts took place at the conservatoire. The programmes, which consisted only of works by composers from this part of Belgium, contained, among other things, Grétry's 'Suite des danses villageoises,' 'Macbeth' by S. Dupuis, and compositions by César Franck, Lekeu, Joseph Jongen and Vieuxtemps.

MAYENCE.

Bach's great Mass in B minor was well performed under the musical direction of Herr O. Naumann, at the seventh concert of the Mainzer Liedertafel.—The Philharmonischer Verein has given a concert performance of Weber's rarely heard one-act opera 'Abu Hassan.'

MONTREUX.

This resort has only recently taken its proper position in the musical world, and that it now does so is largely due to the educational efforts of the local musical society, which, though thoroughly cosmopolitan in character, was founded and for some years mainly supported by English residents and visitors. During recent years its work has been confined to the provision of high-class concerts, of which the success has been such that the management of the Kursaal—finding that there is a real demand for good music—now take considerable pains over their musical arrangements for the season. A small but good and well-balanced orchestra of between forty and fifty musicians is permanently engaged, and for two years the conductor has been M. de Lacerda, who is an earnest musician and a leader of considerable power and individuality and no small experience, for before he came to Montreux he was principal assistant to Vincent d'Indy at the Schola Cantorum, Paris, and conductor of the 'Concerts historiques' at Nantes. Besides the ordinary concerts given twice daily, usually under the direction of one of the assistant-conductors, symphony concerts are given weekly, and some afternoons are set apart for chamber music; throughout the past season the hall has been crowded at most of the performances. The following list of some of the composers whose symphonies or other important works have been heard this winter, will show how wide are M. de Lacerda's sympathies: Beethoven, Mozart, Haydn, Schubert, Mendelssohn, Weber, P. E. Bach, Handel, Wagner, Brahms, Liszt, Gluck, Rameau, Berlioz, Franck, Saint-Saëns, Dvořák, Tchaikovsky, Lalo, Bruch, Debussy, R. Strauss, Glinka, Borodine, Rimski-Korsakow, Smetana, Svendsen, Grieg, Elgar, Cowen, Bantock, and Cyril Scott. There have been special English, French, German, and Russian concerts devoted principally to modern works (such as were possible with an ordinary orchestra), also programmes devoted

exclusively to Wagner and Saint-Saëns; and among solo performers have been Ysaye, Kubelik, Rislér, Pugno, Fröhlich, Forchhammer, Fryer, Schnabel, Stavenhagen, Stefi Geyer, and Randegger. This brief summary of the winter's work will give some idea of the musical activities of Montreux.

MILAN.

On April 21, the opera 'Margherita,' by Alfred Brüggenmann, a young German composer, was produced at the Scala Theatre. The work in question is the third of a trilogy dealing with Goethe's 'Faust.'

MUNICH.

The management of the Royal Opera, who had projected a revival of Pfitzner's 'Die Rose vom Liebesgarten' have decided not to perform that or any other work by this composer, as Herr Pfitzner has publicly protested against the management's treatment of his opera. He complained that the work would be handicapped by a second-rate cast and insufficient preparation. Public opinion on the matter seems to be that the composer's protest is not justified.

PARIS.

On April 22 the opera 'Salomé,' composed by M. A. Mariotte to the text of Oscar Wilde, was given for the first time at the Théâtre Lyrique (Gaîté). The composer of this work is, like the Russian composer Rimsky-Korsakoff, a retired naval officer. He wrote his opera some time before Richard Strauss had completed his, and it was first produced on October 30, 1908, under his own direction, at the Grand Théâtre in Lyons. On its present production the work was received very favourably.—'Le Mariage de Télémaque,' a comédie lyrique in five acts by Claude Terrasse (libretto by Messrs. Jules Lemaitre and Maurice Donnay), was produced at the Opéra-Comique on May 4 and had a good reception.—The Société Hændel recently gave a very good performance of Handel's 'Messiah.' Between the parts M. Guilman played Handel's Organ Concerto in F major (as Handel himself did when his work was given under his direction in London). At another concert of the same Society, Concertos for four violins and orchestra by Vivaldi and Leonardo Leo proved very interesting.—On April 17, at the last Colonne concert, Gustav Mahler's second Symphony, in C minor, was performed for the first time. The work, conducted by the composer himself, made a great impression, and the composer-conductor received a tremendous ovation.—Some new works by Abbé Lorenzo Perosi have been heard at the concerts given on April 14 and 21, under the auspices of the Société des Grandes Auditions Musicales. Of these the Suite symphonique 'Florence' and a Cantata 'Dies iste' proved very beautiful, and showed a great advance on the maestro's former efforts. On May 6, Richard Strauss's opera 'Salomé' was performed under the musical direction of M. André Messager for the first time at the Grand Opéra. This extraordinary work, which was first heard here a few years ago under the auspices of the Société des Grandes Auditions Musicales, again had a colossal success. The title-part was excellently played by Miss Mary Garden.

PRAGUE.

On April 19 the first performance (outside France) of the opera 'Quo vadis,' composed by Jean Nougoués to the text of Henri Cain, was given at the Weinberger Stadttheater. This effective work was well received.—On April 25 Richard Strauss's opera 'Elektra' was performed for the first time at the Tschech National Theatre, with sensational success. The management of the Deutsche Landestheater, who had previously refrained from producing this work, as the director, Herr Angelo Neumann (the pioneer of Wagner's 'Ring' in England), considered the performing fees excessive, gave it again on May 4, with the ensemble of the Royal Opera in Dresden.

SCHWERIN.

At the last Symphony Concert of the Court Orchestra, Hugo Wolf's posthumous choral work 'Morgenstimmung' was produced under the conductorship of Herr Kaehler, and proved very impressive.

TILSIT.

On Good Friday the Oratorien-Verein successfully produced M. D. Wolff's 'Stabat Mater' for soli, chorus and orchestra under the composer's direction.

WEIMAR.

A two-act opera written entirely by ladies, 'Das Gelöbniß,' composed by Miss Cornélie van Oosterzee (libretto adapted from the novel by Richard Voss, by Gertrud Klett and Louise von Wittich) was produced at the Grossherzogliche Hoftheater under the conductorship of Herr Peter Raabe on May 1. The music is said to be the product of a genuine artist, and aroused considerable interest.

WIESBADEN.

Under the auspices of the Verein der Künstler und Kunstfreunde, the Klingler Quartet recently played all Beethoven's string quartets.—Excellent performances of Bach's Magnificat and Brahms's 'German Requiem' were given at the third and last concert of the Cäcilienverein (conductor, Herr G. Kogel).—Weingartner's second Symphony, in E flat, figured in the programme of the twelfth Zyklusconcert.—At a special concert conducted by Herr Siegfried Wagner, works by his father and grandfather (Liszt) and some excerpts from his own operas 'Herzog Wildfang,' 'Sternengebot' and 'Banadietrich' were performed.

ZÜRICH.

Two operas comiques, Boieldieu's 'Johann von Paris' and Adam's 'König für einen Tag' have been revived lately with much success.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CHATHAM.—The Musical Society made a presentation to their able conductor, Mr. V. O. Cavendish Wardle, on May 17, of a handsome basket of cutlery. Mr. Wardle thanked the members in a few appropriate words.

CHELTENHAM.—The Memorial Concert given in the Town Hall, Cheltenham, on May 17, under the direction of Mr. C. J. Phillips, the director of the Cheltenham Philharmonic Society, was a solemn and impressive function, and was largely attended. Miss Mildred Jones sang appropriate solos, and Mr. Alfred Kastner's harp-playing was much appreciated. The feature of the concert was, however, the playing of the large orchestra in Chopin's Funeral march, Beethoven's 'Eroica,' Sullivan's 'In Memoriam' overture, and the Trauermarsch from 'Götterdämmerung.'

CHESTER.—A pianoforte recital was given at the Grosvenor Assembly Rooms by Miss Winifred Bellingham on April 27. Her selections included compositions by Bach, Couperin, Paradisi, Beethoven, Chopin, Beringer and Schubert-Tausig, which were all fairly well played. Miss Muriel Pedley (elocutionist) assisted.

CROYDON.—The Central Croydon Choral Society performed 'King Olaf' on April 23 in the Public Hall. The beauty of the work was well brought out by the choir and orchestra, assisted by Miss Esta D'Argo, Mr. Cynlais Gibbs and Mr. Dan Richards, the whole performance reflecting much credit on Mr. Roland A. Richards, the conductor.

EDMONTON.—The All Saints' Choral Society terminated their seventh season with a performance of 'Hiawatha,' Parts 1 and 2, in the Town Hall on April 21, under the direction of their new conductor, Mr. B. J. Hales. The solo vocalists were Miss Lilian Turnbull, Mr. Richard Ripley and Mr. Harry Long. The second part of the programme included Elgar's 'Pomp and circumstance' march in D by the orchestra, led by Miss Daisy Frost, and the vocal march 'Hail, bright abode' from Wagner's 'Tannhäuser.'

HUGHENDEN.—The Hughenden and District Choral Society gave their first concert on April 27 in the large room at Hughenden Manor, by kind permission of Mr. Coningsby Disraeli. The Society, inaugurated last November, numbers about sixty. The chief features of the programme were Hamish MacCunn's 'The wreck of the Hesperus' and 'The vagabonds' (Eaton Fanning). The choir was assisted by a full orchestra. Mr. F. J. Britnell, organist and choirmaster of Hughenden Church, conducted, and was warmly congratulated on the success of the concert.

LEAMINGTON.—The Choral Society gave a successful performance of Edward German's 'Merrie England,' in the Winter Hall, on April 26. The principal vocalists were Miss Dorothy Cook-Smith, Miss May Peters, Mr. Hubert Eisdell and Mr. Robin Overleigh—a very capable quartette. Mr. H. M. J. Gibbon conducted.

LOWESTOFT.—On St. George's Day, April 23, Elgar's 'Banner of St. George' was performed by the Choral and Orchestral Union, which made its first appearance on this occasion, under the conductorship of Mr. Charles Ganz. A creditable performance of the cantata was given, and was followed by a miscellaneous selection, in which Mrs. Margaret Preston, Miss Bessie Richards, Mr. G. King Smith and Mr. W. Grasham took part.

NORTHAMPTON.—A highly successful performance of Brahms's 'Song of Destiny' and Dvorák's 'Stabat Mater' was given by the Musical Society at the Corn Exchange on April 28. Mr. C. J. King conducted, and deserves every credit for the excellent training of the choir and orchestra, who responded to his beat with sympathy and enthusiasm. An excellent quartet of vocalists was provided in Miss Alice Baxter, Miss Lysette Mostyn, Mr. Alfred Heather and Mr. Francis Harford. Dr. Walford Davies's 'Solemn Melody' was included in the programme.

WELLINGTON.—Sternale Bennett's 'May Queen' was the principal feature of a concert given at the Town Hall, on Tuesday, May 3, by members of the Wellington Glee Party, whose singing reflected credit on the conductor, Mr. E. A. Jones. The solo vocalists were Madame Aston, Miss Miriam Beard, Miss Gertie Cotton, Mr. Hackett and Mr. T. L. Woolley. Trios by Beethoven and Hofmann were played by Miss N. Wrighton, Mr. J. Finney and Mr. T. Macindren.

The London Sunday School Choir will give three concerts at the Crystal Palace on Wednesday, June 15. The first (by 5,000 juveniles) will take place on the great Handel orchestra at 1 p.m., under the conductorship of Mr. J. Wellard Matthews, when a programme including Mendelssohn's 'O for the wings of a dove,' anthems, part-songs, action songs and Sunday School music, will be given. The second concert will take place at 6 p.m., with 4,000 adult performers, under the conductorship of Mr. William Whiteman, when selections from Handel's 'Samson,' Maunder's 'Olivet to Calvary,' Gaul's 'Holy City,' anthems by Barnby and West, and part-songs by Eaton Fanning, Sir R. P. Stewart and Hugh Pierson, and 'On the banks of Allan Water' (arranged by Elliot Button) will be sung with a full orchestra, under the conductorship of Mr. Wesley Hammett; the great organ, played by Mr. Horace G. Holmes, will accompany the pieces. The third concert will be given in the Concert Room at 4 p.m., when Jenkins's mandoline and guitar band (the largest in the world) assisted by eminent soloists will perform. In addition to the above the annual competition for the Founders' Grand Challenge Shield for choirs will take place in the Skating Rink at 3.30 p.m., and for the Barnard Shield at 11 a.m. Mr. Leonard C. Venables, Principal of the South London Institute of Music, will be the adjudicator.

The St. Martin's Choral Society gave a concert at Queen's Hall on April 29. The chief feature was the cantata 'The maid of Lorn' (Thomas Facer). Mr. W. Morrice conducted. The choir needs more tenors and basses.

An article on Robert Schumann (who was born in June, 1810) and his works will appear in our July issue.

Answers to Correspondents.

H. L. B.—The metronomic rates we suggest for the various sections of Hepworth's 'Fantasia on Mendelssohn's Volkslied' (organ), are as follows: Introduction, about ♩ = 66; Volkslied, about ♩ = 80. The pace of the variations should be taken faster or slower than the above, according to their character. Finale Fugato, about ♩ = 120. The Cadenza towards the end of the Fugato movement should, of course, be *ad libitum* in pace. Widor's compositions are issued by various French publishers. They can all be obtained from Novello & Co.

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FALCON.—There is no royal way of getting a publisher to accept your songs. Everything depends upon their merit. Your only course is to send them round in turn to the well-known houses. If they are declined you can of course pay for the printing yourself.

W. J. P.—With reference to the word 'again,' in Dr. Harford Lloyd's choral setting of 'The Battle of the Baltic,' we think the singing pronunciation should be 'agayn,' not 'agen.' The latter pronunciation is, we know, given in the dictionaries.

SALOP asks: 'What in Tonic Sol-fa is the augmented second above Te and Fe?' The only answer we have to make is that there is no answer to such an absurd question. Surely it was not perpetrated in an examination paper?

Mr. George F. Smith, Seabourne, Bonham Road, Brixton Hill, S.W., would be glad to borrow or purchase a portrait of the late James Coward, who was organist of St. Magnus, London Bridge, and at the Crystal Palace.

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SPECIAL NOTICE.

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WEDNESDAY, JUNE 22

(FIRST POST).

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SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")...
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... M. Coats

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus was the sun ("Samson") Handel
4. O come, let us worship (Psalm xcvi.)
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... J. Raff
6. Song of Penitence (Busslied) Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvořák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

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The

Competition Festival Record

No. 23.

THE death of King Edward on May 6 was a great shock to the nation, and naturally had a paralysing effect on competitive festivals held immediately after the deeply deplored event. At Morecambe, on May 7, it was resolved to abandon the festival on that day, and to endeavour to arrange to hold it on June 18. We hope our Northern readers will take note of this date and help to mitigate a disaster to one of the greatest pioneer festivals held in this country. At Buxton, after an anxious early morning discussion, it was decided to abandon the concert announced for the evening and to carry on the competitions. Among the festivals entirely given up were Bedale, Yorkshire (May 18, 19), and Southport (June 1, 2, 3, 4). Truro altered its dates from May 11, 12, to May 25, 26. Aberdeen (June 2 to 5) and Lytham (June 8 to 11) will hold their festivals as announced.

THE CHOICE OF MUSIC FOR COMPETITIONS.

THOUGH ill-health has, to every one's regret, compelled Canon Gorton to give up his residence at Morecambe, his interest in the festival he founded there twenty years ago is unabated. He is still president of the institution, and in that capacity penned a preface to the syllabus of the recent festival, an imposing volume of 46 pages, whose very bulk suggests the importance to which the event has arrived, while its contents indicate the educational value of the competitions. It is pleasant to find that the Canon's manifestos have lost none of their stimulating force, but make it plain that his mental energy has in no degree abated. He loves to break a lance with a worthy antagonist, and this time he has found one in a speaker at last year's meeting of the Association of Competitive Festivals, who declared that 'what was wanted was that every singer at every choral competition should be made to feel that all his work only reaches its climax in the combined performance of one masterpiece.' Against this position Canon Gorton utters a forcible protest: 'I entirely dissent from this statement. It is the natural opinion of one accustomed to associate the word Festival with a big chorus, backed by an imported orchestra, with certain soloists to brighten the firmament. I have yet to learn that the value of any art work depends on its size. We do not most of us buy our pictures by the square yard; personally I should prefer to be asked to hang in my house one of Raphael's silver-point drawings to one of his cartoons. But our critic adds: "That it is not enough to teach people in our country districts part-songs and glees, you must bring them into touch with the great music of the earth." Here again size is taken as the test of merit. I would on the contrary suggest that when a choir is striving week after week to get at the heart of a part-song by Brahms, or Cornelius, or Elgar, it is as near the great music of the earth as when digesting *disjecta membra* of some well-known oratorio. At least I would say that the climax of our festival must not be sought in the rendering of music by combined open choirs,

highly as we value such work, for this music can obviously be better rendered in large centres of population by more thoroughly trained choruses; but the climax must be sought in the perfection of rendering some part-song or madrigal which is worthy to have its place "with the great music of the earth."

Perhaps it may be permitted for an outsider to comment on this very interesting controversy, even though he may be in danger of catching a few blows from each of the combatants. To the impartial looker-on it seems rather like the case of the knights who were quarrelling as to the colour of a shield, which was affirmed to be black by the one and white by the other, but which the onlooker discovered to be parti-coloured. If we consider Canon Gorton's objections, his analogies from a sister art do not very materially help him. One can quite understand that his embarrassment when asked to hang a Raphael cartoon in his house would even exceed that of another distinguished ecclesiastic, the Vicar of Wakefield, when confronted by that famous family group which could not be moved out of the room in which it was painted. And there is the additional reflection that, while the silver-point could be, presumably, by Raphael's own hand, the cartoons are universally admitted to be only students' work. This is, however, rather beside the mark, and to come nearer to the point, there is surely something more than mere bulk which makes us reckon the B minor Mass 'greater' than any one of Bach's church cantatas, the 'Missa Solennis' 'greater' than even one of Beethoven's 'Posthumous' quartets, perfect as these are of their kind, the German Requiem 'greater' than even the finest of Brahms's part-songs, or the 'Dream of Gerontius' 'greater' than Elgar's inspired chorus, 'Go, song of mine,' which was included in this very syllabus. The quality of the work may be equal, as in the instances just quoted, but it is because of the higher and more sustained effort involved in the scale, the complexity, the colour, and the amplitude of design of a symphony that, *ceteris paribus*, it must be allowed to be of greater artistic importance than, say, a sonata. For this reason one cannot but sympathise with the attitude of the speaker who desired that such things—without, be it noted, excluding music of smaller calibre—should be brought to the notice of competitors.

The practical difficulties in the way of a complete performance of such music are obvious enough, but perfection of execution, however desirable, is after all of less importance than spreading a familiarity with the greatest efforts of the masters. No doubt it would have to be done through the medium of what the Canon calls '*disjecta membra*,' but it is by the *disjecta membra* of the Elgin marbles that our best artists are influenced, and in this case the mere fact of having practised a few of the choruses in some of the works already mentioned would at least serve as an introduction to them, and would whet the appetite for a still closer acquaintance.

Far be it from me to suggest that these 'extracts of oratorio' should oust the madrigal and part-song.

There is room for both,—it is worthy of note that for the principal choral class at Morecambe four separate tests had to be prepared. Each would have its own function. The part-song serves its purpose in developing a finer and more brilliant virtuosity in choral singing than we have known hitherto, and in this respect it has done, and is doing, a very great service to music in this country. But its weakness is that from an educational point of view—which is surely the main aspect of the matter—it has this disadvantage: It compels candidates to devote a vast amount of time and labour in polishing up to the *n*th degree a composition which may be, and generally is, of fine quality, but is undoubtedly of small calibre. Surely a wider appreciation and a sounder musicianship would be stimulated and forwarded were one of the tests prescribed a study of all the choruses, or a considerable proportion of them, in some great masterwork, one of which would at the time of the competition be selected by the judges for performance. The choir which had prepared itself for such a task could not, of course, be expected to achieve the same highly-finished technique as one which had been concentrating its efforts upon half-a-dozen pages of a part-song, but it can hardly be doubted that its artistic horizon would be much wider. Perfection of performance is a great thing, but a broad and deep musicianship is even greater, and I should like to see both flourish side by side at these admirable festivals, as to whose influence for good in the broadest sense I have no manner of doubt.

HERBERT THOMPSON.

Mr. Ivor Atkins, whose views are discussed by Canon Gorton and Mr. Herbert Thompson, writes to us as follows:

I see from the preface to the Morecambe festival syllabus that Canon Gorton combats the position which I took up when speaking about 'combined music' before the Association of Competition Festivals last year. I see no reason to go back upon one word of what I then said; but I should like to make it quite clear, as I hope I did at the time of speaking, that I quite realize that there must be festivals where for various reasons combined music is impossible. Where this is so, I have not a word to say against the cultivation of part-songs, &c.; indeed, no one is more ready than I am to recognize the great debt which our choral technique of to-day owes to such festivals as Morecambe through the perfection to which they have brought part-singing. But in speaking about combined music on this occasion, I had more in my mind the competition festivals which draw upon country districts. Here the case is different, for whereas the large centres of population are well cared for, in that there are ample opportunities of hearing music of all kinds, the country districts depend almost entirely upon the competition festivals for their chance of hearing and taking part in great works. Without the orchestra and soloists which these festivals afford them, the villages have no hope of entering into such choral works. In their case I cannot but think that the spread of musical knowledge is of far greater importance than choral technique *per se*, important as this is.

In my view, more valuable work is done by opening people's ears to the great masterpieces than in teaching them to sing small things more or less perfectly, though there is every reason why the part-song should be cultivated side by side with a great choral work, on account of its greater serviceability for competitive purposes.

It is perhaps unnecessary to labour the point as to what we all mean by great works—and it certainly is not necessary in estimating the value of a painting to consider whether it can or cannot be contained in one's house—for I think we are all agreed as to the relative position of the great masterpieces of a composer when compared with his smaller works, however perfect these may be. Those who only know Elgar by such exquisite things as the 'Evening Scene' or 'Go, song of mine,' are no more conversant with his real greatness without some familiarity with a work like

'Gerontius' or the Symphony in A flat, than they would be with that of Mozart were they to judge him only from his lovely 'Ave Verum' without any knowledge of such a work as the immortal 'Requiem.' Where the opportunity for combined music is given there can never be the least doubt left in the mind of the hearer, from the nature of the singing, that the singers are passing through what is often the experience of their musical lives. And who that has heard the extraordinary freshness and enthusiasm of such singing (as, for example, that heard at Kendal this year) can doubt that the singers themselves realize what it is to be in touch with 'the great music of the earth'?

A SUMMARY OF AN ADJUDICATOR'S TOUR.

The competition festivals held recently have been so numerous, it is not possible for the COMPETITION RECORD to give very full accounts of the proceedings. A brief survey is attempted here of the tour of one adjudicator. A first general impression of this tour and a study of the reports of other festivals is that the movement is decidedly flourishing. The set back, owing to the lamented death of King Edward, is only temporary in its effect.

SCUNTHORPE.

April 19, 20.

This is a festival designed to appeal to North Lincolnshire, and transplanted from Brigg to Scunthorpe for the first time. The scheme is a project of Mr. Gervase Elwes, the distinguished singer, and his wife, Lady Winefride Cary-Elwes, who have family connections in the district. Scunthorpe is an inland manufacturing town and contains a large working-class population. It showed itself to be remarkably keen both in sending entries and in furnishing audiences: that at the concert was overwhelming, many hundreds being turned away from the large Market Hall, in which all the proceedings took place. The following villages and townships contributed entries:

JUNIOR.

Athorpe (Mr. Norris).
Brigg (Mrs. Wheeler).
Crosby (Mr. Taylor).
Crowle (Mr. Bryan).
Frodingham Girls' (Miss Moorman).
Frodingham Boys' (Mr. Beardsley).
Kirtton (Mr. Urquhart).
Scunthorpe Girls' (Miss Nanson).

ADULT.

Ashby (Mr. Scadding).
Brigg (Mr. Rowbottom).
Crosby (Mr. Taylor).
Crowle (Mr. Bryan).
Elsham (Mr. Ward).
Frodingham (Mr. Beardsley).
Hibaldstow.
Killingholme and Ulceby (Mr. T. A. Ward).
Saxby (Mr. Ward).
Scunthorpe Choral Society (Mr. Nicholson).
Scunthorpe Ladies' (Mr. H. E. Dudley).
Scunthorpe P.M. (Mr. J. Brown).
Scunthorpe Wesleyan (Mr. J. H. Markham).
Scunthorpe Parish Church (Mr. T. Dudley).
Thornton Curtis.
Waddingham (Mr. Walley).
Wrawby.

There were numerous sections: all school classes had to be tested in sight-singing. In the junior classes Kirtton Lindsay, Crowle, Scunthorpe Girls' and Crosby were winners of first prizes. A good deal of the singing was first-rate and exhibited skilful training on the part of school teachers. In the adult sections the competition was very keen. Killingholme and Ulceby did remarkably well, and Frodingham, Thornton Curtis, and Scunthorpe also gained first prizes.

A concert was given on April 20, at which some of the winning choirs sang and the combined choirs took part. The soloists were: Mrs. Montgomery, Miss Katherine Jones, Mr. Gervase Elwes, Mr. Pedro de Zulueta, Lady Speyer (violin) and Miss Ada Thomas (pianoforte). The excellent accompanist was Mr. Berkeley Mason, of Hull, who was also the official accompanist at the competitions.

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LEICESTER.—April 22, 33.

This now important event grew out of a competition started a few years ago by the local Y.M.C.A. It is now managed by a strong, independent committee, and by its good management has drawn competitors from a wide circle. A busy medical man, Dr. Lewis Lilley, who is also a cultivated amateur musician, contrives to find time to undertake the heavy duties of the honorary secretaryship. The judges were Mr. Stephen Champ (for strings), Dr. Henry Fisher (pianoforte and organ), and Mr. Granville Humphreys and myself for solo singing and choral work. I can only speak of the classes I heard. On the first day, the large hall in which the competitions were held and the surrounding corridors, swarmed with orderly children. Here, at least, it was evident that school teachers had grasped the great educational value of these competitive gatherings. Leicester has always had a good reputation for its school singing, and on this occasion there was much to admire in the results. Five Sunday School choirs sang in one section, and St. John's, Clarendon Park, gained the first place by a beautiful performance of Smart's two-part song, 'The Lord is my Shepherd.' In another class for girls' choirs, Avenue Road was the most successful of six entries, and in a class for boys some beautiful singing by the Egerton School Choir from Melton Mowbray was deservedly successful. When it came to boys and girls mixed, Lansdowne Road C.S. displayed the best results. Solo singing is a popular feature of this festival. No fewer than 37 sopranos, to contraltos, 29 tenors, 30 baritones, 13 basses, and 37 juniors competed. There were many good voices, and often there was singing of a high grade. The educational value of these classes must be very great. Criticisms were eagerly listened to. Entries in other solo classes were as follows: Pianoforte 71, organ 3, violin 11. Sixteen choirs entered in the chief male-voice class; Rugby won the first prize. Saxe-Coburg Street Wesleyan were successful in a class for mixed-voice Church and Chapel choirs that produced some touching performances of Gounod's 'Come unto Him.' Elgar's 'My love dwelt in a northern land' was the test for mixed-voice choirs; out of eight entries, Leicester Co-operative secured the first place. In this section the ability and training displayed were of a very high grade.

Altogether the competition was a satisfactory one from every musical point of view.

DONCASTER.—April 27, 28.

This new centre grew out of the holding of an inter-county festival, in which the old-established centres at Brigg, Retford, Pontefract and York took part. Some of the townfolk were inspired to endeavour to stir up their own resources, and formed a strong committee for this purpose. They were fortunate in securing as their president Mrs. Herbert Peake, whose experience in organizing the Retford festival was thus made available. The entries were fairly numerous for a first trial. The school classes were especially satisfactory. Many school teachers and conductors, who might have been expected to support the scheme, seemed to prefer to wait to see what it was like. Now that the stimulative and educational side of the festival has been made plain, and the fact that it provides a unique musical entertainment has been experienced, it may be hoped that Doncaster may develop into one of the most important centres in the Kingdom. There is a fine hall. The following junior choirs entered:

Askern Provided Schools (Mr. L. E. Goodhead).
Austerfield (Miss E. Buckle).
Bawtry, mixed (Mr. J. W. Taylor).
Brampton Bierlow (Mr. H. A. Swiss).
Christ Church Girls' (Miss A. J. Wheeler).
Don. Wesleyan Boys' (Mr. McKenzie).
Don. Wesleyan Girls' (Miss S. Frost).
Don. Hyde Park Boys' (Mr. G. I. Hyde).
Felkirk (Mr. Ernest Hoyland).
Royston Girls' (Miss M. Walmsley).
Stirling Street C.S. (Don.) (Mr. W. Redmayne).
Wath-on-Deane National (Mr. Arthur Gate).
Wheatley Park Boys' (Don.) (Mr. W. Y. Brennan).
Woodlands (Don.) (Mr. J. Mason).
Wheatley Junior (Don.) (Miss S. J. Cock).
Wheatley Park Girls' (Don.) (Miss Freeman).
Wheatley Park Junior Boys' (Mr. W. Y. Brennan).

There were eleven sections for juniors. Doncaster Wesleyan Boys', Hyde Park C.S. Boys', Royston Girls', and Bawtry were among the prize-winners.

A feature of the junior day was a Morris-dance competition, which was judged by Mr. T. Hercy Denman. A passion for duet singing seemed to be prevalent, for no fewer than thirty-three parties entered. The test-piece was Coven's 'Violets.'

Solo-singing, violin solos, instrumental trios, vocal quartets, and choral societies occupied the second day. Ranskill and Bawtry were the only entries in the chief choral section. Ranskill was placed first by a mark or two.

TUNBRIDGE WELLS.—April 29, 30.

This is a new festival, the inception of which is owing to Mrs. Wace, of Frant. It was successful in attracting the interest of the surrounding district, but the entries from Tunbridge Wells itself were not numerous. The voices generally were rather thin; but in cases where a skilful voice-developer had been at work, the tone had depth and resonance. This proved that the thin quality noticed in other choirs was the result of habit rather than a physical necessity.

Eight schools entered in five sections. St. Barnabas's Boys', Hurst Green, Frant, and East Grinstead were prize-winners. An enjoyable concert was given to and by the juniors.

Eight adult choirs competed in ten sections. The first places in the chief classes were won by Mrs. Bisshopp's Choir (Mr. W. W. Starmer), Frant (Mr. F. Jameson), Wadhurst (Rev. Leslie Stevenson), Hurst Green (Mr. Watkins), and Crowborough (Herr Grimm).

At an evening concert the choirs combined to sing Mendelssohn's '42nd Psalm.' Miss Hilda Foster sang the solo and also contributed some charming performances of songs. Miss Helen Egerton played the violin, and the specially-organized orchestra played the Ballet music from 'Rosamunde' (Schubert).

LEITH HILL.—May 4.

This is one of the most admirably-managed festivals I have ever visited. The spirit of order reigns supreme, and all the complicated work of a crowded day works smoothly. The platform government both for competitions and concerts is unique. Every member of a choir knows exactly where to sit, and at the competition the choirs almost glide in turn to their places in front. A strong feature is made of the combined music, which is well rehearsed and performed with the aid of an excellent orchestra mostly professional, and it is all conducted by an experienced musician, Dr. R. Vaughan Williams. This year the principal work was a long selection from Handel's 'Samson.' It was thoroughly well suited to the resources, and gave untold pleasure to all concerned, including the audience. In order to accommodate distant village choirs and their friends, and also to meet the convenience of the Dorking townfolk, the whole programme was performed in the afternoon and again in the evening. The soloists were Miss Maude Phillips (herself a product of Northern competitions), Miss Helen Anderton, Mr. Charles Child, and Mr. Francis Harford.

The competitions began at 9 a.m. and continued until the luncheon hour. Eight villages sent choirs to compete in six sections. One of the test-pieces was the trio 'Sound sleep' (R. Vaughan Williams), and this beautiful work was performed at the concert by the combined choirs with a new orchestral accompaniment by the composer. The results of the competitions are given below:—

SUMMARY OF MARKS OBTAINED.

Class—T						Sight.		=	420
	80	80	80	80	100	6	100		
Abinger ...	68	64	71	63	50	...	316		
Albury ...	66	69	62	62	55	...	314		
Capel ...	70	67	59	70	83	...	349		
Coldharbour ...	63	63	70	68	78	...	342		
Ewhurst ...	67	68	57	68	55	...	315		
Shalford ...	62	62	56	62	53	...	295		
Shere ...	62	63	62	63	20	...	270		
Wescott ...	62	70	73	69	60	...	334		

In a later issue of the *Record* I hope to give detailed particulars of the platform arrangements devised by the Rev. G. K. Olivier.

It should be added that the competitors enjoyed the great advantage of having Mr. Henry Bird as their accompanist.

BUXTON.—May 5, 6, 7.

It was fortunate that during a cold and wet spell of weather, this festival was held in the comfortably heated and commodious Winter Gardens. The entries in the forty classes announced in the syllabus kept both Mr. Harry Evans and myself, working separately, busy for the three days. Solo-singing classes are very popular at this festival, and they draw competitors from a considerable area. The pianoforte classes are also well supported. Mr. Evans declared that he had never before heard so many good players at one festival. Most of the soloists were heard on the first day. The chief contest was, however, that for a choral challenge shield. Although there were only two choirs, much local interest was excited. Each choir had to sing Smart's 'Shepherd's lament' and a selection from Coleridge-Taylor's cantata, 'Meg Blane,' which was afterwards performed by the combined choirs. The Bradwell Society (Mr. Norman) were the happy winners.

On the second day the school children came, and there were some remarkable performances. The Macclesfield Industrial School boys, conducted by Mr. H. S. Rees, exhibited very fine training, and an action-song, 'A Dutch fair,' performed by a class from the Girls' Council School, Buxton, was one of the most amusing and clever things of its kind I have ever seen. A performance of the school cantata 'The Frogs and the Ox' (Bridge), was an excellent one. In view of the alarming news as to the condition of King Edward, the whole gathering stood up and sang the National Anthem with moving fervency.

When the saddening news of the late King's death reached Buxton, there was some perplexity as to what should be done, and after full consideration it was resolved to carry out the competitions and abandon the usual final concert. Practically all the choirs came, and in the open class there was some superb singing from the best-equipped choirs. The Sale and District Musical Society (Mr. A. Higson) gained the chief honours in the female-voice choir and mixed-voice choir sections.

The whole festival was a very pleasant one to be associated with. This was largely owing to the courtesy of Mr. A. P. Shaw, the chairman of the executive, Dr. Quinton-Bown and Mr. F. Gummer, the secretary.

CENTRAL AND EAST ESSEX (CHELMSFORD).

May 7, 9.

This is a festival that shifts its venue in the large district to which it appeals. The first day was put aside for adult choirs and a concert. Notwithstanding the cloud that had fallen on the nation and oppressed every individual, it was thought best to proceed with both events, especially as the concert-programme was not inappropriate. Fourteen choirs competed in several classes. Honours fell to Feering (Miss Hunt), Birch (Rev. E. P. Luard), Springfield (Mr. F. W. Harnack), and Hatfield Peverel (Mr. and Mrs. F. C. Bramwell).

The concert programme included a selection from Parts I. and II. of the 'Christmas oratorio' (Bach), 'Blessed are they that mourn,' from Brahms's 'Requiem,' and 'The Last Post' (Stanford). Miss Muriel Foster, Miss Hilda Foster (Mrs. Bramwell), and Mr. Gregory Hast sang. Dr. Hugh P. Allen conducted and adjudicated, and Mr. Cyril Rootham assisted in the adjudicating.

On May 9, I judged the junior classes. Thirteen places sent choirs. Sight-singing was made obligatory, and was generally fair. The vocal tone was not often full, but there was often considerable refinement and many evidences of painstaking and skill. The following schools and classes gained first places:

Hatfield Peverel (Mr. A. Bennett).
Gt. Leighs C.S. (Mr. A. G. Suckling).
Birch Band of Hope (Miss Margaret Luard).
Friars Boys' C.S. (Mr. S. M. Crow).

A short concert concluded the proceedings. There were very fair audiences.

W. G. McNAUGHT.

EAST LONDON (PEOPLE'S PALACE).

April 25 to 30.

It is gratifying to record the continued success of this festival. Clearly its exploration of the latent musical possibilities of the East End is by no means approaching conclusion. In order to concentrate attention on the principal need of the district, the authorities devote their programme, with the exception of a few classes for trios and quartets, vocal and instrumental, entirely to choral competitions. Their syllabus is a comprehensive scheme that invites the presence of choral societies, commercial house choirs, evening continuation classes, choirs from places of worship, and schools.

In the juvenile contests the provision of a compulsory sight-singing test proved no deterrent or difficulty for the choirs. Prizes were won by the following:

Old Montague Street Girls' (Miss M. L. Ping).
Coborn School for Girls (Mrs. Birch).
George Green's School, Poplar (Mr. E. B. Elliott).
St. John's Road, Hoxton, Higher Grade (Mr. F. Luke).
Teesdale Street, Bethnal Green (Miss M. A. Wallington).
St. John's School, N.E. Bethnal Green (Mr. R. C. Vince).
St. Paul's, Shadwell, Band of Hope.
Sir John Cass Foundation School (Mr. F. Poulton).

The total number of entries in these eight classes was forty-one.

In the competitions for evening school choirs, the prizes fell to Queen's Road E.C.S., Dalston (Mr. W. Penn), in both the mixed-voice and female-voice divisions; in the contest for commercial choirs, Clarnico Choral Society, Hackney (Mr. T. H. Warner), were unchallenged; in the section for choirs from places of worship, first positions were secured by St. Michael's, City (Mr. F. S. Winter), St. Mary, Stratford-le-Bow (Rev. H. J. Kitchin), and Cubitt Town P.M. (Mr. J. R. Jones). The successful female-voice choirs were Shoreditch C.E. Women's Help Society (Mr. W. A. Warren), St. James's, Ratcliffe, Young Women's Guild (Mrs. Atherton Knowles), and Queen's Road, Dalston, E.C.S. (Mr. W. Penn); these were winners in the elementary, intermediate and advanced sections respectively; the total entries numbered twenty-three. Prizes were won by St. Thomas's, Stepney (Rev. C. J. Beresford) and Mr. Day-Winter's male-voice choirs. St. Thomas's were also successful in a class for mixed-voice societies of thirty-one to sixty voices. The tests in the chief choral class were Wood's 'How sweet the tuneful bells' and Morley's 'Fire, fire, my heart'; Mr. Day-Winter's Select Choir were victorious over Clarnico (Mr. T. H. Warner). Prize-winning choirs took part in the final concert, and combined choirs sang Mendelssohn's 'All men, all things' and 'O great is the depth,' Wagner's 'Hail, bright abode,' and Handel's 'Round about the starry throne,' under the direction of Sir Walter Parratt. Lady Maud Warrender sang, and Mr. Montague Phillips was the organist. The prizes were distributed by H.H. Princess Marie Louise of Schleswig-Holstein.

The adjudicators were Dr. Henry Coward, Dr. Walford Davies, Dr. Arthur Somervell, Dr. Percy Buck, Mr. James Bates, and Mr. W. McNaught, Jun.

YORK.

April 26, 27, 28.

At this festival a large amount of attention is devoted to village choirs, and these bodies responded with a corresponding amount of enthusiasm. For the first time the competition extended over three days.

In the village sections first prizes were won by the following choirs:—

Terrington Male-voice and Female-voice choirs.
Monk Fryston Male-voice and Female-voice choirs.
Slingsby (Hymn and chant competition).
Darrington (Sight-reading).
Hovingham, Slingsby, Terrington, and Wykeham grouped choir.
Healaugh.
Harewood.

A challenge cup for village choirs was taken by Harewood; the tests were: 'So soft and warm' (Cornelius) and 'You stole my love' (Macfarren).

A day was set apart for 'novice' choirs. Church Fenton and Wilberfoss secured all the first prizes in the five competitions.

The competitions open to school choirs resulted in successes for Healaugh, Skelton, St. Paul's, Haxby Road C.S. and Poppleton Road C.S. The Honesty Girls' Club and the Sylvia Quartette also secured prizes.

In the open classes Mr. Rymer's Choir gained first place in the test for anthem singing, the test for sight-reading, the male-voice competition (test, Elgar's 'Reveille') and the challenge shield competition for mixed-voice choirs (tests: Brahms's 'O lovely May' and Elgar's 'O wild west wind'). Northampton won the open competition for ladies' choirs.

The adjudicator was Dr. Walford Davies.

WESTMORELAND FESTIVAL.

April 27 to 30.

This model festival is now held every two years, and the present event was the twenty-third of the series. The combined performance of great works, with the assistance of the Queen's Hall Orchestra under Mr. Henry J. Wood, and an eminent soloist, is the outstanding feature of the scheme, and to some extent dwarfs the importance of the competitions. But the promoters, at the head of whom is Miss Wakefield (whose absence through illness was deeply deplored by her devoted following), are still convinced of the educative value of competitions, which have been indeed the ladder by which the success of the festival has been reached.

The festival, so far as the combined performances and concerts are concerned, is specially reported in the *Musical Times*, p. 378.

We give below a list of the entries for the competitions and a statement of the principal results. Mr. Ivor Atkins was the chief adjudicator, and Mr. G. Rathbone, of Grange-over-Sands, an able musician trained in the Royal College of Music, assisted in the sight-singing sections. Miss Caroline Bigge was the official accompanist. The services of Mr. C. T. Cropper as platform director must be admirably acknowledged. Others who were prominent and useful were Mrs. Argles, the conductor of the children's concert, and the general honorary secretaries, Messrs. Colin and Gordon Somervell.

The following adult choirs competed in various sections (mixed-voice, part-songs, madrigal, female-voice, male-voice and sight-reading):

Appleby (Mr. Godfrey Brown).
Ambleside (Mr. W. Rawling).
Burneside and Staveley Choral Union (Mrs. A. H. Willink).
Burton (Mr. J. Atkinson).
Highgate Room Class (Miss Cattriss).
Kendal Parish Church District (Mrs. A. H. Willink).
Kirkby Stephen (Mr. J. Stewart).
Windermere (Mr. G. Somervell).
Yealand (Mr. J. H. R. Dixon).
Arnside (Mr. L. Barton).
Carnforth (Mr. E. E. Unsworth).
Cartmel (Mr. Kendall).
Carnforth Congregational (Mr. T. Rathbone).
Cark (Miss H. Stamper).
Grange (Mr. L. Barton).
Heversham, Levens, and Milnthorpe Choral Union (Mrs. Argles).
Kirkby Lonsdale (Dr. Paget-Tomlinson).
Leck (Mr. H. E. P. Welch).
Milnthorpe Carol (Miss A. Reade).
Sedburgh (Mr. P. A. Thomas).

The chief tests in the adult classes were 'Elfin music' (Bantock), 'Christ, our Helper and Life Giver' (Bach), 'So soft and warm' (Cornelius), 'Cuckow' (Anon.), 'The winter is past' (Somervell), 'Hark, hark, the lark' (Walker), 'As torrents in summer' (Elgar), 'Who shall win my lady fair' (Pearsall), 'Flora gave me fairest flowers' (Wilbye), and 'O peaceful night' (German).

The winning choirs were Kendal Parish Church (ladies'), Ambleside, Carnforth, Arnside, Heversham and Milnthorpe Choral Union, and Kirkby Lonsdale.

The following junior choirs competed in various sections (piece from concert music, voice production in boys' choir

and girls' choir sections, sight-reading, boy's solo and in pace-choir):

Ambleside (Mr. Rawling).
Burneside (Mr. Legge).
Endmoor (Miss E. Cookson).
Heversham (Miss I. Slinger).
Howard Orphan Home (Miss L. Walker).
Kendal Green British (Mr. Gardiner).
Kendal Parish Church, Girls' (Miss Gornall).
Kendal Central (Mr. Bell).
Levens (Miss Pennington).
Milnthorpe (Miss Alice Reade).
Preston Patrick (Miss E. Cookson).

The programme sung at the concert by the combined choirs, from which the test-pieces were chosen, included Scotch and English national songs, 'Sunshine,' by E. M. Boyce, and a group of rounds. The winning choirs were Ambleside, Kendal Boys' Central, Levens and Milnthorpe Girls'.

SWALEDALE (THIRSK).

April 27, 28.

For the last five or six years the Swaledale 'Tournament of Song' has been held at Northallerton or Richmond, and its first visit to Thirsk aroused considerable interest. Mr. Harry Evans and Mr. C. H. Moody adjudicated.

In the juvenile choral contests the winners were Sowerby St. Oswald's Girls' School, Northallerton C.S., Northallerton C.E. Boys' School, Hutton Bonville, and Thirsk C.E. School.

Choirs from Hutton Bonville, Danby Wiske, and Northallerton Congregational were successful in classes for sacred choral music. Ingley Arncliffe were first, Danby Wiske second, and Hutton Bonville third out of five entries in a competition for village choral societies. The chief choral contests resulted as follows:—

FEMALE-VOICE.

Test: 'Orpheus with his lute' (German).

Mowbray.

Entente Cordiale.

Equal (Northallerton Musical Society (Mr. Castle).

2nd. Richmond (Mr. Brown).

1st. Thirsk (Mr. A. J. Todd).

3rd. Brompton and Northallerton, P.M.

Ingley Arncliffe.

MALE-VOICE.

Test: 'Tally-ho' (Lee Williams).

1st. Northallerton.

2nd. Thirsk.

Mutual Male-voice Choir.

MIXED-VOICE.

Test: 'The sea hath its pearls' (Pinsuti).

3rd. Northallerton Musical Society.

Mowbray Chorus.

Zion Glee Party.

Ingley Arncliffe.

1st. Thirsk.

2nd. Brompton and Northallerton P.M.

SIGHT READING.

Northallerton Musical Society.

Prizes were won by the Zephyr Male-voice Quartet, Northallerton; Frenchgate Mixed-voice Quartet; Miss D. Dodsworth's Instrumental Trio and Quartet parties; Miss D. Payne-Galloway (pianoforte); Miss Eveline Connell (accompanying at sight); Miss Gertrude Brown (violin playing and solo sight-singing).

BURY MUSICAL FESTIVAL.

April 28, 29, 30.

(FROM OUR OWN CORRESPONDENT.)

Bury—with its early associations with Peel, Cobden and John Bright; possessed of quite a notable art-gallery, rivaling in many respects those of towns twice or thrice its size; rejoicing in the possession of many public-spirited citizens—is admirably situated in the midst of communities noted from the days of John Wesley for their love of song, and it is

gratifying to find those responsible for the policy of the competitive movement here deliberately setting out to achieve, within their own borders so to speak, a thorough musical revival. Here the competitions are practically 'close' ones. They do not want the 'crack' choirs of Lancashire: they *do* want and *do* get the less capable ones, and if the improvement manifested in the past two years is consistently maintained, these will speedily join the ranks of the elect. This musical redemption of their district brings its own reward, and it is a moot point whether a festival executive does not deserve most praise for this sort of work. Of course, it is nice to have the tip-top choirs coming to your festival, but there has been in Lancashire, perhaps, somewhat of a temptation to have great 'open' classes, with choirs from all parts of the country thronging their halls. If this sort of thing can be done simultaneously with the development of one's own immediate locality, well and good, but if not, then Bury and its executive have chosen the better part; in time their efforts will swell the ranks of the first-rate choirs and so the heaven will spread, for each town may develop its own resources. A systematic adoption of such methods as Bury's would be productive of untold good.

Elgar's 'The Reveille,' which was chosen as a test in the chief male-voice choral competition, was finely sung by the Todmorden Choir (Mr. Harold Lees), who outclassed the Manchester Mendelssohn Choir (Mr. Arthur Lomax). Six mixed-voice choirs sang Brahms's 'In silent night' and Coleridge-Taylor's 'Dead in the Sierras,' and for their highly expressive interpretation, Sale and District (Mr. Alfred Higson) deserved and won the first position. The second prize was won by Salford (Mr. F. W. Blacow); the other entrants were Walsden Co-operative (Mr. Harold Lees), Rawtenstall (Mr. Ernest Horne), Gorton Parish Church (Mr. E. Fennah), and Stretford (Mr. Thomas Corlett). Salford were first and New Road (Mr. George Webb) second in the female-voice section, for which Macdowell's 'Summer wind' and Weekes's 'The nightingale' were employed as tests.

In competitions for choirs from places of worship, successes were gained by New Road Congregational (Mr. George Webb) and Wesley Choir, Sale (Mr. Alfred Higson). The solo prize-winners included Miss Sarah E. Smith (soprano), Mr. J. Butterworth (bass), Mr. William Alfred Heys (pianoforte), and the Sale and District Mixed-voice Quartet.

Mr. Harry Evans adjudicated.

NORTH-WEST NORFOLK (HUNSTANTON).

May 2.

The Association of North-West Norfolk Village Choirs held their thirteenth annual festival in the Town Hall, Hunstanton, with success.

The mixed-voice choral contests were divided into three classes distinguished by the size of the villages represented. The tests included Dowland's 'Now, O now, I needs must part,' Wood's 'The Chase,' Byrd's 'While the bright sun,' and Eaton Fanning's 'Moonlight.' The winning choirs were Holkham (Mr. A. S. Brabham), Thornham (Mr. W. H. Elsum), and Hunstanton (Mr. E. E. Watson). In an open class for female-voice choirs the tests were 'June Roses' (Schumann) and 'Rest thee on this mossy pillow' (Smart); Hunstanton were first by a considerable margin. A 'Novice' class for choirs that had never won, drew only one entry, Holkham. Mr. Harry Evans adjudicated.

In the children's classes, 'Out in the sunshine' (Pinsuti) was the prescribed piece; the second piece, which could be either action- or part-song, was left to the choirs' own choice. But there was no competition. The choirs simply sang their pieces to one another. Some sight-tests in two-parts, written by Mr. Keene, the organist at Sandringham, were considered by the teachers to be too difficult.

BRISTOL.

May 2 to 7.

At the eighth annual Eisteddfod, Dr. Coward, Mr. E. T. Davies, Mr. York Bowen and Mr. T. B. Knott were the adjudicators. Among a considerable number of solo classes one for pianoforte-playing deserves special mention, as the prize was a £50 pianoforte. This was won by Miss Marion Jones, of Swansea. In the competitions for Council or

Voluntary schools, the first-prizes were secured by Greenbank C.S. (Mr. Fred. S. Long) and North Street Wesleyan (Miss E. Cook). In a class for children's choirs Mr. T. Yeo's choir were first and Miss Bradfield's second. The winning adult choirs were: Midsummer Norton (Mr. C. B. Smale) and Bristol Temperance Choral Society (Mr. F. Stone).

ESKDALE (WHITBY).

May 3, 4.

The Eskdale 'Tournament of Song' for the first time occupied two days and demanded the services of two adjudicators. These were Mr. Harry Evans and Mr. Arthur Wilson. Among the solo competitions that for sight-reading (juniors) was worthy of note as it attracted sixteen entries; the winners were A. Crawford and W. Ord, bracketed. Prizes for prepared solo-singing were won by Miss L. Sibby (contralto, seven entries), and Mr. W. Garbutt (tenor, nineteen entries).

In the school competitions, Farndale gained a prize for unison singing; Guisborough for part-singing, with a word of special commendation from Mr. Evans; Aislaby for action-song; and Guisborough Providence Girls' for sight-reading.

Three church choirs for men and boys, of whom Saltburn Parish Church proved the best, sang Wesley's 'Wash me thoroughly.' Skelton Parish Church were the best of six mixed-voice church choirs who sang Mendelssohn's 'How lovely are the messengers.' The tests, entries and results in the chief choral competitions were as follows:

MIXED-VOICE.

- Test: 'The sea hath its pearls' (Pinsuti).
1st. Saltburn Glee Society.
Danby and District Choral Society.
3rd. Whitby Musical Union.
2nd. Pickering Choral Society.

FEMALE-VOICE.

- Test: 'Encinctured with a twine of leaves' (Coleridge-Taylor).

- 3rd. Fylingdales.
2nd. Brunswick.
Pickering.
1st. Whitby Primitive Methodist.
Saltburn Glee Society.
West Cliff Congregational.

MALE-VOICE.

- Test: 'Life's crown is love' (R. Schumann).
Whitby Parish Church.
Danby.
2nd. Bohemian.
3rd. Pickering.
1st. The Concordia.
Brotton Parish Church.

Prizes were won by a combined junior violin class from Whitby, who played the March from Costa's 'Eli,' and by Mrs. Kirk's Orchestra, Pickering, who played Wuerst's 'Sous le balcon.'

MORECAMBE FESTIVAL.

May 4, 5, 6, 7.

(FROM OUR OWN CORRESPONDENT.)

This was the twentieth meeting at Morecambe. As Canon Gorton wrote in the foreword to the Festival programme:—'Next year we come of age. The steady growth of the movement permits, I hope, some flourish of trumpets. The syllabus of what we boldly called the "second annual music competition" included five classes; these have now extended to forty, and a single fly-leaf has grown into a book of forty-six pages! We purpose to celebrate our coming of age by inviting those interested in the festival to assist us in choosing the music from the programmes of past years.' If in England at the time, Sir Edward Elgar has promised to be present, and Dr. McNaught and Dr. Walford Davies are also to be present.

This year's festival was shorn of much of its attractiveness by the sudden cancellation of all the 'open' competitions on the last day, owing to the death of King Edward.

The festival opened with a choral celebration in the Church of St. Laurence, Mr. S. H. Nicholson, organist of Manchester Cathedral, conducting nine church choirs drawn from the surrounding districts. Mr. Percy Smale was at the organ. On May 5, over a score of local choirs, mainly drawn from the Vale of Lune and Wyresdale, along with two from villages of under 500 inhabitants, occupied the whole of the daytime. Instrumental trios and quartets attracted half-a-dozen entries, the subjects being Hummel's E flat trio (No. 1) and the Haydn quartet (Op. 76, No. 4). The local male-voice choirs had two very stiff choruses to prepare—Fedor Berger's 'Song of the Pied Piper' and Hugo Kaun's 'Praise God,' both of which had been translated for the occasion by Canon Gorton. They were much too difficult for such local choirs to do them anything like justice, and would have been put to better use had they been included amongst the music chosen for the 'open' classes on the concluding day. Thursday evening's proceedings were partly competitions and partly concert. Mendelssohn's 'Psalm xcv.' was sung by a local choir of 400 voices, thirteen different contingents being massed under Mr. Smale's control. Mr. F. Crowe's Lancaster orchestra played the accompaniments, and gave a most creditable performance of the 'Oberon' overture. Mr. Webster Millar sang several groups of *lieder* and two new songs by Mr. Smale, the secretary of this festival. Elgar's unison marching-song 'Follow the colours' was sung by the 5th King's Own Territorials, and the Morecambe Madrigal Society sang two choral songs by Mr. J. W. G. Hathaway, probably for the first time in these parts.

Children's day brought the first really full attendance, and the day's performances reached a high standard. Skipton and Caton particularly distinguished themselves in the 'Maypole' class. The senior action-song enabled those indefatigable Preston children to turn 'There was an old woman who lived in a shoe' to admirable account. How ingeniously it was worked out! The 'Red Cross Brigade' of the Caton Choir had a most serious, not to say gloomy, side to it; the ambulance 'properties' lent realistic touches.

The concert programme on the children's day included the new junior cantata 'Jack Horner's ride,' composed by Dr. Joseph Hathaway and conducted by the composer. The performance was a remarkably good one, the choir of several hundred young vocalists singing the work entirely from memory. The music is very lively and the libretto entertaining. Miss Maggie Shaw took the part of the *Lady* and Master F. Mason was a capital *Jack Horner*.

News of King Edward's death reached Morecambe soon after Friday midnight. The authorities worked hard through the night, conveying to all the choirs and orchestras who should have taken part in the final day's proceedings, that, as the festival was held in licensed premises, the Winter Gardens, there was no option but to postpone the 'open' classes until June 18, when it is hoped all the original entrants as well as the adjudicators will be able to attend.

The chief results in the competitions were as follows:—

GIRLS' FRIENDLY SOCIETIES.

(Challenge banner class.)

- 1st. Morecambe (Miss R. Duff).
- 2nd. Lancaster (Miss Lilian Brash).

MALE-VOICE CHOIRS.

(Two local classes, six entries in each.)

- Carnforth Choral Society (Mr. E. E. Unsworth).
- Burton Choral Society (Mr. John Atkinson).

MALE-VOICE CHOIRS (local).

- Settle Choral Society (Mr. Frederick Lord).

MIXED-VOICE CHOIRS (local villages).

- Clapham (Mr. J. F. Constantine).

(Other local choirs, six entries.)

- 1st. Hornby Glee Class (Miss G. M. Illidge).
- 2nd. Chatburn and Downham (Mr. F. H. Wood).

(Chief local class, seven entries.)

- 1st. Carnforth (Mr. E. E. Unsworth).
- 2nd. Morecambe, Clarence Street (Mr. Cooper).
- 3rd. Benthams Musical Society (Mr. J. F. Constantine).

CHORAL SIGHT-READING.

- 1st. Carnforth.
- 2nd. Burton.

In the challenge shield class for elementary schools, Morecambe Central (Mr. Stoddard) were first; Hesketh-with-Beconsall C.E. (Mr. T. Wilson) second; Morecambe National (Mr. J. T. Procter) third. In other juvenile competitions, first prizes were secured by Bolton-le-Sands C.E. (Miss A. E. Taberner), Heaton St. Barnabas, Bradford (Mr. J. H. Wilkinson), Heaton Parish Church Choir Boys, Bradford (Mr. C. M. Rooks), and Skipton, Broughton Street (Mr. A. Townshend).

The adjudicators were Professor Granville Bantock, Mr. Frederick Corder, Mr. S. H. Nicholson, Mr. T. Tertius Noble, Dr. J. W. G. Hathaway, Mr. C. H. Fogg, and Miss E. Robinson.

The Times said: 'The culmination of this children's festival was a cantata "Jack Horner's ride," by Dr. Hathaway, who was one of the judges, and who conducted the performance of his music, which is well suited for its purpose, being tuneful and rhythmical and at the same time full of touches of refined musicianship. The combined choirs formed a huge chorus, which sang from memory and with unflinching spirit, while the children who assumed the principal characters enacted their parts with an intelligence that made one feel what wonderful possibilities a sympathetic and inspiring teacher may discover in a child of fair average intelligence.'

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).

May 5, 6, 7.

This great festival appeals very successfully to the northern districts and suburbs of London. The chief results were as follows:—

Soprano.—Miss Florence Laing.

Mezzo-soprano.—Miss Betty Grylls.

Contralto.—Mrs. G. C. Turner.

Tenor.—Mr. Alfred Fowler.

Baritone.—Mr. Edward Thompson.

Bass.—Mr. C. H. Cunningham.

Boys' solo (45 entries).—Harold Cutbush.

Pianoforte solo (junior classes).—Miss Betty Grieve, Miss Violet Boyton, Master C. A. Bedells, and Miss Sylvia Knudsen.

Pianoforte solo (senior).—Mr. G. T. Ball.

Violoncello.—Miss Helen Pearce.

Violin (senior).—Miss Dorothy Pearson.

Instrumental trio (senior).—Mrs. W. Greenwood's party.

String quartet.—Messrs. E. Stuart-Smith's party.

In the open competition for mixed-voice choirs the tests were Weekes's madrigal 'As Vesta was descending' and Brahms's 'Vineta.' Hertford Festival Choir (Mr. J. L. Gregory) gained a victory over Essendine (Mr. W. Kendall) and Canning Hall, Clerkenwell (Mr. A. J. Franklin). The open class for ladies' choirs attracted a choir from Coventry, the Wheatly Street Institute (Mrs. L. R. O. Petty), who carried off the chief honours; separated from them by one mark were Mr. Passmore's Tufnell Park Choir; Madame Grace Day-Winter's Choir secured third place. The tests were Schumann's 'Sinks the night' and Lassen's 'Spanish Gipsy Girl.' Eight choirs sang Elgar's 'Yea, cast me from heights' and Cornelius's 'Riders' song' were prescribed in the open male-voice class; the first prize went to the Peel Male-voice Choir (Mr. T. C. Hamersley).

In three classes for choral societies within the area nine choirs entered, of whom those successful were Welwyn and District (Mr. Thomas Hassard), Hertingfordbury (Mr. James R. Kennerell), and Bayford (Mr. Morgan Biles). Four classes for choirs from Places of Worship resulted in victories for St. Luke's, West Holloway (Mr. B. J. Dale), St. Paul's, Mill Hill (Mr. A. E. Winny), Essendon Church (Mr. E. M. Sheehan), and Crouch End Congregational (Mr. Josiah Booth). Out of eleven entries in a contest for Madrigal Societies, Mill Hill (Dr. E. Markham Lee) were first, Hertford Festival and Hertingfordbury equal second; the tests were Croce's 'Cynthia, thy song enchanting' and Stanford's 'Phoebe.' Other successes were gained by East Finchley Brotherhood (Mr. H. Wooding Monk), and Mr. Passmore's Ladies' Choir, Tufnell Park.

In two competitions for choirs from L.C.C. Evening Continuation Schools, the entries (in programme order) and results were as follows:—

MIXED-VOICES.

Tests: 'The knight's tomb' (Stanford); and 'Come away, sweet love' (Rathbone).

- Eglinton Road, Plumstead (Mr. Edward Gibson Davis).
Upper Hornsey Road (Mr. Harry Smith).
Essendine, Paddington (Mr. W. Kendall).
Cranford Street, Camberwell (Mr. Frank Lowden).
Millfields Road, Clapton (Mr. A. Morgan).
1st. Queen's Road Evening Commercial School, Dalston (Mr. Walter Penn).
Kingsgate Road, West Hampstead (Mr. Frank Lowden).

FEMALE-VOICES.

Tests: 'From the green heart of the waters' (Coleridge-Taylor); and 'Triumph of Fate' (Purcell).

- Queen's Road Evening Commercial School (Mr. Walter Penn).
Cranford Street, Camberwell (Mr. Frank Lowden).
1st. Upper Hornsey Road (Mr. Harry Smith).

Choirs from larger elementary schools sang, in four classes, Purcell's 'Nymphs and shepherds' and the Round 'Wind, gentle evergreen.' The four first-prize winners—

- Chase Side C.S., Enfield (Mr. Harry D. Vincent)
Albert Street C.S., N. Finchley (Mr. Harold Preston)
Campsbourne C.S., Hornsey (Miss B. D. G. Moffat)
Bayford (Mr. Morgan Biles)

and two second-prize winners—

- Stroud Green C.S. (Mr. Charles Rowley)
Croxley Green Girls' School (Miss Anne Clarke)
met again in a Challenge Competition for a Broadwood pianoforte, the test being Lloyd's 'Twelve by the clock.' Campsbourne were successful.

Adjudicators: Dr. Arthur Somervell, Dr. Henry Coward, Dr. P. C. Buck, Mr. Alfred Gibson, Mr. W. E. Whitehouse, Mr. J. Dykes, Mr. Daniel Price, Mr. James Bates, Mr. William Shakespeare, Mr. G. D. Cunningham, Mr. W. McNaught, jun. The hon. secretary of the festival is Miss Cecilia Hill, of Wentworth Hall, Mill Hill.

BERKS, BUCKS AND OXON.

May 7, 9, 10, 11, 12.

This festival appeals largely to a country population. It is so well supported by the elementary schools that the junior section of the competitions has to be much sub-divided. The elementary schools whose choirs won first prizes were: Albury and Tiddington (Miss Ballard), Beaconsfield C.E. (Mr. Baker), Central School, Langley (Mr. E. Swell), Tonman-Mosley C.S., Slough (Mr. A. W. Proctor). Among non-elementary schools Kendrick Girls', Reading (Mr. Scrivener) were the best. Datchet King's Messengers (Mr. Britten) obtained first place in a class for children's choirs, Sunday School choirs, &c., and Coleshill C.E. in a class for elementary school teachers in which Rubinstein's 'The Angel' was prescribed. Beaconsfield G.F.S. (Miss Blunt) were successful in a class for girls' clubs; the test was Schumann's 'Old mill beloved.'

The chief tests in the junior classes were: 'The owl' (Parry), 'The fairy cobbler' (Horrocks), 'The sea' (Harwood), 'Wilt thou lend me thy mare' (Nares), 'When young leaves are springing' (C. Wood), 'Robin redbreast' (Stanford) and 'The Lamb' (Walford Davies); there were also sight-reading tests.

In the chief female-voice choral contest Dr. Vaughan Williams's 'Sound asleep' was the test and Oxford ladies' (Mr. A. C. Boulton) the winning choir; in another female-voice class Beaconsfield (Rev. A. S. Commeline) were first. The Rev. B. C. S. Everett's Choir, Windsor, were successful in the male-voice section.

Four classes were open to Church choirs; in each class one of the tests was a well-known hymn to be chosen by the adjudicator. The winning choirs were St. Michael-and-All Angels, Hughenden (Mr. Britnell), Saunderton Parish (Rev. L. Packer), George Street Congregational, Oxford (Mr. Phillips), and Holy Trinity Parish Church, Windsor (Mr. Clapham). In the three mixed-voice choir competitions the Rev. B. C. S. Everett's Choir, Windsor, Islip Choral Society (Mr. Annis) and Mrs. Commeline's Choir

were the prize-winners. The tests were: 'His golden locks' (Dowland), 'Down in a flow'ry vale' (Festa) and 'My bonny lass she smileth' (Morley).

There were also competitions for vocal and instrumental solos, duets, &c. In the orchestral classes Wycombe Abbey School String Orchestra (Miss I. Gibson) and Beaconsfield Orchestral Society (Miss Blount) were successful.

The adjudicators were: Dr. Walford Davies, Dr. Varley Roberts, Mr. Basil Johnson, Mr. J. S. Little and Mr. J. Dykes.

DUBLIN.

May 9 to 14.

The Feis Ceoil, or Irish Musical Festival, has been the chief event of the month in Dublin. The postponement of the orchestral concert (arranged for May 11), owing to the death of the King, naturally deprived the festival of much of its interest, as a considerable portion of Wagner's 'Ringgold' was to have been performed. The competitions, however, attracted large audiences. The entries for the solo-singing competitions alone numbered 300.

Prizes for solo singing were won by Miss Kathleen McCully, Miss Muriel Aske, Miss Nellie Moore, Miss Florence Cahill, Miss B. L'Estrange Graham, Mr. Edmond O'Sullivan, Mr. Arthur McCallum, Mr. Patrick Maloney, and (for sight-singing) Miss Sylvia McCready. The senior instrumental solo prizes were taken by Miss Edith Kelly (violin), Miss Lilian Dowse (violinello), Mr. George O'Neill (pianoforte), and Mr. Thomas J. H. Kerr. Mr. Jack Oulton's Mixed-voice Quartet, St. Columba's Male Quartet, and Miss Madalene Mooney's String Quartet also gained successes.

In the chief choral competitions the test-pieces, entries, and results were as follows:—

MIXED-VOICES.

Tests: 'Hymn to music' (Dudley Buck), 'Ye that do live' (Wilbye), and 'O'Sullivan Mor' (arr. by Jozé).

- 2nd. Dublin Glee Singers (Mr. Joseph Seymour).
Phibsboro' Glee Singers (Mr. J. B. Van Craen).
1st. Maiden City Choir (Dr. D. C. Jones).

FEMALE VOICES.

Tests: (a) 'The mountain spirit' (Adolph Jensen); (b) 'The messengers of peace' ('Rienzi') (Wagner).

- Leinster School of Music (Madame Quinton-Rosse).
Thomastown Musical Society (Dr. Herbert M'Clelland).
1st. Miss Culwick's Ladies' Choir.
Dublin Glee Singers (Mr. Joseph Seymour).
2nd. Maiden City Choir (Dr. D. C. Jones).
Brian Boru Ladies' Choir (Mr. W. McGouran).
Bangor (Mr. Robert Jones).

MALE VOICES.

- Dublin Guild of Meistersingers (Mr. P. P. Walsh).
2nd. Æolian Glee Singers (Mr. W. McGouran).
Iona (Mr. Theodore Logier).
1st. Maiden City (Dr. D. C. Jones).

In the less advanced choral competitions the prizes were won by Thomastown Musical Society (Dr. Herbert McClelland), Augustinian Male-Voice (Mr. Van Craen), Loreto College Choir (Mrs. McCabe), and St. Mary's Girls' School (Miss Mary Dardis).

The adjudicators were: Mr. T. Tertius Noble, Signor Denza, Mr. Sigmund Beel and Signor Albanesi.

DORSET (WEYMOUTH).

May 10.

Twenty-four choirs of the Dorset Choral Association took part in this choral festival. There were eight classes, in which the prizes were won by Sherborne (Mr. Hodgson), Bank Buildings Baptist, Weymouth (Mr. Rendell), St. John's, Weymouth, Holwell Combined Choirs (Mr. Tester), Evershot (Mr. George), Charminster (Mr. Lane), Weymouth Glee Party (Mr. Crocker), and Weymouth Pupil Teachers' Centre (Mr. Babb). The test-pieces included 'The Battle of the Baltic' (Lloyd), 'O Gladstone Light', 'If I had but two little wings' (Parry), 'The boat song' (Cowen), 'The pilgrims' (Leslie), 'Hymn before action' (Walford Davies), 'In absence' (Dudley Buck), 'Evening rest' (Herring), and 'Jack Frost' (Hatton). Mr. Harry Evans adjudicated.

We are compelled to hold over reports of competitions at Weybridge, Worcester, and other centres.

IN MEMORIAM EDWARD VII.

THE GLORIES OF OUR BLOOD AND STATE

CHORUS FOR MEN'S VOICES (UNACCOMPANIED)

THE WORDS WRITTEN BY JAMES SHIRLEY (1596—1666)

THE MUSIC COMPOSED BY

GRANVILLE BANTOCK.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

1 *Grave e maestoso.* $\text{♩} = 66.$

1st TENOR. *ff marcato. pp sotto voce. naturale. f*
The glo - ries of our blood and state Are shadows, not sub - stan - tial things

2nd TENOR. *ff marcato. pp sotto voce. naturale. f*
The glo - ries of our blood and state Are shadows, not sub - stan - tial things;

1st BASS. *ff marcato. pp sotto voce. naturale. f*
The glo - ries of our blood and state Are shadows, not sub - stan - tial things;

2nd BASS. *ff marcato. pp sotto voce. naturale. f*
The glo - ries of our blood and state Are shadows, not sub - stan - tial things;

(For practice only.)

1 *Grave e maestoso.* $\text{♩} = 66.$
ff marcato. pp sotto voce. f

dolente.
mf

Mesto.
mezza voce.
naturale. *f sost.*

. There is no ar-mour a-gainst fate; Death lays his i- cy hand on kings;-

p mf *mezza voce.* *naturale.* *f sost.*

. There is no ar-mour a-gainst fate; Death lays his i- cy hand on kings;-

p mf *mezza voce.* *naturale.* *f sost.*

. There is no ar-mour a-gainst fate; Death lays his i- cy hand on kings;-

p mf *mezza voce.* *naturale.* *f sost.*

. There is no ar-mour a-gainst fate; Death lays his i- cy hand on kings;-

dolente. *Mesto.*

p mf *mezza voce.* *sost.*

THE GLORIES OF OUR BLOOD AND STATE.

Marziale.
sfz marcato. *dim.* *Soave cantando.* *p espress.*

Scep-tre and Crown . . . Must tum-ble down, . . . And in the dust be e-qual

sfz marcato. *dim.* *p*

Scep-tre and Crown . . . Must tum-ble down, And in the dust be e-qual

sfz marcato. *dim.* *p*

Scep-tre and Crown . . . Must tum-ble down, . . . And in the

sfz marcato. *dim.* *p*

Scep-tre and Crown . . . Must tum-ble down, . . . And in the

Marziale. *sfz marcato.* *dim.* *Soave cantando.* *p espress.*

cres. *mf espress.* *Poco Allargando.*

made, . . . be e-qual made . . . With the poor . . . crook - ed

cres. *mf espress.*

made, . . . be e-qual made . . . With the poor . . . crook - ed

cres. *mf*

dust be e-qual made, . . . be e-qual made . . . With the poor . . . crook ed

cres. *mf*

dust be e-qual made, . . . be e-qual made . . . With the poor crook-ed scythe, . . . with the

cres. *mf espress.* *Poco Allargando.*

THE GLORIES OF OUR BLOOD AND STATE.

dim. *mp* dim. *e rall.*

scythe and spade, . . . with scythe and spade. . .

dim. *mp* dim. *e rall.*

scythe and spade, with scythe and spade. . .

dim. *mp* dim. *e rall.*

scythe and spade, with scythe and spade. . .

espress. dim. *mp* *cres. e rall.*

poor . . crook - ed scythe and spade, with scythe and spade, . . with scythe and

dim. *mp* dim. *e rall.* *cres.*

espress. dim.

2

Poco Largamente.

mf *più p*

Some men with swords may reap the field, . . . And plant fresh lau-rels where they

mf *più p*

Some men with swords may reap the field, . . . And plant fresh lau-rels where they

mf *più p*

Some men with swords may reap the field, . . . And plant fresh lau-rels where they

mf sostenuto. *mf* *sostenuto.*

spade. . . Some men with swords may reap the field, . . .

2

Poco Largamente.

mf *più p*

sostenuto. *mf* *sostenuto.*

THE GLORIES OF OUR BLOOD AND STATE.

(4)

THE GLORIES OF OUR BLOOD AND STATE.

[illegible]

Musical score for "The Death of the Little Girl" by Robert Schumann. The score is in 3/4 time and consists of six staves. The first five staves are for voices (Soprano, Alto, Tenor, Bass, and Piano) and the sixth staff is for the Piano accompaniment. The lyrics are: "creep to death, creep to death, . . . creep to death, . . . creep to death, . . . creep to death, . . . creep to death, . . . creep to death, . . .". The score includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The tempo is marked "Andante".

[illegible]

THE GLORIES OF OUR BLOOD AND STATE.

3 *Tempo lmo.*

mp The gar - lands wi-ther on your brow; Then boast no more, no more your

mp The gar - lands wi-ther on your brow; Then boast no more, no more your

mp The gar - lands wi-ther on your brow; Then boast no more, no more your

mp The gar - lands wi-ther on your brow; Then boast no more, no more your

3 *Tempo lmo.*

mp

cres.

mf *Solenne.* *mp* *mezza voce. poco rit.*

might - y deeds: . . Up-on Death's pur-ple al - tar now . . See where the vic - tor -

mf *mp* *mezza voce. poco rit.*

might - y deeds: . . Up-on Death's pur-ple al - tar now . . See where the vic - tor -

mf *mp* *mezza voce. poco rit.*

might - y deeds: . . Up-on Death's pur-ple al - tar now . . See where the vic - tor -

mf *mp* *mezza voce. poco rit.*

might - y deeds: . . Up-on Death's pur-ple al - tar now . . See where the vic - tor -

mf *Solenne.* *mp* *p mezza voce. poco rit.*

THE GLORIES OF OUR BLOOD AND STATE.

Risolut.
naturale. marcato.

vic - tim bleeds: Your heads must come . . . To the cold tomb; . . .

vic - tim bleeds: Your heads must come . . . To the cold

vic - tim bleeds: Your heads must come . . . To the cold tomb; . . .

vic - tim bleeds: Your heads must come . . . To the cold

Risolut.

sf marcato.

sf

p

Poco Largamente.
mf cres.

On - ly the ac - tions, the ac - tions of the just Smell sweet,

tomb; On - ly the ac - tions, the ac - tions of the just Smell sweet,

On - ly the ac - tions, the ac - tions of the just Smell sweet,

tomb; On - ly the ac - tions, the ac - tions of the just Smell sweet, and blossom in their

Poco Largamente.

dim. mf cres.

f dim.

espress.

Poco allargando. *espress.* *A tempo.*

mp and blos - som in . . their dust, . . . and blos-som, blos - som in their

mp and blos - som in . . their dust, . . . and blos-som, blos - som in their

mp and blos - som in . . their dust, . . . and blos-som, blos - som in their

p dust, . . . blos-som in their dust, . . . On - ly . . the ac -

Poco allargando. *mf espress.* *A tempo.*

mp *p* *espress.*

poco a poco rall. *dim.* *pp sost.*

dust, and blos - som in their dust, . . and blossom in their dust.

poco a poco rall. *dim.* *pp sost.*

dust, and blos - som in their dust, . . and blossom in their dust.

poco a poco rall. *dim.* *pp sost.*

dust, and blos - som in their dust, . . in their dust, in their dust.

poco a poco rall. *dim.* *pp sost.*

tions of . . the just . . Smell sweet, and blossom in their dust, in their dust.

poco a poco rall. *dim.* *pp sost.*



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AND SINGING-CLASS CIRCULAR.

JULY 1, 1910.

ROBERT SCHUMANN.

BORN JUNE 8, 1810.

DIED JULY 29, 1856.

It does not appear that the ancestors, near or remote, of Robert Schumann, displayed any special aptitude for music. His father, Friedrich Schumann, had literary tastes, and although forced by circumstances to adopt a mercantile career—for a time he was a grocer and later a bookseller—he contrived to indulge his tastes as well as to amass a fair competence that left him some leisure. Robert's mother was the daughter of Herr Schrabel, the town physician of Zeitz. From all that is

young Schumann's prospects. A scheme to send him to Carl Maria von Weber in Dresden fell through, and he remained in Zwickau until 1828, studying and making music in a desultory fashion. When he was nine years of age he heard Moscheles play at Carlsbad, and was deeply impressed. In 1828 Schumann matriculated at Leipsic University. Before settling down in that town for a period of study he went for a short tour in South Germany with a student friend named Rosen. At Bayreuth he saw the house in which Jean Paul (already one of his gods) had died in 1825, and at Munich he had the rare felicity of spending some hours with the poet Heine. As his parents had all along designed him for the law, he returned to Leipsic to resume his studies. But these studies were repugnant to his temperament and yearnings, and it was during this period that he showed symptoms of the gloominess and taciturnity which oppressed him more or less throughout his life and in the end overpowered his better self.



THE HOUSE AT ZWICKAU, SAXONY, IN WHICH SCHUMANN WAS BORN
ON JUNE 8, 1810.

known of her character, it would seem that Robert inherited from her his warmth of feeling and remarkable romantic temperament. Robert was the youngest of five children. He was born at Zwickau, a picturesque manufacturing town in Saxony, on June 8, 1810. A picture of the house in which he was born is given above. When he was six years of age he showed signs of exceptional musical capacity, and he then began to take pianoforte lessons from Kuntsch, a local musician. It says much for Kuntsch's penetration that he soon discovered that he had to deal with a genius; with prophetic instinct he declared that the boy would become a great and immortal musician. The death of his father, in 1826, was a severe trial, but as a reasonable income for the family was assured the sad event did not materially affect

In 1828—the year of Schubert's death—Schumann first met Friedrich Wieck (1785-1873), who was then a pianoforte teacher of great repute. This connection, as all the world knows, was destined to have a most profound effect on Schumann's life. Wieck gave Schumann lessons, and apparently made his influence felt on his pupil's technique. But in February, 1829, Wieck was compelled from lack of time to discontinue the course. It was during this period that Schumann first made the acquaintance of Wieck's daughter Clara, then a girl of ten years of age, who was already displaying that marvellous skill which, when fully developed, placed her in the front rank of the world's pianists. Schumann next went to Heidelberg, still ostensibly with a view to the study of the law. Here he met Thibaut, whose sage

reflections on the philosophy of his art and its existing condition no doubt greatly interested Schumann. The easy-going discipline at Heidelberg University helped the world to lose a bad lawyer and to gain a great musician. The prospect of a career as a composer and pianoforte virtuoso dominated Schumann's thoughts and governed the disposition of his time. He practised the pianoforte seven hours a day, and in addition exercised his muscles on a dumb keyboard. A letter to his mother, dated July 1, 1830, 4 a.m., affords a glimpse of his hard-working habits. He says :

I get up early, work from four to seven, sit at the piano from seven to nine, and am then off to Thibaut. The afternoon is divided between lectures and lessons, or reading of English and Italian ; the evening I spend with friends or out of doors.*

He omits to mention the time devoted to sleep.

In 1829 he made alone an excursion into Italy, and whilst there he heard the great violinist Paganini, whose Caprices for the violin he subsequently arranged for pianoforte solo (Op. 3 and 10.) Later, at Heidelberg, he endeavoured to resume the study of jurisprudence, but it was all against the grain. Being now twenty years of age it was necessary to decide his profession. His mother, who all along had been averse to his embarking on a musical career, now consented to leave the decision to Wieck, whose dubiousness gave way to Schumann's pleadings. The law was abandoned, and Schumann settled again at Leipsic and resumed his pianoforte studies under Wieck. His zeal for rapid progress now led him to try what turned out to be a disastrous experiment. He employed mechanical means to keep his third finger up whilst the other fingers were exercised, with the dire result that his right hand was crippled. The injury was eventually mitigated, but the third finger was permanently useless. All hopes of becoming a pianoforte virtuoso had to be given up, and composition seemed to be the only avenue to fame open to the young musician. So far his theoretical studies had been unsystematic and superficial, but he had faith in his creative powers. He now studied harmony and composition under Heinrich Dorn, who was a very capable musician resident in Leipsic, and he entered with zest into the varied musical life of the town. In 1833, Ludwig Schunke, a solo pianist, came to Leipsic, and he and Schumann soon became close friends. It was with Schunke and other ardent young musicians that Schumann devised the idea of starting a critical musical journal that would improve much that was considered unsatisfactory in the condition of music in Germany. The scheme was realised, and on April 3, 1834, the first weekly number of the *Neue Zeitschrift für Musik* was published by Hartmann at Leipsic. Schumann wrote copiously for the journal for about ten years, but after that period his only notable contribution was

the justly celebrated article entitled 'Neue Bahnen' (New paths), in which he proclaimed the genius of Brahms. This appeared in the number issued on October 28, 1853. Its generosity and insight recall the oft-quoted exclamation of Schumann with reference to Chopin : 'Hats off, gentlemen ; a genius !' It was through his searching criticisms in the *Neue Zeitschrift* as well as by his compositions that Schumann preached the gospel of Romanticism in musical art with which his name is indelibly connected. As the value of Schumann's work as a critic is assessed by Mr. Ernest Newman in another section of this article, we need not dwell further on the matter here.

The editing of the *Neue Zeitschrift* by no means completely absorbed Schumann's energies. Some of the best of his pianoforte music was composed during his period of connection with the journal. These works include the Fantasia (Op. 17), the F minor Sonata (Op. 14), and the *Fantasiestücke* (Op. 12).

In 1835 Mendelssohn came to reside at Leipsic, and his great influence soon stirred all the musical forces of the city into activity. He naturally formed a close acquaintance with Schumann, and the relations of the two musicians were cordial and based on mutual esteem. Schumann was in fact an ardent admirer of Mendelssohn's music, but there is no evidence that Mendelssohn similarly appreciated Schumann's music.

We now reach a period of intense interest in Schumann's career. His frequent visits to the Wiecks resulted in his forming a passionate attachment to Clara. The affection was reciprocated, but Wieck, the father, obstinately opposed the union on the ground of the uncertainty of Schumann's prospects in life. The story is a long and absorbingly interesting one, especially as it is revealed in Schumann's published letters.† It must suffice here to record that as Wieck's consent to the union could not be obtained, application was made to the law courts to legalize the marriage in spite of the parental refusal. Leave was granted, and the marriage took place on September 12, 1840. Later, accepting the inevitable, Wieck became reconciled to the couple.

Up to this period, Schumann had composed chiefly for the pianoforte, the only notable exception being a Symphony in G minor, which was withdrawn on the ground of its failure. He now devoted his powers to vocal music, and the larger symphonic forms. In the year 1840 he composed no fewer than one hundred songs, and in 1841 he composed the B flat Symphony (Op. 38), and that in D minor, which was afterwards revised and published as Op. 120. A third work of symphonic proportions, the Overture, Scherzo and Finale (Op. 52), and the first movement of the well-known Pianoforte concerto in A minor saw light in this happy and fruitful year. Chamber music next occupied Schumann's attention, and one of the most important creations of this period was the famous Pianoforte quintet (Op. 44). In 1843 he

* From 'The letters of Robert Schumann.' Selected and edited by Dr. Karl Storck, and translated by Hannah Bryant. (John Murray.)

† See foregoing reference.

composed what many critics consider to be the most important and beautiful of his choral works, 'Paradise and the Peri,' a setting of an adaptation of Moore's 'Lalla Rookh.' A little later he began a choral setting of Goethe's 'Faust.'

In 1844, after a tour in Germany and Russia with his wife, Schumann contemplated a visit to England, but obstacles intervened, and the project was abandoned, never to be revived. It was evident, however, that the idea of coming to this country was attractive to Schumann; and, indeed, at one time he thought of permanently settling here. In 1844 Schumann finally quitted Leipzig and went to reside at Dresden. He was suffering from over-work, and his condition began to excite concern. When, after care and rest, he recovered fair health, he again devoted himself to composition. By 1846 he had completed the C major Symphony (Op. 61). As Wagner was at Dresden during this period, the two musicians often met. Opera now engaged Schumann's mind, and the legend of 'Sainte Geneviève' was chosen as the basis of a libretto. After various vicissitudes, which are very apt to occur in the relations of librettists and composers, the work was completed, and on June 25, 1850, the first performance of 'Genoveva' took place. Other performances followed, but the work excited no enthusiasm, and it has failed to find a niche in the operatic pantheon. The 'Faust' music for concert performance gave much more satisfaction. This was completed and performed in 1848. A powerful work that still holds the field was one of the ripe fruits of this period. It is a setting of Byron's fine poem 'Manfred.' This work was produced on the stage by Liszt at Weimar on June 13, 1852. It is now more frequently given as a concert item. In 1850 Schumann accepted the post of Capellmeister at Düsseldorf, then vacated by Hiller. But although at first partially successful, it was soon evident that Schumann had no special gifts as a conductor, and an ominous return of his malady gradually incapacitated him from such arduous work.

It was at Düsseldorf that the E flat Symphony (known as the third, but strictly the fourth in order of composition), 'The Rhenish,' was composed and performed. It is recorded that he wrote the five movements of this great work between November 2 and December 9, 1850, and the first performance took place at Düsseldorf on February 6, 1851. 'The Pilgrimage of the Rose' (Op. 112) and 'The King's son' (Op. 116) are among the choral works of this period. An oratorio on 'Luther' was seriously contemplated, but never took shape. A Mass (Op. 147) and a Requiem (Op. 148) afforded some vent for Schumann's desire to write sacred choral works.

In 1853 a young musician, armed with an introduction from Joachim, waited on Schumann. The visitor was Brahms, then twenty years old. The result of the acquaintance thus begun has already been noted above.

In 1854 Schumann began again to suffer from distressing fits of depression. On February 27, 1854, during one of these brain storms, he threw himself

into the Rhine and was rescued by some boatmen. A short period of calm ensued, during which he completed some Variations on a theme he had dreamt he had derived from Schubert and Mendelssohn. These Variations have not been published, but the theme, with touching appropriateness, has been used by Brahms in his Variations (Op. 23), dedicated to Julie Schumann. Schumann soon relapsed into his depression, with the result that he had to enter a private asylum, where he died in the arms of his wife on July 29, 1856.

What is Schumann's position to-day in the world of music? How does his music appear in the perspective of a half-a-century? Some of the following estimates of Schumann as composer and critic will partially answer these questions.

SCHUMANN AS CRITIC.—BY ERNEST NEWMAN.

If George Henry Lewes's saying that 'the whole man thinks' was ever true of anyone, it was true of Schumann. There is little or nothing in him of that discrepancy between the artist and the man, between the inner and the outer life, that astonishes us in so many other musicians. It is this that gives his letters their peculiar beauty and their touch of pathos. With the sole exception of Beethoven, no musician has ever laboured so consciously to make his art an expression of the best of his life, and to make his life worthy of the best of his art. He is almost more bent on being a good man than on being a good composer. He was, in fact, the true child of his epoch—the Romanticist epoch that came after Goethe's 'Faust'—acutely aware of the warring tendencies in his breast, and eager to resolve that antinomy. Bach, we may be fairly sure, or Haydn, or Mozart, or Gluck, though they had their spiritual problems, were not obsessed by the desire to compose their inner and outer worlds into a higher unity, as Schumann perpetually was. He was pre-eminently introspective, as is sufficiently shown by the mere fact that he gave up so much of his life to talking about music as well as writing it. In this respect, too, he was the symbol of a new order of things in music. The older composers, broadly speaking, confined themselves to the creative side of their art. Bach, Handel, Haydn, Mozart and Beethoven rarely discuss music in general even in their letters, and their total contribution to criticism or æsthetics is negligible. Gluck wrote a good deal, but only in defence or elucidation of his own work. It is only with the Romanticists that a new type appears—that of the composer who is also a man of letters; Weber, perhaps, was the first of them. Even here distinctions have to be made if we would see Schumann in his true light. The vivacious and voluminous Hoffmann was a literary man with a bent towards music rather than a musician turned literary man. Berlioz took to journalism mainly for a living, otherwise he would hardly have taken up the pen for any purpose but to write about himself. Wagner's literary work was almost wholly in elucidation of

his own ideas and aspirations. Schumann alone became a critic because it was an urgent need of his to find self-expression in this way. Equally strong in him with the impulse to create new worlds of his own was the desire to know everything that was being done by other men, and to estimate its worth in terms of principles more general than his own bias as a composer. And it was in doing this work that he realised that just as it is hard to attain harmonious unity of life as a man and an artist, so it is hard for the critic to resolve into unity the many beings that seem to have lodgment in his soul. Some standard of judgment obviously must be found if we are not to drift helplessly from one work of art to another, turning a different face to each; yet how to find the standard broad enough and sure enough to be applicable to all the art we are called upon to judge,—something more than the mere temperamental attraction or repulsion of the moment?

Schumann, like the thoughtful critic he was, saw the difficulty. He did not solve the complex problem, but he made a move towards the solution of it by writing under different pseudonyms. 'Florestan' was his more impulsive and 'Eusebius' his more reflective self, while 'Raro' was their judge and conciliator. It would really be a good thing for all critics to practise, for a time, some such outward projection of the different elements of their personalities. Criticism, in the last resort, is the attempt to induce others to see a thing as we see it. One important factor in the critic's equipment is the ability to place himself momentarily at other people's point of view,—to try to understand why they like what he dislikes, and *vice versa*. There is a Florestan and a Eusebius in each of us; the difficulty is to find our Raro; yet unless Raro has the last word, our criticism is not likely to command assent ten or twenty years hence. For the ages are the Raro to all of us; they score off, as it were, the extreme figures from all the contending opinions of one's own time, and find the true equation. The ideal critic would be he whose Raro alone spoke in public, after his Florestan and Eusebius had fully thrashed out their views before him in the quiet of his own chamber. When Schumann speaks in his own person, it is usually after some such internal hearing of both sides. Hence the general rightness of his judgments. One's first impression is that he was uncritically lenient towards work that we now see to have been of the second class. But if we read carefully his remarks upon people like Sterndale Bennett, for example, we see that, while kindly enthusiastic about the best elements in their work, he says against it practically all that can be said to-day. He never praises blindly, and rarely praises in excess, with the sole exception, perhaps, of Mendelssohn—which may probably be explained by personal affection and the closeness of association of the two men in Leipzig. Nothing indeed is more remarkable than the tact of his articles; only those who are daily engaged in the difficult business of criticism can appreciate the

delicate art with which he blends enthusiasm and disagreement. His catholicity was as astounding as the quickness of his perceptions. Perhaps no other German of that day, with Schumann's temperament and in Schumann's surroundings, could have been so sympathetic towards Berlioz, and probably no other man could have seized so rapidly upon all that was good and all that was bad in Berlioz's art. There is little to-day to add to his summing up of the case. He was, indeed, singularly sure in his judgments of new art; he fastened at once, for example, upon the peculiar virtues of men so different from himself and from each other as Berlioz, Chopin and Franz. With all his admiration for the classical composers, he was perfectly flexible in his ideas of form, even seeing that Berlioz's forms were generally justifiable as the only possible outlet for his peculiarly individual ideas. He made one or two mistakes over the early Wagner, but soon corrected them. His almost infallible scent for the right thing was never more clearly shown than in the short 'Neue Bahnen' article that proclaimed the importance of the youthful Brahms. His judgments as a rule, indeed, were unusually sound. This gives his writings their greatest appeal to us to-day; in his own time they must have been extraordinarily rich in the power of kindling enthusiasm for whatever was good in art. For few critics have written so lovingly of lovable things; there is a pure ecstasy in his best talk about Schubert or Bach or Beethoven that thrills us even now, after the lapse of seventy or eighty years. Altogether his was a critical faculty of more than usual breadth, sanity, and fineness. He had, too, a decided literary gift; many of his phrases are unsurpassable for the swiftness and penetrating quality of their imagery — his comparison of Beethoven, for instance, to 'a crowned lion with a splinter in his paw.' The form and trappings of some of his articles, with their smack of Jean Paul and early Romanticism, are now a little antiquated; but in substance his critical work as a whole is as fresh to-day as when it was written. Of all the music-lovers who are celebrating the centenary of Schumann this month, it is the critics, perhaps, who should think most warmly of the master, for it was in his critical work that he had the greatest difficulties to face, and that he most unmistakably broke fresh ground.

(To be continued.)

ENGLISH FOLK-SONG AND ENGLISH MUSIC.

BY RUTLAND BUGHTON.

There is a certain type of musician who seems to think that the greatest musical art occupies its position by transcending nationalism. I believe the exact reverse to be the case. Any school of music must be national before it can be universal, even as a man must be well able to understand the doings of his own parish before he can realise the destinies of the country. The history of music affords abundant evidence of the national element

which has gone to the making of the greatest composers. The Chorales out of which Bach's music grew as the branching beauty from a tree-trunk, were, in their origin, folk-songs. The themes of Haydn's symphonies are nearly always couched in the idiom of folk-music; and sometimes the master incorporated actual folk-tunes. So from national songs sprang the great line of symphonic composers; and even the greatest in the fullness of his power did not disdain to use simple unadorned folk-melody.* The idiomatic relationship between German folk-songs and the simpler melodies of Schubert is obvious. Weber's tunes are saturated with the folk-spirit, as has often been noted. Even Mendelssohn, cut off as he was (by reason of his race) from any intimate connection with folk-music, even he recognized the vital power of the national element: his 'Italian' and 'Scotch' Symphonies are the most notable instances of the fact. Wagner, who in musical style was a sort of continuation of Weber, proves his stock in his earlier tunes†: pieces like the Steersman's song, Senta's ballad, and the Shepherd's song in 'Tannhäuser,' offer true examples of that naïveté which is the outstanding force of folk-music. The compositions of Brahms and Tchaikovsky may almost be accepted as the apotheoses of Hungarian and Russian folk-song.

Now in England our musical technic has outrun the need for expression. Those men among us who are moved by the inborn necessity of their natures to express their feelings in musical terms, find at their disposal the colossal symphonic technic which the Germans have slowly developed through several generations. But that German technic has been evolved from the germ of German nationalism, and places the whole force of national expression behind the feelings of the composer, while the Englishman has little or none of that force at his command. The English composer has for so long a time been dependent upon foreign music that he is apt, not only to use its technic, but to echo its feeling as well.

Twenty years ago the very existence of English folk-music was doubted; and certainly there was little connection between that music and 'the art' as then cultivated. Even if the British composer felt within him the national mood he would not dream of associating it with his 'art.' That was why the genius of Sullivan was driven in another direction. Instead of expressing his Irish feelings with a modest and suitable technic, he was 'artistically' constrained to a German technic too ponderous for his delicate muse. His 'Irish' Symphony is a very attenuated Celt smothered in the ample folds of a German burgher's clothing. It would have seemed 'inartistic' to the musical conscience of the time to have ignored that foreign technic, and to have been content with less ambitious appearances more suited to an undeveloped national feeling. But on the other hand it is impossible to express a greater feeling than exists; and so Sullivan seems to have come

to the conclusion that his powers were unequal to serious work.

And if the gulf between folk-music and art-music yawned wide for the Irish composer, how much worse was the position of the average English composer who was not even aware of the existence of his folk-music†! Luckily for us in these latter days, this gulf has at last been bridged. In Elgar the spirit of English folk-music has a very real life, and has been consistently developed by a technic suitable to it. I think the Englishness of his music is most clearly seen in 'Caractacus.' This, of course, is as it should be—*must* be in so true-hearted a composer. Much of the music is so closely akin to our folk-songs that we seem to breathe the very spirit of our quiet, tender country life (see pp. 19-20, 27 *seq.*, especially the Druid maiden's song on pp. 33-4; 45 *seq.*; 71-72; 88 *seq.*; and many another page)—and it is just that quiet tenderness which is the salient feature of our folk-songs as distinct from our folk-dances. And the technic which Elgar has used to develop this specifically natural feeling has been the indigenous choral technic. He has done great work for us, not by expressing his personal feelings in all the glory of German methods, but by acting as a channel of national feeling, and conveying it by those choral means which come so naturally and joyfully to our lips. Is it a strange thing that music should be great when it has so great a force behind it, and so congenial a passage? Is it not common sense to sing in the vulgar tongue? For the assumption of universalism in music is as vain as universalism in language. A great poet does his best work in his own national tongue, and takes pride in an allusiveness which causes his readers to recognize his work as their very own—that is the method of Homer, Shakespeare, Whitman and the rest of them. It is the minor poet who disdains all reference to the village pump. So also in music: it is the little musician who strives for the far horizon of universalism. The great man feels (consciously or unconsciously) that his greatness derives from a spirit that lies deeper than his individuality, and he knows that only by getting into contact with that spirit can he do any good work. I am not inferring, and I do not believe, that a true school of British music will be built up by 'playing at folk-songs'—dressing them up as overtures, symphonies,§ and the like. But I do most earnestly believe that we can only get our great music by expressing and developing the same national emotional tendencies which, in primitive form, are found in folk-songs and folk-dances. And a large study of our folk-music will help towards this. Universal recognition will come afterwards to those who are great enough, as it has come to Elgar. But the joy and value of work does not lie chiefly in recognition.

† If we did not know of our own melody it is not surprising that the foreigner should be ignorant of it; and I once heard a Russian confidently declare that England would never produce a great composer because she had no folk-music of her own.

§ The symphonies may follow when, as in the cases of Brahms and Elgar, the emotional nature has been sufficiently developed to need the symphonic structure for its due exposition.

* Beethoven in the 'Pastoral Symphony.'

† Except in 'Rienzi,' where he is deliberately copying an exotic art.

MUSICAL FORM.

BY E. HAROLD DAVIES.

'Moreover Form itself must drop into the background and become a *hidden presence* rather than an obvious and pressing feature.' (Sir Hubert Parry in *Grave's Dictionary*—Article on *Form*.)

There is, perhaps, nothing new to be said; it is only the old that needs to be newly said, for one is continually confronted by the spectacle of people quarrelling in wilful perversity over what is 'form' and what is not 'form,' when a realisation of the root of the matter would largely allay their differences.

Sometimes it would seem as if the whole *casus belli* between classicists and romanticists, between absolutists and programmatists, were this same question of form. It is at least one of the main points of contention, and the future of music is conceived as not more a matter of extended tonal and harmonic range, of rhythm or orchestral colour, than it is a matter of freer forms of expression. The ardent advocate of programme-music generally sees in his opponent a stickler for conventional classic forms, and especially for what is called 'sonata' form. The equally zealous admirer of the classic school (whatever that may be) can only discern in his foeman one who would relegate the art to a formless and chaotic state. Yet so great a programmatist as Richard Strauss assures us that in composing he has always musical form in view.

The misunderstanding surely lies in a wrong interpretation of form; in a too mechanical and inelastic view of its use. On the other hand, the remedy will be found in a firm grasp of *essential principles*, and, if necessary, a merciless scattering of inadequate rules, precedents and conventions. Principles are eternal; rules are often so undermined with exceptions that they must be forgotten almost as soon as they are learned.

What then is at the root of the question? That form is simply order, intelligibility, proportion, and nothing more. Chaos is confusing, destructive of reason; order is informing, and leaves an abiding mental image. These simple attributes of form are common to all the arts; but music has one distinctive peculiarity which is all its own. The art of painting, for example, is stationary, self-contained, an ever-present whole; while music is a ceaselessly-moving panorama, a succession of momentary impressions, each of which in turn displaces the last.

This distinction calls for special provision, hence the fundamental axiom that some kind of *repetition* is the inevitable basis on which form in music must rest. If there is to be any permanent impress upon the hearer's mind, if he is to carry away any ordered recollection of what he has listened to, it can only be secured by reverting, in some way or other, to the central interests of the work. And even apart from memory, this reversion is essential to the appreciation of organic unity. Do we not *look* at a picture in precisely this way? After first realising its most conspicuous

features (principal subject), we next examine subordinate details (attendant and contrastive themes), and then as surely does our gaze revert to the main figures, but with now a fuller sense of the unity and proportion of the whole.

Granted then this principle of repetition as fundamental, the need for *contrast*, relief, must be enunciated as the second axiom. There is a dual necessity in this. By mere repetition, *i.e.*, reiteration of the same thing, the brain is soon wearied, physically depleted; the power of thought and perception being alike destroyed. On this count alone, contrast is the imperative demand for recreation, mental restoration. But it is also the chief means of perception; we realise a thing almost wholly by virtue of comparison with its surroundings, and apart from this there can be no intelligent realisation. Furthermore, in the whole range of Art the degrees of contrast are also the degrees of expression.

On the other hand, contrast which is too violent, too sudden, provokes a sense of incongruity, sometimes of ludicrous inconsistency and in-harmony of style. To contrast therefore must be added the sense of proportion, the instinct for fitness, as ever-presiding arbiters over all forms.

With these two axioms in hand, plus the instinct for proportion, that which Sir Hubert Parry calls 'primary form,' *i.e.*, statement, contrast, re-statement (A B A), would appear to be sufficient for all practical purposes. It embraces the whole psychology of musical structure; it is simple—as truth itself; elastic, capable of illimitable extension, the eternal parent of all succeeding varieties.

It would be difficult in this short space to show how the statement (A) might be simple or complex, of single or dual (binary) aspect; to show how the contrast (B) might be development or episode; to argue whether the re-statement (A) should be partial, complete, exact or varied; or, for that matter, how many re-statements, variants or contrasts there should be. Nor is it possible at this juncture to discuss the much-vexed question of key-relationship, that perpetually shifting ground—the very quicksand of perishing pedants.

Ceaseless growth is the order of evolution. Laws are few, but manifestations are countless; and in Art, as in Nature, the spheres of operation can never be compassed.

Then let the bounds of our art, both tonal and formal, be enlarged to the uttermost extent, so long as we retain and clearly discern, first, the principle of conservation, on which the human mind may rest; secondly, the principle of contrast, which is the sole light of perception; and lastly, the sense of proportion, which is the true source of artistic joy and ultimate perfection.

Surely all can agree here.

Mr. Herbert Whittaker, whose public reputation has been made chiefly by his achievements in connection with the Blackpool Glee and Madrigal Society, has been appointed conductor of the North Staffordshire and District Choral Society and of the Manchester Vocal Society. His friends will all wish him success in these responsible posts.

Occasional Notes.

Birmingham has happily solved one of its difficulties by appointing Mr. Henry J. Wood as conductor of the festival. Our national *amour-propre* is not so well flattered by the appointment of Herr Emil Mlynarski as conductor of the Choral and Orchestral Union concerts at Glasgow, although we recognise his abilities and wish him success. A third new appointment of significance is that of Mr. Albert Coates to the conductorship at the Imperial Opera House, St. Petersburg. Mr. Coates has been musically educated abroad, but his parentage is English. Although only twenty-eight years of age he has been conductor at Elberfeld, assistant to Schuch at Dresden, and principal conductor of the Mannheim Opera House. His career will be watched with interest.

Musical critics are like worms, they are very patient and long-suffering, and they can turn. Necessity recently compelled a group of unhappy scribes to attend a performance of 'La Sonnambula.' Below we quote their various forms of 'turning':

Rarely can an opera quite so supremely ridiculous as 'La Sonnambula' have been put upon the stage. The childishness of the plot, and the sheer inanity of the music combine, indeed, to give it a right to the title of the silliest opera in the world—and yet we tolerate it at the beginning of the twentieth century!—*The Globe*.

The revival of 'La Sonnambula' is also of purely personal significance. Nothing but the fiat of a *prima donna* would bring it into the repertory at this time of day. There is undoubted power in the closing scene, but one has to yawn through three acts of tedious action and melodious nothing to get to it.—*The Observer*.

The days are long past when the saccharine allurements of works like 'La Sonnambula' were supposed to endanger the success of works of greater dramatic force; and there is no longer any conceivable reason why they should not be given as long as there are sopranos with high E flats available, and opera-goers who like to renew the pleasures of their youth, or to realize what it was that charmed their grandparents.—*The Times*.

As one witnessed the performance of 'La Sonnambula' at Covent Garden last night, one could not help wondering whether, even in its palmist days, there was ever anyone who took the piece seriously.—*The Daily Graphic*.

Irreverent New Yorkers have the saying that 'in the midst of life we are in—Brooklyn.' In something of the same spirit one might observe that in the twentieth century one is still exposed to the risks of hearing 'La Sonnambula.' The faded old work was trotted out again yesterday for the benefit of Madame Tetrazzini and her admirers, and seemed, if possible, more faded and tawdry than ever. Bellini's work deals with the problem of a sleep-walker, but a still more serious one for most is the task of keeping awake while the work is being performed. There are surely few works whose soporific qualities are greater. As a cure for insomnia it should prove invaluable. What strikes one always about these old Italian works, which are supposed to be so full of melody, is their extraordinary poverty in this very particular. There are melodies of a kind, but they are all so tame and characterless that they go for little or nothing.—*The Westminster Gazette*.

Covent Garden looked more itself last night as far as the size of the audience was concerned, but besides the strangeness of so many black dresses there was a curious effect which was not at first to be analysed. It was simply that, although many of the women wore diamond necklaces, not one had a tiara. What is Covent Garden on a Tetrazzini or Melba night without tiaras? This may seem a trivial observation, but really a musical critic cannot be expected to listen seriously to Bellini's poor music. It is so dull, and there is really nothing for the soprano to sing until the last Act.—*The Daily News*.

Others bore their sufferings with greater patience. Their turn is to come.

A contemporary recently reviewed new editions of some of Wagner's operas, and quoted the remarks of an English critic made over half-a-century ago with reference to 'Tannhäuser' and 'Lohengrin,' to the effect that the public, in deference to their own ears, will not accept them. Our contemporary goes on to say, with truth, that the public had accepted them, and now popular editions of Wagner's operas are being issued. But popular editions of three of Wagner's operas have been on sale for many years. Novello & Co. issued 'Tannhäuser' and 'Lohengrin' in 1872, and 'The Flying Dutchman' in 1877, all with English translations.

At Halberstadt, near Magdeburg, on June 8, 10 and 12, three special performances of Wagner's 'Die Meistersinger' were given, with Herr van Rooy as Hans Sachs. For so small a town as Halberstadt (the population is only 46,000) this is in itself remarkable, but the second performance was given free of charge for the benefit of the poorer classes. On this occasion the audience was presented with a programme containing an explanation of Wagner's chef d'œuvre. The project was made possible largely through the generosity of a local music-lover, Geheimrath Dr. Kehr.

Ought there not to be a speed limit imposed upon pianolas as well as upon motor-cars? One of our contributors complains bitterly of the annoyance caused by his neighbours racing their instruments and playing Chopin's 'Funeral March' (the 'popular number' just now) like a schottische. Some people would say that this is a natural result of the speed at which we live, but we ourselves are more inclined to think it a natural part of the English character to treat music like Christopher Sly treated the play: 'Tis a very excellent piece of work, madam lady: would 'twere done!'.

Regarding motor-horns, now. There is going to be serious trouble if these develop any further. Notes high and low one can bear; trumpet and bassoon quality one submits to; even the imitation of a post-horn is no worse than the real thing. But now that they have invaded the domain of harmony and utilised triads, both consonant and dissonant, musicians may well take the alarm. Already we hear of one which plays the 'Hoyo-toho!' phrase from Wagner's 'Valkyrie,' and another which gives the opening of Beethoven's C minor Symphony. From these beginnings the appropriation of longer phrases is only a step, and we expect to hear shortly all the prominent themes, both melodic and harmonic, from the 'Nibelung's Ring.' Now mark our words! Should this come about, the downfall of Wagner (or any other composer so vulgarized) in public estimation will be swift and certain. How can one be thrilled by the opening of 'Tristan,' for instance, if its noble harmonies are associated with an evil-smelling machine impatient of control and alarming the pedestrian with its brazen voice? The foreign living composer will perhaps be protected by his Union, but the popular English musician—if there is one—will weakly say 'here is fame!' and then find his mistake too late. You smile. Very well; you will see!

Beethoven took interest in English politics, and in one of his letters, written in French, he mentions having read a notice of a work of his in the 'gazette anglaise nommée Morning cronicle.' Whether, however, he was a constant reader of English newspapers we cannot say. But of the gifted composer, Robert Schumann, the centenary of

whose birth was celebrated last month, a letter has recently been published, and for the first time, in *Die Musik*. It was written in 1830 and addressed to Emilie, wife of his brother Julius. In it he says:—"The French is going on capitally. I read every day the *Constitutionnel*, and the *Journal des Débats* (also the English *Times*)." The Julius mentioned in the letter and his elder brother Eduard were inheritors of the book firm founded by their father.

To commemorate the hundredth anniversary of the Kaiserl. Königl. Gesellschaft der Musikfreunde in Vienna, which takes place in 1912, the Society has decided to offer a prize of 10,000 Kro. en (about £400) for a work for mixed chorus and orchestra (with or without solo voices). The poem on which the composition is founded must not have a political tendency. It may be written in any language, but if it is not in the German language a German translation must be provided. The competition is open to composers of all nationalities, but no composer may send in more than one work. It must be unpublished, and not previously performed in public. A copy of the score, *not the original manuscript*, should be sent. In forwarding MSS., the usual conditions should be observed—viz., the work should be provided with a motto or *nom de plume*, and accompanied by a sealed envelope with the motto or *nom de plume* written outside, and containing the name and address of the competitor. The compositions to be sent at composers' risk and expense. The last day for sending in works is May 1, 1912. The manuscript of the prize work becomes the property of the Gesellschaft der Musikfreunde and the Society has the right of first performance, which is to take place during the season of 1912-13, as well as of subsequent repetitions. Otherwise the work remains the composer's property. The following gentlemen have kindly consented to act as adjudicators in the competition—Dr. Karl Goldmark, composer (Vienna); Dr. Robert Hirschfeld, musical critic (Vienna); Geheimrath Dr. Hermann Kretschmar, Principal of the Königliche Hochschule (Berlin); Dr. Dan de Lange, Director of the Conservatoire (Amsterdam); Herr Ferdinand Löwe, Conductor (Vienna Concertverein); Herr Gustav Mahler, composer (Vienna); and Herr Franz Schalk, Conductor at the Imperial Opera (Vienna). On inquiry, the Directors of the Königl. Kaiserl. Gesellschaft der Musikfreunde in Vienna will forward, free of cost, any further information.

It will be seen from a statistical abstract recently issued by the Board of Trade, that our imports of musical instruments and accessories are declining in number and value. The following is the statement made:

	Imports from all countries.		Imports (consignments) from Germany.	
	Number	£	Number	£
Pianos:—				
1906	22,827	706,244	20,463	621,499
1907	22,101	677,405	20,319	615,414
1908	19,932	614,783	18,262	554,824
1909	18,087	569,250	16,961	505,083
Organs and harmoniums:—				
1906	8,994	114,086	54	1,492
1907	7,118	100,843	66	1,542
1908	6,622	89,290	62	926
1909	4,979	65,731	41	900
Other musical instruments:—				
1906	371,979	97,075	330,701	57,714
1907	366,068	78,549	327,250	50,216
1908	390,130	74,200	355,625	48,270
1909	412,970	69,806	383,349	46,507
Musical instrument parts:—				
1906	—	247,058	—	133,868
1907	—	277,006	—	129,615
1908	—	287,117	—	151,612
1909	—	247,623	—	119,778

* Organs cannot be distinguished from harmoniums.

The preliminary announcements of the programmes for the Gloucester musical festival, which will take place from September 6 to 9 inclusive, are as follows: Tuesday morning, Sullivan's 'In Memoriam' overture and 'Elijah'; evening, a new orchestral work specially written for the festival by Dr. Vaughan Williams and Elgar's 'Dream of Gerontius.' Wednesday morning, Sir Hubert Parry's 'Beyond these voices there is peace,' Elgar's Symphony, and a new work for Organ and Orchestra by Basil Harwood; also Brahms's Rhapsodie for alto solo and male voices, and Goetz's 'By the waters of Babylon'; evening (in the Shire Hall), Parry's 'Ode to music' and Dr. Herbert Brewer's new Suite for chorus and orchestra, 'Summer sports,' composed for the festival. Thursday morning, Richard Strauss's 'Tod und Verklärung' and Verdi's 'Requiem,' Beethoven's 'Eroica' Symphony, and C. H. Lloyd's motet 'The righteous live for evermore'; evening, a new choral work by Granville Bantock and the 'Hymn of Praise.' Friday morning, the 'Messiah.' The usual opening service will take place in the Cathedral on Sunday, September 4. Sir Edward Elgar, Sir Hubert Parry, Dr. Vaughan Williams, Dr. Harwood, Dr. Brewer, Dr. Lloyd and Mr. Granville Bantock will conduct their own compositions, and Dr. A. Herbert Brewer will, as usual, be the conductor-in-chief of the festival.

Some of the musical instruments which belonged to great composers have been preserved, and among them are prominent: Handel's double-harpsichord, now in the Victoria and Albert Museum; Beethoven's pianoforte presented to him by Mr. Thomas Broadwood; and the spinet and 'grand' pianoforte on which Mozart and his sister Nannerl used to play. On the other hand, of valuable instruments which belonged to Bach, there is, however, no trace. And what indeed became of the organ, the double spinet, the single spinet, which 'according to her husband's desire, Purcell's widow gave to her son Edward?

An article entitled 'L'Alto de Mozart,' recently published in *Le Guide Musical*, gives an interesting account of an instrument which once belonged to Mozart. As a boy he played the violin, but in 1777 his father, in a letter, expressed a fear that he was neglecting his practice. Mozart, in fact, in later years preferred the viola. In 1785, when his father visited Vienna, we read of the last three of the six quartets dedicated to Haydn being tried over at Mozart's house, Haydn himself being leader, Dittersdorf and Vanhall second violin and violoncello, respectively, while Mozart played the viola. The 'alto' (or tenor as it is named in England) mentioned in the *Guide Musical* article, was probably the very one on which the composer played at the performance just mentioned. After his death it became the property of Dr. Zizius, Professor at the Vienna University, and when he died in 1826 it was sold to Professor Leopold Jansa, a member of the Imperial Chapel at Vienna. Lord Wentworth, who afterwards became Count Lovelace, was a pupil and friend of this distinguished composer, and he bought it in 1875 from Jansa's widow. Finally it was acquired last year from the Countess Lovelace by Mr. Edward Speyer, the writer of the article mentioned, and in it he gives documentary evidence which leaves no doubt as to the instrument having belonged to the persons mentioned. On the label inside is the following:

Giouani Paulo Megni
A Brescia. 1615.

Why does disaster so constantly attend on novelists who venture to introduce musical topics? Here is Miss Marjorie Bowen, whose 'Viper of Milan' and more recent work, 'I will maintain,' show a familiarity with the periods described which is little short of wonderful in so young a writer, but who is no more able than the rest to avoid misfortune when she somewhat needlessly introduces musical details. In her recent book the hero, William of Orange—our William III.—is represented as attending a ball in the Binnenhof at the Hague, his age at the time being given as seventeen. As he was born in 1650, this brings us to the year 1667. During the evening 'the violins struck up the Sarabande from Campia's "Tancredi."' Campia is no doubt intended, and the error in the name is simply a misprint which may be forgiven, but Campia was born in 1660, and was therefore only seven years old at that time, and moreover 'Tancredi,' as a matter of fact, was not produced till 1702—i.e., thirty-five years later, which was actually the date of William's death. A few pages further we read: 'the next dance was a minuet by Sully . . . called "Le Temple de la Paix."' Sully should of course be Lully, and is another case of careless proof-reading; but here again Miss Bowen is out of her reckoning by eighteen years, for the work in question did not appear till 1685. It is no shame, even to a well-read musician, to have no acquaintance with the works of Campia, but having resolved by some mysterious principle of selection to bring in his name, it is curious that the author should not have consulted one of the many available works of reference, and thus avoided error.

A portrait of Schumann was given in our issue for November, 1905, in connection with an article on the composer's music in England which appeared in that number.

THE VEIL.

DR. COWEN'S NEW CHORAL WORK FOR THE
CARDIFF FESTIVAL, SEPTEMBER, 1910.

It will be matter of interest to the promoters of musical festivals and the leading choral societies throughout the Empire to know that Dr. Cowen has completed a choral work of great importance and scope.

The former essays of the composer in this form of composition, amongst which may be mentioned 'The Rose Maiden' (1870, when he was eighteen years of age), 'The Sleeping Beauty,' 'The Water Lily' and 'St. John's eve,' have all enjoyed vogue, and have exhibited his flow of melody and welcome lucidity. It is generally agreed that his somewhat neglected setting of Collins's 'Ode to the passions,' which was produced at the Leeds festival in 1898, revealed a great development of his talent. But unless we are much mistaken his new work will be pronounced to excel all his previous achievements. The idiom in which it is cast in order to express the mysticism and sublimity of the poem, is one not previously employed by the composer. But it seems natural enough.

The new work is a setting of portions of Robert Buchanan's profound and powerful poem, entitled 'The Book of Orm,' which was published in 1870. In view of the difficulty of finding subjects of sufficient breadth and intensity for choral treatment, it is not a little remarkable that this deeply significant poem with its magnificent and thrilling diction has escaped attention for so long.

The 'Book of Orm' is in brief an apologia for or a vindication of the ways of God to men. Its scope is indicated by the mottoes fixed by Buchanan at the head of his book. They are as follows:

This also we humbly beg,—that Human things may not prejudice such as are Divine, neither that from the unlocking of the Gates of Sense, and the kindling of a greater Natural Light, anything of incredulity or intellectual might may arise in our minds towards DIVINE MYSTERIES.—'Students' Prayer,' Bacon.

To vindicate the ways of God to man.—Milton.

God's Mystery will I vindicate, the Mystery of the Veil and of the Shadow; yea, also Death and Sorrow, God's divine Angels on all earths; and I will vindicate the Soul, that the Soul may vindicate the Flesh; and all these things shall vindicate Evil, proving God's mercy to His creatures, great and small.—A rune found in the starlight.

The poem is in eight sections, but only portions of seven are drawn upon by the composer. The prelude is entitled 'The book of visions seen by Orm the Celt,' and contains the lines:

O brother, hold me by the hand, and hearken,
For these things I shall phrase are thine and mine,
And all men's—all are seeking for a sign.

These words are sung by the solo baritone as an introduction to Part I. They are preceded by a striking chordal theme, which is used and developed significantly:

Molto lento. $\text{♩} = 50$.
bis.

No. 1.

Part I. (The Veil woven) which has for its text the following lines

*How God in the beginning drew
Over His face the Veil of blue,
Wherefore no soul of mortal race
Hath ever look'd upon the Face.*

commences with a chorus to the words

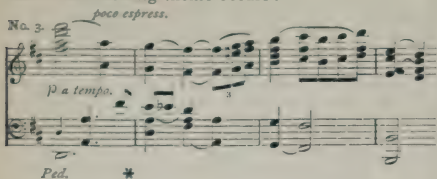
In the beginning,
Ere man grew,
The Veil was woven
Bright and blue;

which is introduced by these mysterious chords:

Molto Andante e sostenuto. $\text{♩} = 58$.

No. 2.

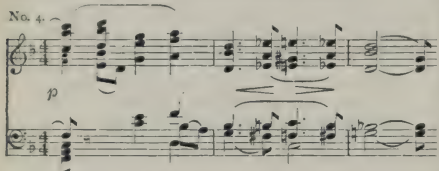
Later the following theme occurs :



A powerful climax is made at the words :

Evermore hoping,
 Evermore seeking,
 Nevermore guessing
 The Master so near.

An Evangel, 'whom God loved deep,' touched at the grief of mortals, groping, weeping, and 'blundering onward from race to race,' asks: 'Were it not better, once and for ever, to unveil the Face?' This (a tenor solo) is introduced by the following passage :



God answers: 'Not yet! Much is to remember, Much to forget,' and a short tranquil chorus to the words :

And, with eyes tear-clouded
 He gazed through the luminous
 Star in-wrought, beautiful,
 Folds of the Veil.

ends the first section of Part I.

The second section, entitled 'Earth the mother,' has an instrumental introduction which begins thus :



and the words for some time are given to a soprano soloist, and afterwards the chorus, as Mankind, the children of the Mother Earth, cry out to the empty air :

Father of mortals,
 Art Thou there?

This despairing appeal is answered from the thunder-cloud in a choral climax of great intensity :

I am God the Maker!
 I am God the Master!
 I am God the Father!

But although the Master 'made sign on sign,' the people heard not, the people saw not :

Earth and her children
 Were deaf and blind.
 While, over them, dreaming,
 Deepen'd the luminous
 Star in-wrought, beautiful
 Folds of the wondrous Veil.

With this impressive passage the First Part ends.

Part II. is entitled 'The Dream of the World without Death,' and has for its motto the following words :

*Songs of corruption, woven thus,
 With tender thoughts and tremulous,
 Sitting with a solemn face
 In an island burying-place,
 While weary waves broke sad and slow
 O'er weedy wastes of sand below,
 And stretch'd on every side of me
 The rainy grief of the gray sea.*

The music here becomes of deep interest. The Watcher at the Deathbed (baritone solo) sings *quasi recit.* a Phantasy, and then falls into a dream—'the Dream of the World without Death.' This is associated with a *tremolo* theme :



and later by another significant phrase :



A *Maestoso* choral section, introduced by a striking ascending passage :



culminates in a thrilling climax. The words are

The Master on His throne
 Openeth now the seventh seal of wonder,
 And beckoneth back the angel men name Death.

The vision continues, still allied to a choral setting ; the dreamer recounts the effect of the imagined decree on Mankind :

And the world shrieked, and the summer time was bitter,
 And men and women feared the air behind them ;
 And for lack of its green graves the world was hateful.

No comfort in the slow farewell,
 Nor gentle shutting of beloved eyes ;
 There were no sweet green graves to sit and muse on,
 Till grief should grow a summer meditation, . . .
 Nothing but sudden parting—and a blankness.

A mother (contralto) bewails the sudden snatching of her little ones. Her deeply emotional music is introduced by a theme of much charm :



She exclaims that their mouths

Blow rosebuds to the rosebuds, and their eyes
Looked violets at the violets, and their hair
Made sunshine in the sunshine, and their passing
Left a pleasure in the dewy leaves behind them ;
And suddenly my little son looked upward,
And his eyes were dried like dewdrops ; and his going
Was like a blow of fire upon my face.

A few solemn chords



precede the poignant utterance

And my little son was gone.

The Watcher awakes, and realises that he has but dreamed. He cries :

O unseen Sender of Corruption,
I bless Thee for the wonder of Thy mercy,
Which softenth the mystery and the parting.

This streams into a choral refrain to the same words, and the first section of Part II. comes to an imposing conclusion.

(To be continued.)

THE FUNCTION OF ART.

BY FREDERICK CHARLES BAKER.

The function of Art lies in its adaptability to suggest the spiritual and the ideal. Unless the salient principal quality of an art-product exhibits a clear æsthetic ideal, its claim to be designated as a work of art cannot be justified. Therefore, when in painting, music, or sculpture, we gain nothing but amusement or pleasing sensations, we may definitely conclude that we are not in the environment of Art at all. The essential character of Art—as in painting, for instance—is first to eliminate the crude and ugly, and secondly to aggrandize all component parts of beauty, and present them in such a manner as to suggest some synthetical ideal, so that we may learn to perceive not only the beauty of holiness but also the holiness of beauty.

Ideals may be suggested to us either by beauty of form, colour, or sound. If by beauty of sound, then it is by means of music, which proves that its special function is not merely to charm the auditory nerve, but to enhance the elements of our finer nature and elevate our minds with noble ideas. In other words, it is the mission of music to supply our consciousness with mystic presentations, so that our cerebral activity abounds in rich and beautiful thoughts which will predominate over our animal tendencies and leave our volitional powers more firm to 'eschew evil and do good.' It is this attribute of a composition, or the want of it, that determines whether such a composition shall stand as a work of Art or not. No amount of contrapuntal ingenuity or polyphonic complexity can compensate for the lack of essence of character in a composition. Hence for this reason there is such a thing as right and wrong in the *morale* of music, so that it is essential to have it classified in order that the inexperienced, when asking for bread, shall not be given a stone.

When music has nothing for its recommendation but rhythm and an inane melody, it is of little use for enhancing our finer feelings, for such music as this acts mainly upon the motor and sensory nerves only, and may be said to truly serve the flesh more than the spirit. Rhythm, although an essential element of music, must not be the *summum bonum* of its character, for rhythm at most can only appeal to our emotional faculties, as it does even to animals. Evidence to prove this dictum abounds in the form of so-called dance music, where the rhythm is very marked and conspicuous by its preponderance. Music of this class affects our heart pulsations so that we feel light-hearted and excitable, but from such music we do not gain noble thoughts nor the inclination to aspire to better things, for the simple reason that such music does not embody a noble thought or representative idea. Hence it is impossible to assign to this species of music any art-form that can be worthily called Art.

What is known as sentimental music also lacks the essential qualities of Art for similar reasons. Music of this type obtains sympathy with our nerves of sensibility, and thereby affects our sentiments to such a degree that our emotions degenerate into mere sentimentality. Sentimentality is so injurious to our strength of character that great care must be taken not to encourage it—that is, if we would avoid having a weak, maudlin, and ignoble temperament, rather than one which is strong, royal, and self-contained. If music is to be considered as the exponent of the moral ideal as well as the æsthetic ideal, it must suggest something more than mere sentimentality, or its asset to a nation will be in strict conflict with the object of Art altogether, for it would tend to encourage a nation of effeminate and hysterical erotomaniacs rather than a nation of sane, healthy, level-headed men, and the function of Art, rather than suggesting the spiritual and ideal, would find its rôle as the handmaid of degeneration.

Hence it is only that which is known as 'classical music' that can claim consideration in the function of Art. This kind of music acts not only on the motor and sensory nerves, but simultaneously on the intelligence as well, and is conspicuous by its very character—it allows sensuousness, but never sensuality; intellectuality, but not pedantry; sentiment, but not sentimentality. Its function, therefore, is obvious, for it must tend to strengthen our weakness, sober our lives, and so help us to cultivate what Tennyson so well expresses as 'self-reverence, self-knowledge and self-control.' Through the media of melody and harmony the composer expresses his ideas, and by his consummate art excites our sense of beauty, so that we gain from his composition some spiritual significance or moral ideals.

'Fine Art,' says Ruskin, 'is that in which the hand, the heart, and the head go together. Greatness of Art consists first in earnest and intense seizing of natural facts; then the ordering these facts by strength of human intellect, so as to make them for all who look upon them to the utmost serviceable, memorable and beautiful. And thus great Art is nothing else than the type of a strong and noble life.' Real Art, then, whether as classical music, painting, or sculpture, reveals beauty, not only as a phenomenal substance but as a spirit, for in the finite we behold the Infinite, and in the visible the Invisible. If the plastic arts can suggest beauty through concrete forms, music can suggest, by its subtle allusiveness, many inexpressible and transcendental ideals, and for this reason a place is assigned to it in our forms of public worship, because of its efficacy in quickening the pneuma, or God-consciousness within us. 'It is,' as Plato says, 'the essence of order, and leads to all that is good,

just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form.' In other words, 'it is,' as Carlyle says, 'a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for moments gaze into it.'

This beauty in form, order and proportion, whether conveyed to us through sculpture, music, or painting, is intended to arouse in us that admiration for 'whatsoever things are lovely and whatsoever things are pure,' and this—and this alone—is the function of Art. Founded on the laws of order itself, Art collects beauty in form and proportion, and under different arrangements presents to our senses some essential character, and consequently some leading idea—according to the artist's conception—so that through this vision we see the world as it really is—full of grandeur, flooded with beauty, and pervaded with mystery—a mystery which is the manifestation of that Sublime Presence, the presence of the Eternal and the Infinite.

THE ART OF THE ORGAN PROGRAMME.

BY SYDNEY GREW.

I.

Some few months ago I had the privilege of publishing* an article on 'The organ as a solo instrument.' In the course of my remarks I spoke of the inartistic nature (as judged by ordinary canons) of the average organ-recital programme, and drew attention to the fact that this was one of the reasons why the organ recital failed to attract musicians in general. This is a point of so much importance as to call for further and separate consideration. The whole question of real art in the organ programme, as elsewhere, lies in a certain unity—a unity that serves to knit everything into a cohesive totality. This is one of the main principles that hall-mark the artist; yet it is the one most flagrantly ignored by the organist. But for a certain circumstance to be noted later, this would induce one to affirm that the organist is fundamentally inartistic. Such a statement, indeed, is not infrequently made; and, granting the truth of the theory that a man's artistic nature (or his lack of it) is shown most clearly and conclusively in his drawing up of a programme, it is hard to controvert it. We only need to glance at the published particulars of organ concerts to see how far this form of musical performance falls away from the right path. The main characteristics of a satisfactory programme are obvious, but they are broken by organists on every hand. Organists recognise that variety is necessary, for without variety there comes monotony, least artistic of things; but these musicians forget that changes must only be partial, that they should never deviate into violent contrast. The degree of contrast needed is similar to that found in paintings: here one figure is placed in opposition to another in order to give it greater effect, and in music one piece is set in opposition to another in order to enhance its beauty and impressiveness. If the contrast of the two pieces is so great as to obliterate the effect of the first, a most serious artistic blunder is made, and a step taken backwards instead of forwards. I shall refer to this point, using actual published examples, in the second part of this article; but here I may add the remark that there is altogether too much unsteadiness of emotional force in the average organ programme, with the inevitable consequence that the chief value of the thing becomes of none effect.

A unity of aim and of idea should run through the whole list of pieces, marshalling means to an end. In musical art the biggest and the smallest things are governed by the same primary laws; there is a climax in both the hymn-tune and in the symphony, and everything is designed to work towards the point aimed for. In the organ recital this point is the providing of a succession of musical emotions; and so the thing to be avoided as the plague is the conveying of a hotch-potch of contradictory impressions out of which nothing of permanent value can possibly arise. It is a melancholy fact, however, that instinctive principles of this kind are often broken, not only by organists, but also by other more favourably situated musicians. A perfectly satisfactory programme can perhaps be offered only by an artist working alone, or at the most by two working together. In the case of a 'miscellaneous' concert it is entirely out of the question except when some guiding spirit exercises supreme authority; and in the case of the 'star' concert it is ever harder of attainment, for when a great artist is accompanied by a number of smaller personalities the work of the latter is scarcely regarded as serious, and artistic unity is not to be expected among stop-gaps and sandwiches. Things are different in the orchestral concert; and the organist, the vocalist and the pianist can also achieve perfection in the same way.

But it is clear that of all musical functions that remain in one pair of hands the organ recital is the worst in this respect. It almost seems that no sense of the deep, inner nature of music has been vouchsafed the average organ player, he shows so much insensitiveness to the interrelationship of pieces. No art in performance can make a string of compositions satisfactory if their order is so clumsy as to cause a jar even in the reading; and one feels almost as much pain—though not so much excitement—in reading a list of organ recital programmes as in reading a month's record of crimes. The critical observer can very accurately appraise the value of an artist by studying the order of his programmes, since no high-souled, thoughtful artist makes many errors in this direction, proof of this theory lying in what is to be seen of the work of performers like Richter, Elena Gerhardt and Leonard Borwick. There is only one thing that seems to explain the general inability of the organist to read in his music its underlying emotional idea, and in it we perhaps see the cause of this serious failing.

I refer to the widespread habit of organists of neglecting the higher branches of their art for the shallower details of displaying their own agility and the variety and resources of their wonderful instrument. The first fault is one common to all types of *virtuoso* performer, and does not call for discussion here; the second is probably due to the impersonal nature of the organ. Because of this the player is never much in evidence, and people in general are attracted by the instrument more than by the man. One notices after an organ concert that the comments are made on the beauty of the solo stops, the effectiveness of the swell, and the grandeur and dignity of the full organ; not of the interpretative gifts of the recitalist and of the characteristics of his readings. This being the case, the human weakness of the organist rather induces him to pander to it, out of which come all the faults of excessive and constant change of registration and so forth. This has developed until one sometimes wonders if there is not some vague disgrace attending upon anything different. It is shown up most strongly in such cases as when some dainty *morceau* has been encoired, and the player repeats it with total change of solo stop and of accompanying tone-colour. But the habit is far more deeply-rooted

* In the *London Musical Opinion* for July, 1909.

than this, and gives rise to such injunctions as I myself once received from my professor, which was to try never to play the same composition twice alike in the matter of stop combination. Organists make the great error of blindly bowing to such vague traditions; and, confused or attracted by the multiplicity of means at their disposal, they end in developing artistic deficiencies of the order to be spoken of in the present article.

II.

One may look for a long while before finding evidence of some true guiding principle in organ programmes. The only near approach to such that is at all common is the old plan of preserving a sequence of keys (as in the changes of chants in long psalms), or of alternating loud pieces with soft and 'solo' compositions with music of fuller character. But there is no deep thought here; and so we find a work like Lemare's pleasant little *Andantino* in D flat placed immediately after a Bach fugue or a Rheinberger sonata movement, for all the world as though the player had to rush in with light refreshments to sustain the weary listener. At the moment of writing I have to hand the April issue of the *New Music Review*, which contains an unusually full list of organ recital programmes. The clashing of mood that almost always accompanies the Bach examples is curious. One player gives his audience a Communion by Batiste after the tremendous Passacaglia and Fugue in C minor; another, after the absorbing Prelude and Fugue in A minor, plays Dudley Buck's 'Sunshine and shadow'; another considers Lemare's Romance in D flat and the Toccata in F as good companion pieces, fit to stand side by side in a programme; a fourth couples the genius of Bach (as shown in the Toccata and Fugue in D minor) with the pretty talent of Cécile Chaminade, and a fifth follows the same work with Lemare's slight Berceuse in D. It is not easy to understand this insensibility to true musical effects. The musician who has received any measure of the spirit of Bach is in very exalted mood, and no more wants trifling melodies in sequence than he would want (under other circumstances) the 'Bee's wedding' to follow the C minor Symphony. If the organist or his audience want such a change there is something wrong in the air, and it would be well to leave Bach alone; for half-hearted efforts only count as so much time and labour wasted.

While speaking of Bach, I may conveniently draw attention to another detail in the usual treatment of this composer that argues the failure of organists to get into the meaning of the music they play. It is a favourite plan to open fire with a Bach fugue. This, judging by the context, is somewhat akin to the custom adopted by people who want to stand well with the powers-that-be, of taking a dose of medicine immediately before a contemplated orgie: both organist and organist act thus more in the spirit of faith than of understanding. But however reliable this course may be in physical matters, it results, in artistic matters, in a serious falling away from common-sense. What is wanted at the beginning of a programme is certainly something of the highest possible order—something that may act as a base, as a foundation of true musical beauty, to bear the superstructure of varied effects and sensations that is to be erected in the course of the evening. The mood of an audience is a ticklish thing to negotiate, and one detail of the art of the programme is to induce at the outset an absorption of the musical sense. This can only be effected by high and lofty music; but that does not mean that the most abstruse or complicated work should be offered first. The ground must be tilled before the seed is cast, and the average listener

is not ordinarily in the right mood at once for the intense strain of Bach or for even the elevated sentiment of Rheinberger. What is necessary here is to give something that satisfies the artistic hunger of the musician; after which sympathy and indulgence can more safely be counted on and quicker understanding of heavy music be assured.

III.

This kind of destructive criticism could be continued indefinitely; but a few further remarks on actual programmes may be submitted, in order to give point to the preceding arguments, before proceeding differently.

In one of the programmes reported in the above-mentioned issue of *The New Music Review*, we find the organist moving from the Handel-like Grand Chœur in D of Guilman to the 'Messiah' overture. This is a good sequence; and the two pieces, aided particularly by the well-remembered strains of the latter, would induce a mood of most elevated character. But where are we taken to next? Into the midst of the noise and bustle, of the boom and clang and crash of one of Elgar's 'Pomp and Circumstance' military marches. The calmness and dignity of the earlier pieces is knocked out by strenuous energy and modern excitement. The fourth item, unknown to the present writer (a Toccata in E minor by Homer N. Bartlett), is probably a normal organ composition, neither original nor strikingly characteristic; as such it would lead to a formal organ mood, out of keeping with the Elgar but likely to revert to the Handel. We are next, however, conveyed into the domain of the early Wagner, and surrounded by a vividly reminiscent theatrical mood, the piece being the Introduction to the third act of 'Lohengrin.' This is followed by the last item of the recital, the March from 'Aida.' Thus the organist shows throughout his selection no sense of artistic contrast or of continuity. The most culpable progression is from the second to the third numbers: after the Handel there is little pleasure in contemplating anything of less strength and beauty than (to mention four very widely separated but none the less appropriate works) the 'St. Anne' Prelude of Bach, the E flat minor Sonata of Rheinberger, the F minor Sonata of Mendelssohn, or the 'Concertsatz' in E flat minor of Merkel. There may be a probability that such music as this was too big for the special occasion; but there are scores of things, both original and transcribed, that would have followed the first two pieces and still have led gradually into the last two.

In another programme are to be seen as the first three items Schubert's 'Ave Maria,' Lemare's 'Gavotte Moderne' and the 'Chorus of Pilgrims' from 'Tannhäuser.' There is something brutal in this arrangement. There is, first, the exquisite song, full of pathos and extreme tender pleading; then the little 'Gavotte,' admittedly light of feeling; then an absurd transition to the broad and noble Wagner. The first step is painful, the second ludicrous; and the unfortunately sensitive listener feels himself knocked about like pins in a skittle-alley. A vocalist or a pianist who did such a thing would be laughed from the platform; but the organist seems to consider it perfectly normal and praiseworthy, and his audience to find no cause of complaint in it.

There is, in the musical newspaper from which I am quoting, an example of that class of organ recital that lowers the instrument to the level of the circus orchestra, by vulgar ear-tickling and by such external devices as lowering the lights of the auditorium and gradually raising them again in order to assist the illusion aimed at in the music of nightfall and dawn.

This is a phase of organ work that cannot be discussed here, although it and the wretched crew who adopt it await the severest condemnation. It is, however, to the present point to note that the organist here plunges from the high-souled 'Finlandia' of Sibelius to the obvious sentiment of the 'Romance' in D flat of Lemare, and from the conventionally vapid 'Forget-me-not' Intermezzo of Macbeth to the dazzling brilliancy of the great Fugue in D major—the latter, of course, *minus* its essential Prelude.

All these American recital lists, however, are not bad. There is a fine example of the short programme in one that opens with Mendelssohn's Sonata in A, moves from this to the Prelude, Fugue, and Variation in B minor of César Franck, and, after two light and restful pieces (Chauver's Andantino 'Les Cloches' and Rheinberger's 'Visione' in D flat), concludes with the powerful Toccata and Fugue in D minor. There is something closely akin to selective genius here. One notices in particular how the imperious call of the opening of the Bach arouses the listener from the quiescence of the 'Visione,' and leads him rapidly back to the noble mood of strength, energy, and vigour of the opening pieces. Another programme that hangs well together is one that opens with the Prelude and Fugue in D minor of Bach, moves through an Aria of the same composer to a Passacaglia by the recitalist, follows this with a fine Widor movement and a Liszt fugue, and concludes with three short and well-contrasted compositions.

IV.

It is not possible to suggest here what seems a perfect programme for the organ concert. The musician does not arrange his pieces in the abstract; he generally knows his audience, or his type of audience, and his artistic sensibility (far more than his experience) shows him what order of effects is most suitable for the occasion. In the same way the artistic sensibility of the critic will keep him from the wrong mood, and will thus fit him to discuss the work of the recitalist; for when one approaches a concert in the right spirit (as the critic always does, be he a true critic), one generally finds the right mood self-created. It is this detail of the musical temperament that the organist has developed to a remarkable degree—so far, that is, as his church work goes. He seems at once to feel the varying atmosphere of the changing seasons and offices, and to convey his sense of them to his congregation. I made allusion to this at the commencement of my essay, affirming it to be the one thing that proved the primary artistic nature of the organist. It induces faith in the future development of the organ concert, for the organist should have little difficulty in fully carrying it outside his church work into the secular field. He has his music fixed for him here, and it would not really be easy to disturb the unity of the occasion; and if he but tries to see the similar definiteness of mood that lies in the best class of organ music, he will find the same success equally easy of attainment in his concerts.

I have already spoken of the opening numbers of the recital programme. Breadth and massiveness, and a noble sentiment, however indefinite, should characterize them. It is not here that the pretty ideas of the French school of writers are of best effect; the place for such is elsewhere in the programme: nor the complexity and extent of the larger kinds of music. If the recitalist feels called upon to offer an extemporaneous item, the best place is obviously at the beginning; for if he were a sensitive artist, he would already be filled with the mood of his programme, and by this means would almost unconsciously

carry his listeners along with him into the midst of that mood. As soon as everything is prepared, and the audience lifted high into those calm regions so typical of the organ, the noblest sentiment of the hour can be offered; and given adequate performance on the emotional as well as on the technical side, it will not often fall upon stony ground, particularly if judicious notes have informed the people beforehand of what is coming. After this, some slight variety is necessary. If an interval can be given, it is very welcome to the musician who has been drawn out by Bach or Rheinberger or Wagner; but if this is inadvisable, the interpolated item, be it song or solo, quartet or massed choral singing, must be of the highest possible order. There can then come, in the second half of the programme, music of the most diverse order: little-known works of the great organ composers, brilliant show pieces, orchestral transcriptions, fanciful groups of small pieces, and the many novelties lying to hand in all directions. Such an order would incline the cultured musician to favour curious explorations and would also entrap the most bigoted purist into countenancing transcriptions. It obviously makes the circumstances more fit than the ordinary programme arrangement does for works of small *genre*. Environment is everything: a daisy would look unhappy in a hot-house and a lake rather insignificant by the side of the sea; and so a dainty fancy should not be rammed among colossal monuments of the art of the organ composer.

To sum up, unity of progress must mark the programme of the organ concert, the succession of pieces resulting in a piling up of emotional experiences that (if they are cunningly arranged) will end in some permanent good for the impressionable listener. Sensation must melt into sensation, the effect of one moment being enhanced or relieved by the next, until the final climax is won. The organist who follows this plan, remembering that the principle that knits together 'Gerontius' or 'Tristan' can operate in the same way in a modest concert programme, will prove his personal musicianship, will win the sympathy of the most artistic and also of the most inartistic of audiences, and will modernize a valuable but as yet contemptuously regarded branch of musical activity.

Church and Organ Music.

Mr. J. A. Fuller Maitland, in addressing the Church Music Society, made some drastic remarks on the subject of Church music and the need for its reform, with which we heartily agree. He puts the case concisely when he says: 'The objection, when we may be pleading for a little good music is, "You must remember that we have to consult all tastes, and that the church is not a concert-room." If all tastes were really consulted there would be nothing to say against this remark, but it generally happens that those who make it are careful to consult only one taste, their own and that of the domestic servant. Let the kitchenmaid wallow in the most sentimental effusions of Moody and Sankey or the warlike strains of the Salvation Army, but let provision also be made for people whose education prevents them from enjoying these methods of exciting religious fervour.' Why not at once bring the surroundings into line with the music which we too often hear! Let us destroy the groined roof, replacing it by a rough beam or two—anything will do. Then, instead of stained glass, let us have plain; let us cover the mosaics with whitewash or some modern washable paint. Then any organ will do, so long as it makes enough noise. The words and tunes of many of the hymns will do well as they are, and require no alteration.

No, the point lost sight of by so many is that our church music must be pure in origin and workmanship, and this

does not always mean that it must be *ancient*. We have much of later development which is uplifting, and the sooner people will humble themselves and submit to musical education, so soon will our church services fulfil their high mission. Let us worship by the intellect rather than by the emotions. There is an intellectual emotion, the memory of which will not fade. Pandering to the lower tastes of the uneducated will never raise them, and it is to be regretted that, as Mr. Fuller Maitland rightly says, so many of those who have the power, use it to gratify their own taste, which is on this low level. That 'bright, cheery, hearty service,' of which he speaks, means pain to many, and the fear of the 'concert-room' is too often the lame excuse offered. We assert boldly that many a concert leaves a better and higher impression on the mind than can these 'hearty' services, well-meant, misguided, though they often are.

SPECIAL SERVICES.

JERSEY CHURCH CHOIRS FESTIVAL.

The third annual festival of the Association of Church Choirs for the Deanery of Jersey took place on June 2 in St. Mark's Church. Eighteen choirs from the town of St. Heliers and the rural parishes attended, comprising about 400 voices. The church was crowded. The preacher was the Dean of Jersey. The service was intoned by the curate-in-charge of St. Mark's Church (Rev. J. Moor) and the rector of St. Clement (Rev. C. W. Balleine). Mr. C. E. Stevens, organist of St. Mark's Church, ably presided at the organ, and Mr. J. Hubert, conductor to the Association, conducted. The festival service, at 7.30 p.m., opened with the singing of the processional hymn 'Forward! be our watchword' to an inspiring tune by Henry Smart. Among the features of the service were the Magnificat and Nunc dimittis to Sir John Goss's setting in A, Bruce Steane's anthem 'The Lord is my strength,' and the recessional hymn 'There is an ancient river' to the grand tune 'Cephas,' written by Sir George Martin. The service fitly closed with the singing of a Threefold Amen composed by J. H. Maunders.

The fortieth Anniversary Festival of the London Gregorian Association was held on Thursday, June 9, in St. Paul's Cathedral, and those responsible may be congratulated upon the musical result attained. Mr. Francis Burgess (the hon. musical director) conducted with care and judgment, while Mr. Edgar T. Cook, of Southwark Cathedral (hon. organist), played the organ most skilfully. The experiment of dividing these offices proved very successful, one effect being a better ensemble. The processional hymns were sung to tunes by M. Greiter (c. 1525) and R. Heider (c. 1648). Mode II. Sarum was used for the office hymn. Other examples were: Mode IV., Sarum and 'Regnata orbis,' Mode VI., La Feillée, and the chorale 'Nun Freut euch.' The Psalms were sung to Tones VII., 2, Sarum; VIII., 2, Sarum, and I., 4, Sarum; those used for the Canticles being I., g, Solesmes, and III., 4, Sarum respectively. The anthem was 'O Lord of hosts,' by Tye. The large choir, numbering some hundreds, gave evidence of skilful training.

Bristol Cathedral was, on June 15, the scene of a most successful Diocesan Choral Festival, being the first of a series of such services organized by the committee of the Bristol Diocesan Choral Union. The choir numbered 350 voices, drawn mostly from the city deanery, including the cathedral choir, those of All Saints', St. Clement's, All Saints' (Clifton), and many others. The introductory voluntaries were played by Mr. W. E. Fowler (organist of All Saints'). The processional hymn, 'Hail, festal day,' was sung to a fine tune by the late Dr. Philip Armes. Special psalms were sung to chants by Crotch, S. S. Wesley and T. A. Walmisley. The setting of the Magnificat and Nunc dimittis was that by Sir George Martin in A, and the anthem, 'Behold, God is great,' was by Dr. E. W. Naylor. Mr. A. S. Warrell, organist of St. Nicholas, was the organist, and lent invaluable help in his accompaniments. The sermon, preached by the Rev. Hylton Stewart, Rector

of Bathwick, contained some broad-minded and wholesome remarks which might well be taken to heart. He truly said: 'There is a priesthood of the laity as well as a priesthood of the clergy; each has a separate function, and should not interfere with the other.' The concluding voluntaries were played by Mr. W. E. Smith (organist of St. Peter's). Last, but far from least, should be mentioned the cathedral organist, Mr. Hubert Hunt, to whose exertions and enthusiasm the success, musically at least, of the festival was due. He conducted throughout with care and judgment.

Choral Union Festivals have been held in several country districts in affiliation with the Exeter Diocesan Choral Association and conducted by Mr. T. Roylands-Smith (hon. diocesan conductor). At Torrington, on June 15, 200 singers participated, and on the same date at Lynton 250 choristers assembled. The 'book' for the year includes the evening service (Lloyd in G), Te Deum (Stewart in G), the anthem 'Praise God in His holiness' (Tours), and among the hymns is an interesting revival of the ancient and originally Latin hymn 'Jesu, Creator of the world,' set to the also very ancient melody 'Martyr Dei.'

The Annual Patronal Festival of St. Alban-the-Martyr, Birmingham, was celebrated on Sunday, June 19. At 11 o'clock, Solemn Eucharist was sung to Schubert in G, with orchestra and organ. Mr. Townsend was at the organ, and Mr. Alban W. Cooper, organist and choirmaster, conducted. In the afternoon a procession took place through the parish, in which over 2,000 people took part. At evensong the Canticles were sung to Martin in G, and at the conclusion of the service a Solemn Te Deum was sung to Stanford in B flat.

Brahms's 'Requiem' and Mendelssohn's 'St. Paul' were performed in Ely Cathedral on June 7. The choir, numbering about 200, was drawn from Ely, Cambridge, Bury St. Edmunds, and Huntingdon. The band, led by Mr. Haydn Inwards, was largely professional. The soloists were Miss Gladys Honey, Miss Florence Atkin, Mr. Joseph Reed, and the Cathedral basses, Messrs. Haigh and Wykes. Dr. A. W. Wilson conducted.

The Dedication Festival at the Parish Church of St. Mary, Winstead, was held on January 24. The Magnificat and Nunc dimittis were sung to the setting of Henry Gadsby in C, and the anthem was 'The Lord hath done great things,' by John E. West.

On Tuesday, May 24, the organ in Newark Parish Church having lately undergone entire reconstruction by Messrs. Hill & Son, was re-dedicated by the Ven. The Archdeacon of Nottingham. After the dedicatory prayers, Mr. John E. West's anthem 'Hark, hark, the organ loudly peals' was given. The evening Canticles were sung to the setting in A by R. W. Liddle, organist of Southwell Minster, and the anthem by Sir Frederick Bridge, 'It is a good thing to give thanks,' was most appropriately chosen. A short recital was given at the close of the service by Sir Frederick Bridge, who was also the chief performer at the evening recital. Valuable assistance was rendered by Messrs. Render and Endersby (both of Lincoln Cathedral), who each sang a solo and were associated in Mendelssohn's 'Now we are ambassadors. The organ items included Merkel's Fantasia in E minor, the Largo from the 'New World' Symphony, and Sir Frederick Bridge's Organ sonata (Introduction and Fugue). Other recitals were given as follows: May 26, Mr. H. J. Baker, organist of Horsey Parish Church; June 11, Mr. G. H. Gregory, organist of Boston Parish Church; June 16 and 30, Dr. G. J. Bennett, organist of Lincoln Minster.

According to the Churchwardens' Accounts for 1627, a payment is recorded as having been made to the organ 'mender.' In 1802 an organ of ten stops greeted Mr. Brydges on his appointment as organist, and in the next

year G. P. England built a new instrument at a cost of over £1,000. Two or three hundred pipes and the choir soundboard from this organ are incorporated in the new organ. The England organ was removed from the screen and re-erected in the south chancel aisle in 1854-5 by Forster & Andrews. In 1866, under the organistship of Mr. Reay, Henry Willis reconstructed the organ, which stood practically unchanged for forty-three years. The latest important alterations, which include entirely new mechanism, have been splendidly carried out by Messrs. Hill & Son, and the fine Newark Church can boast of possessing a magnificent instrument, equal to any requirements of church or recital music. The entire cost of the blowing apparatus is being defrayed by Mrs. Tidd Pratt and family, in memory of Alderman Becher Tidd Pratt, a generous donor to the church and some time Vicar's churchwarden.

The following is the specification of the organ :

CHOIR.							
	ft.	pipes			ft.	pipes	
1. Dulciana ..	8	58	5. Gemshorn*	4	58		
2. Salcional*	8	58	6. Piccolo ..	2	58		
3. Lieblich Gedackt*	8	58	7. Corno di Bassetto	8	58		
4. Wald Flute ..	4	58					
GREAT.							
8. Double Open Diap.	16	58	15. Flute ..	4	58		
9. Open Diapason I.*	8	58	16. Twelfth ..	2	58		
10. Open Diapason II.*	8	58	17. Fifteenth ..	2	58		
11. Open Diapason III.	8	58	18. Sesquialtera, 3 ranks..	174			
12. Hohl Flute*	8	58	19. Mixture, 2 ranks ..	116			
13. Stopped Diapason 8.	58	20. Trumpet ..	8	58			
14. Principal ..	4	58	21. Clarion ..	4	58		
SWELL.							
22. Bourdon ..	16	58	29. Fifteenth ..	2	58		
23. Open Diapason ..	8	58	30. Mixture, 3 ranks ..	174			
24. Stopped Diapason 8.	58	31. Double Trumpet ..	16	58			
25. Echo Gamba*	8	58	32. Horn ..	8	58		
26. Voix Celeste*	8	46	33. Oboe ..	8	58		
27. Principal ..	4	58	34. Vox Humana ..	8	58		
28. Harmonic Flute ..	4	56	35. Clarion ..	4	58		
SOLO.							
36. Viola ..	8	58	40. Corno di Bassetto	8	58		
37. Claribel Flute ..	8	58	41. Orchestral Oboe*	8	48		
38. Harmonic Flute ..	4	58	42. Tuba ..	8	58		
39. Contra Fagotto ..	16	58					
PEDAL.							
43. Double Open Diap.	32	12	48. Principal ..	8	30		
44. Open Diapason ..	16	30	49. Violoncello ..	8	30		
45. Violone ..	16	30	50. Ophicleide ..	16	30		
46. Bourdon ..	16	30	51. Trombone ..	8	30		
47. Bass Flute*	8	30					
COUPLERS.							
52. Solo to Great.			57. Solo to Pedal.				
53. Swell Octave.			58. Swell to Pedal.				
54. Swell Sub-Octave.			59. Great to Pedal.				
55. Swell to Great.			60. Choir to Pedal.				
56. Swell to Choir.							

ACCESSORIES.

Thirteen pneumatic pistons. Separate swell box for solo reeds, Nine composition pedals. except tuba. Tremulants to Solo and Swell. Compass of manuals—CC to A.

Total number of pipes, 2944.

* These Stops are entirely new.

The organ in the Parish Church, Plumstead, after renovation and enlargement, was re-opened on Saturday, May 14, when a special service was held. A recital was given by the organist of the church, Mr. H. J. Tufnell, who included in his programme works by J. S. Bach, E. H. Lemare, and Dr. S. S. Wesley. The improvements to the organ were carried out by Messrs. Bishop & Son, of London. Other recitals have been given by Dr. H. W. Jones and Messrs. O. C. B. Hyde, F. A. W. Docker, and Heathcote D. Statham.

Messrs. Rushworth & Dreaper, of Liverpool, have recently built a new organ for Brymbo Calvinistic Methodist Church, near Wrexham, and on May 28 a recital was given on the completed instrument at the Cathedral Organ Works, Liverpool, by Mr. H. A. Branscombe. The programme included 'March for a church festival' (W. T. Best), 'Finale in D' (Lemmens), and the 'Toccata in F' (J. S. Bach). Mr. Samuel Mann contributed some baritone solos.

At Charleton, near Kingsbridge, a new two-manual organ was dedicated in the church on May 26, built by Messrs. Hele & Co. Opening recitals were given by Mr. John Hele and Mr. W. Bee.

The first Bach recital to be held in Johannesburg was given in St. Mary's Church on May 4, under the direction of Mr. W. Deane, organist of the church. There was a large attendance, the congregation being most interested and attentive. The programme was as follows:

Nos. 1, 4, 6, 10 and 12 were played by Mr. Deane.

1. ALLA BREVE in D major.
2. PIANO-FORTE—Chromatic Fantasia and Fugue.
Mrs. W. DEANE.
3. ARIA .. 'What tho' trials wait me here' (*Passion Music*).
Mr. J. L. WINTLE.
4. FUGUE in D minor (*The Giant*).
5. SONGS { 'Jesu, Fount of consolation.'
'O Saviour sweet, O Saviour kind.'
Master G. LANGEBRINK.
6. PRELUDE AND FUGUE in E minor.
7. VIOLIN—Air on G string.
Miss BEATRICE STUART.
- HYMN 173—'O Love, how deep! how broad! how high!
'Into Thine Hand, O Lord' (*Gottes Zeit*).
8. ARIAS { (a) 'My heart ever faithful' (*Easter Cantata*).
(b) 'My heart ever faithful' (*Easter Cantata*).
Miss ETHEL LE MARCHANT.
9. PIANO-FORTE—Prelude and Fugue in C sharp minor. Book I.
Mrs. W. DEANE.
10. GAVOTTE in E major.
11. VIOLONCELLO.. .. 'Sarabande'.
Mr. B. R. HUNT.
12. FUGUE in E flat (*St. Anne*).

A 'Memorial Recital,' under the direction of Mr. W. Deane, the organist of the church, was given in St. Mary's Church, Johannesburg, on May 14, in reverent honour of His late Majesty King Edward. Handel's Dead march ('Saul') was given, accompanied by muffled military drums, and among other items of the very appropriate scheme were Farrant's anthem 'Lord, for Thy tender mercies' sake' (sung by the church choir), Pergolesi's 'O Lord, have mercy upon me' (Mr. A. Laurence Cheeseman), Beethoven's 'Miserere' and the 'Funeral march on the death of a hero.' The congregation numbered 2,000, and were evidently deeply impressed.

Mr. E. H. Lemare had a most enthusiastic reception on the occasion of his recital at the opening of the large organ, recently erected in the New Auditorium, Atlanta, Georgia. The audience numbered 7,000.

ORGAN RECITALS.

- Mr. Leonard Brown, Saxe Coburg Street Wesleyan Chapel—March in F, *Guiltant*.
Mr. Edward Gilbert, St. John's Church, Ryde, I.W.—Fugue in C major, *Krebs*.
Dr. Wood (Exeter Cathedral), Upton Church, Torquay—Theme and Variations, *Theile*.
Mr. W. W. Trotman, Upton Church, Torquay—Sonata No. 8, *Guiltant*.
Mr. W. Wilson Foster, St. Nicholas' Church, Whitehaven—Fantasia and Fugue in G minor, *J. S. Bach*.
Mr. Jesse Timson, First Church of Otago, Dunedin, New Zealand—Prelude and Fugue in C minor, *J. S. Bach*.
Mr. Westlake Morgan, St. Sepulchre's, E.C.—Sonata in G minor, *C. J. Grey*.
Mr. Harry Packman, First Congregational Church, La Crosse, Wis., U.S.A.—Seraph's strain, *Wolstenholme*.
Mr. Percival J. Gateley, St. Botolph's, Aldgate—Sonata No. 2, *Mendelssohn*.
Mr. R. W. Strickland, College Street Chapel, Northampton—Funeral March on a Choral, *Otto Diemel*.
Dr. C. B. Rootham, St. John's College Chapel, Cambridge—Chorale with variations, *César Franck*.
Dr. F. Abernethy, St. Katharine Cree Church, E.C.—Fantaisie heroïque, *J. A. Meale*.

- Mr. T. J. Crawford, St. Katharine Cree Church, E.C.—Agitato (D minor Sonata), *Rheinberger*.
 Mr. Alfred R. Stock, Congregational Church, Markham Square, S.W.—Allegro in E flat, *Arthur H. Brown*.
 Dr. M. J. Monk, Truro Cathedral—Marche funèbre, *Tchaikovsky*.
 Mr. W. Deane, St. Mary's Church, Johannesburg—Marche solennelle, *E. H. Lemare*.
 Dr. A. L. Peace, St. George's Hall, Liverpool—Sonata in C minor, *Julius Reubke*.
 Mr. H. J. Baker, Parish Church, Newark—Festival March in B flat, *Sinclair*.
 Mr. Henry Riding, Chigwell Church—Introduction, Air and Variations, *W. G. Wood*.
 Mr. E. H. Lemare, New Auditorium, Atlanta, Georgia—Sonata No. 6, *Mendelssohn*.
 Mr. Leonard Brown, Wesley Church, Leicester—March on a Theme of *Handel*.
 Dr. Prendergast, Winchester Cathedral—Triumphal Song in E flat, *A. H. Brewer*.
 Mr. Fred W. Brock, St. James's Church, St. James's Road, S.E.—March in G, *H. Smart*.
 Mr. T. Burgess Lane, St. George's Church, Darwen—Overture in D major, *J. Kinross*.
 Mr. T. Westlake Morgan, St. Katharine Cree Church, E.C.—Sonata in A minor, *Rheinberger*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. G. F. Austen, organist and choirmaster of All Saints' Cathedral, Halifax, Nova Scotia.
 Mr. E. Burritt Lane, organist and choirmaster of Steyning Parish Church, Sussex.
 Mr. James T. Pye, organist and choirmaster of St. Aidan's New Clee, Grimsby.
 Mr. John Tobin, organist and choirmaster of All Saints', Oxtou, Birkenhead.
 Mr. J. Whyte, organist and choirmaster of South United Free Church, Fraserburgh.
 Mr. S. W. Hase, vicar-choral, Lichfield Cathedral.
 Mr. George Weedon, bass-baritone, St. Bartholomew-the-Great, E.C.

Reviews.

Oh, soft was the song. Was it some golden star. Twilight. A child asleep. The torch. By Edward Elgar.

[Novello & Co., Ltd.]

The words of the first three of the above songs, which form the first instalment of a cycle of six songs, are by Gilbert Parker. They are of no ordinary character, and seem to demand a musical outlook such as that of Sir Edward Elgar for their adequate treatment. 'Oh, soft was the song' is based upon a short phrase of haunting beauty that recurs often. 'Was it some golden star' turns upon a former existence—'Once in another land, Ages ago, You were a queen, and I loved you so.' The music is built chiefly upon one theme, announced to these words by the unaccompanied voice, variety being lent by the later accompaniments. 'Twilight' is instinct with solemnity and mystery. The musical setting has the unmistakable characteristics of Elgar's most thoughtful style, and in the hands of a singer of true understanding, must always produce a deep impression. With his great individuality, Elgar achieves some uncommon feature of merit in all his present-day music. In the case of these songs he arrives at significant meaning while expressing himself only in the simplest terms; in this respect his settings resemble the poems. It need hardly be said that the phrasing and accentuation of the vocal part are regulated in accordance with natural delivery of the words.

The same general remarks apply to 'A child asleep' and 'The torch.' The former 'is made to Anthony Goetz (Æ. I.) for his mother's singing.' The poem is by Elizabeth Barrett Browning; the music a soothing and singable melody.

The words of 'The torch' are an Eastern-European folk-song, paraphrased by Pietro d'Alba, and call for the vigour and striking rhythm of Sir Edward Elgar's setting. The last-mentioned song is published in three keys; the four preceding are arranged only for low or medium voices.

The Auxiliary Hymn-tune Book. Compiled, arranged and edited by W. H. MacDermott and N. W. Howard-McLean.

[The Vincent Music Co., Ltd.]

This is an endeavour to supply a want felt by those wishing for a change in the musical settings of hymns, and though in so many cases the tunes already set to well-known words are hardly likely to be displaced, it is to be feared that long use and association have blinded many people to the undoubted weakness of some of those tunes. Though we cannot say we are entirely in sympathy with all the examples in the book, there are many which appeal to us as combining a popular style with good musicianship. Among those which please us, we would mention Nos. 132 and 263.

The chief weakness of many tunes is the alto part, which is often a monotonous 'filling-in,' and some contributors have fallen into this error. Do composers think or extemporise in the early stages of their tunes? If the latter, we suspect the thumb of the right hand, which too often acts as a pivot from which to extend the other digits!

The compilation of such a book as this is no light task, but the large number of good tunes it contains will, we hope, bring reward to those responsible for its publication.

Short Preludes for the Organ. By various composers. Three Books.

[Novello & Co., Ltd.]

Compiled for the benefit of those requiring a short introductory voluntary, these volumes will no doubt be widely accepted.

Variety of style is secured by the number of composers who have contributed, and all the pieces may be played upon a small two-manual organ. When to this is added the fact that the average time of performance is about one or one-and-a-quarter minutes, it will be seen that the requirements of a large number of organists have been studied and provided for, particularly those who have not developed their powers of extemporising.

Among the composers whose names are a guarantee of refined musicianship, may be mentioned: Thomas Adams, George J. Bennett, Myles B. Foster, Alfred Hollins, John E. West, W. Wolstenholme, &c. Their contributions exactly fulfil the purpose which called for them, and no organist may now plead the lack of suitable voluntaries, as he has here a choice of no fewer than thirty, offering variety of style and duration of performance. If we may offer any criticism, it would be that the majority of these pieces are in triple measure, though in most cases this has been subdued by the pace suggested, so that they need not necessarily be considered unsuitable in character.

The books are very attractive in appearance, while the music is clearly set out and printed.

At the annual meeting of the Brighton Sacred Harmonic Society held on May 30, presided over by the Mayor, there was a large attendance of members. The report stated that although the concerts were artistically successful there was considerable financial loss. The thanks of the Society to Mr. Robert Taylor, the conductor, were given in a resolution which recognised that the continued efficiency of the Society was mainly owing to his great abilities and enthusiastic work. The relations of the Society to the recent musical festival were explained and discussed. From the statement made at the meeting it would appear that the Society has some cause for complaint in that it was not recognised as a factor in the festival arrangements.

Correspondence.

AN ITALIAN BASS ARIA OF REMARKABLE COMPASS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Mr. Van der Straeten, in his interesting article under the above heading, quotes an example of a bass aria in a hitherto unnoticed opera by Ariosti entitled 'La Fede ne Tradimenti.' This aria is of very exceptional compass (two octaves and a tone), and Mr. Van der Straeten asks who was the bass singer for whom it was written, or is there any record of the wonderful bass singer with such an extraordinary compass of voice?

I think it most probable that the bass singer who sang this aria was the famous Giuseppe Maria Boschi, whose compass must have been phenomenal. Chrysander tells us that Boschi sang the solo assigned to Polifemo by Handel in his earlier 'Acis, Galatea e Polifemo' (produced at Naples on June 16, 1708), and he quotes the following passage as an illustration of Boschi's marvellous powers—two octaves and three-quarters:



It is the more likely that Boschi sang the solo in Ariosti's opera, as he certainly sang in several of the operas by Ariosti in London.

Let me take this opportunity to correct an oft-repeated error in regard to 'Muzio Scevola' as being composed by Handel, Buononcini and Ariosti. Mr. Van der Straeten quotes the fable, and credits Ariosti with having collaborated in this opera, produced on April 15, 1721. It is now placed beyond any doubt that the three composers who were responsible for 'Muzio Scevola' were Filippo Mattei (Pipo), Buononcini and Handel, who respectively wrote the first, second and third Acts. Strangely enough, Ariosti completely disappears after the year 1728, and so does Boschi.—Yours very faithfully,

W. H. GRATTAN-FLOOD.

A MEMORIAL TO DR. WILLIAM CROFT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Ten years ago there appeared in the *Musical Times* (No. 691) a very interesting article on Dr. William Croft from the pen of the late Mr. F. G. Edwards, and with it two portraits; the first of which showed Master Croft in his chorister's dress, as one of the children of the Chapel Royal, from a painting purchased by the trustees of the National Portrait Gallery in 1899. The other portrait is from a painting in the Music School at Oxford; it shows William Croft in his Doctor's robes, and was probably painted in 1713, when he took his degrees there in his thirty-fifth year. He was by that time Master of the Children of the Chapel Royal, Composer to Queen Anne, and Organist of Westminster Abbey; the writer of special music for occasions of high ceremony, and already of assured fame. The inscription on Dr. Croft's grave in the Abbey was written by his great admirer Humphrey Wyley Birch, and it may be considered somewhat laudatory; but when it says that 'his celebrated works were commended by the sweetness of his manners, and even by his countenance,' we look at these portraits and assent, for they have great gifts of grace.

The article is further embellished with views of the old manor-house at Lower Ettington, near Stratford-on-Avon, where William Croft was born; and of the church there wherein he was baptised, and where (as Mr. Edwards says) 'he in all probability first heard the Service of the Church of England which he was afterwards to enrich with the fruits of his genius.' This church is now a picturesque ruin; and its successor—'not altogether an edifice of ideal beauty'—to quote Mr. Edwards again—has, since he wrote, been replaced by a modern church, of which we will only say that the people who built it are very

proud of it. Here in these latter days we Ettingtonians sing with a particular relish any of Dr. Croft's music we can lay our hands upon, if it be not beyond our capacity. We could not but feel honoured when, at the burial of King Edward, not only were the opening sentences of the service chanted to Croft's setting, but that everywhere 'O God our help in ages past' was sung to that majestic English hymn-tune 'St. Anne,' composed by one who was born in this little Warwickshire village. Of 'Hanover,' or of 'St. Matthew,' I will not try to speak. But how fine a ring there is in Croft's '148th,' commonly sung on St. John Baptist's Day, to 'Lo, from the desert homes,' but too good to be restricted to one day in the year. And the tune 'Eatington,' which we are in parochial duty bound to value highly, finds here much acceptance to Charles Wesley's words, 'Let saints on earth,' as appointed in the new edition of 'Hymns A. and M.'

And now I come to the point of this letter. We have built a new church, and we want a new organ. When we get it, it is in our minds to have carved on the oak case, above the keyboards, 'In Memory of William Croft, Doctor of Music, born at Lower Ettington, 1678, buried in Westminster Abbey, 1727'; and when we are able to use the organ we hope to begin with a service and a recital in which the music is entirely his. The estimate for such an instrument as we need is £250, towards which we have been able so far to collect £105. Will not some of the many admirers of Croft's music and personality send me donations towards this local memorial? I will gratefully acknowledge them both by post and in these columns?

Ettington Vicarage,

Stratford-on-Avon.

T. H. PARKER.

THE 'EMPEROR' STRADIVARIUS VIOLIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I trust you may find room in your columns for a statement which I wish to make public on behalf of the present owners of the 'Emperor' Stradivarius, a violin which, for nearly forty years, has been in the G. Haddock collection.

The recent announcement widely circulated in the Press of this and other countries, that it was being exposed for sale, has led some journals to say that this valuable instrument was 'coming under the hammer.' The trustees do not wish the 'Emperor' to be exposed for sale at a public auction, and in view of the very numerous inquiries that have reached them from all parts of the world, I think it well to say that their wish is that this violin should not leave British shores.

A writer in *The Times* has suggested that it should be preserved, as a flawless specimen of the best art of Stradivarius, in one of the national art collections. It may be urged that the museum is not the place for a musical instrument; but the 'Emperor' being unique, it stands apart and does not come under the general rule that governs other fine fiddles, whose function is, of course, to delight mankind by being played upon in public by *virtuosi*.

The statement in *The Times* has been expressed elsewhere, and it has occurred to the trustees that this may encourage the formation of a National fund for its purchase.

I may add that the owners would make a concession in the event of its being bought by the nation and preserved, like Paganini's Guarnerius in the Genoa Municipal Palace, as a unique example of the great master of violin-makers.—I am, yours faithfully,

EDGAR HADDOCK.

THE

ORGAN AT ST. MARY'S, WALTON-ON-THAMES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Having read the article which appeared in your June number on 'The former organs at St. George's Chapel' with much interest, I wonder whether you or any of the readers of the *Musical Times* can give me any information respecting the organ at which I have the honour to reside, in St. Mary's Church, Walton-on-Thames.

There is a local tradition that the organ was built by Father Smith, and that it came from St. George's Chapel,

Windsor, and also that it was presented to Walton Church by Queen Victoria.

Sir Walter Parratt says that he can find no trace of such an instrument at Windsor; the builders (Messrs. Bishop & Son), who have charge of the tuning, say that they know nothing authentic on the subject, and our present vicar does not appear to possess any definite information concerning its origin. The organ is now a two-manual instrument, but the second manual is evidently a later addition. There are fourteen sounding stops and three couplers. The compass of the great organ is CC to E (fifty-three notes), that of the Swell CC to G (fifty-six notes), and the pedal CCC to E (twenty-nine notes). The casework is old and of curious design, and has a front of decorated dummy pipes.

Yours faithfully,

HENRY T. GILBERTHORPE.

'Kirkleigh,' Walton-on-Thames.

June 15, 1910.

MEDELSSOHN'S ORGAN FUGUE IN E.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your current [June] number is a reference to recently-published letters of Mendelssohn, and especially to a Fugue in E, with the remark that 'no Organ fugue in E is to be found in the thematic catalogue of Mendelssohn's works.' If you will refer to Novello's 'Select Organ Pieces,' No. 42, you will find the prelude and fugue which Mendelssohn promised Novello was the composition of Sebastian Bach, as is stated in the following note: 'For this extremely rare specimen of Sebastian Bach's extraordinary musical genius, the editor is indebted to the obliging politeness of his kind friend Mendelssohn Bartholdy, who frequently played it to him, from memory, at the time when there was no copy of the manuscript to be obtained in England. During his visit to Germany this year (1833), Mr. Mendelssohn was so kind as to procure a Copy, and very obligingly allowed a transcript of it to be made for the Editor of this work, who had so often expressed his admiration of the Composition. The writer of the present note gladly avails himself of this opportunity of expressing his best acknowledgments to a gentleman whom he considers one of the greatest ornaments of the musical art in the present age, for this as well as for other highly gratifying proofs of his liberal and friendly sentiments towards him.'

WILLIAM H. CUMMINGS.

Obituary.

We regret to record the following deaths:

MILI ALEXIEWITCH BALAKIREW, the famous Russian composer, which took place at St. Petersburg on May 30, in his seventy-fourth year. Born at Nijni-Novgorod, he received his first musical instruction from his mother, and later became a pupil of the highly-cultured musical amateur, Oulibisheff (author of well-known biographies of Mozart and Beethoven), at whose house he made the acquaintance of the best examples of western classical music. When he came to St. Petersburg, at the age of eighteen, he aroused the interest of Glinka, the originator of the national Russian School, who saw in him his natural successor. Balakirew's ideas exercised great influence upon the younger Russian musicians, and among his pupils were César Cui, Moussorgsky, Borodine and Rimsky-Korsakoff. He was a fine pianist and conductor, and among his published works are a number of interesting compositions, including two Symphonies, the Symphonic poems 'Russ' and 'Tamara,' the Overtures on Spanish and Russian themes and to Shakespeare's 'King Lear,' and a number of pianoforte compositions, including the famous Oriental fantasia 'Islamey' (one of the most difficult pieces in existence). He also edited several collections of Russian folk-songs. Balakirew's works are generally distinguished by considerable melodic invention, no doubt largely founded on Russian and

Oriental folk-music. His orchestration is very brilliant and original, as is also his writing for the pianoforte. In the last years of his life he devoted himself to religious mysticism, and seldom appeared in public.

JEAN BAPTISTE WECKERLIN, which occurred on May 20 at Trottberg (Alsace). Born at Gebweiler on November 29, 1821, he became a pupil of the Paris Conservatoire, where, in 1844, he joined Halévy's class for composition and took singing lessons from M. Ponchard. In 1876 he became chief librarian at the Paris Conservatoire (his predecessors being Berlioz and Félicien David). Weckerlin was a prolific composer, but is best known by his excellent editions and arrangements of old French songs (*Bergerettes* et *Pastourelles* from the 18th century). Five years ago he retired from his position at the Conservatoire, and has since lived in his native town.

FRAU PROFESSOR STRAUSS, the mother of the famous composer Dr. Richard Strauss, at Munich, in her seventy-sixth year.

DR. BRIESEMEISTER, the well-known Wagnerian singer, on June 17, at Berlin. The deceased artist made his name by his impersonation of the part of Loge.

MR. A. L. COLTART, of Liverpool, a keen local amateur musician, and one who had occupied the position of chairman to the Philharmonic Society. As far back as 1856 Mr. Coltart had sung in the Society's chorus as a tenor; among the basses being his fellow-townsmen afterwards to be known as Sir Charles Santley.

THE BEECHAM OPERA SEASON.

HIS MAJESTY'S THEATRE.

After a little hesitation the public have decided to display an interest in Offenbach's 'Tales of Hoffmann,' and Mr. Beecham has chosen this work as his chief battle-horse in his present campaign of opera-comique. Next in popularity comes Edmond Missa's 'Muguette,' which was produced on May 25 under Mr. Beecham's conductorship. An uneventful plot, founded upon Ouida's 'Two little wooden shoes,' was unfolded in a well-written English version, vitalized with vivacious acting and sumptuous scenery. The lack of dramatic incident, however, threw the chief attention upon the qualities of the music, which could be appreciated without great concentration. If Missa's sweet strains occasionally made one impatient of their monotonous amiability, their sweetness was not of the sort that cloyed. Whether Muguette was gay or loving or despairing, the music assigned to her part, charmingly played by Miss Ruth Vincent, varied little in character. But the composer's fluency rather than his inventive power obviated dullness, and in the hands of such capable exponents as Miss Vincent, Miss Maggie Teyte (as Melka, the model), Miss Muriel Terry, Mr. John Coates (as Lionel, the doubtful hero and artist) and Mr. Harry Dearth, the production proved highly attractive. Subsequent changes in the cast introduced Madame Zélie de Lussan as Melka and Mr. Walter Hyde as Lionel.

After fourteen years of undeserved neglect, interrupted only by a students' performance by the Royal College of Music, Sir Charles Stanford's 'Shamus O'Brien' was mounted at His Majesty's on May 24. The interval has wrought changes that may lessen the force of the more serious passages of the work in their appeal to some modern ears, but the composer's musical 'brogue' sounds as happy as ever and his consistent individuality can still be recognised. In this opera dramatic action and dialogue help to impart variety, and abundant humour is associated with the character of Mike the informer. Mr. Beecham was fortunate in securing the services of Mr. Joseph O'Mara in this part, for stage experience was not otherwise strongly represented in the cast. Full justice was done, however, to the vocal

requirements of the opera by Miss Edith Evans (Nora), Miss Caroline Hatchard (Kitty), Mr. Albert Archdeacon (Shamus), Mr. John Bardsley (Captain Trevor), and Mr. Robert Radford (Father O'Flynn), as well as by Mr. O'Mara. Mr. Hamish McCunn conducted.

Massenet's 'Werther' was written in the early nineties, and has enjoyed a Continental reputation and vogue down to the present day. Sir Augustus Harris's attempt to popularise the work in England in 1894 met with little response, but Mr. Beecham might reasonably expect that the more enlightened English audiences of 1910 would appreciate the work. They have not come fully up to expectations, probably because the English temperament is still cold to the feelings of the Werther type of hero. The music has merits that could not be denied. Its melody, characterization and orchestration are those of M. Massenet's best efforts. The principals were Madame Zélie de Lussan, Miss Beatrice La Palme, Mr. Ellison van Hoose, Mr. Lewys James and Mr. Alfred Kaufmann.

The event of the month was the series of Mozart festival performances beginning with 'Il Seraglio' on June 20. This opera is less felicitous in melodic invention than 'Figaro' or 'Don Giovanni,' and naturally has the conventionalities and formalities of its time, but their detriment to the total effect was surprisingly small. The genius and fancy constantly rose above the restrictions of the idiom, and in the design and orchestration the inimitable Mozart constantly asserted himself. The chief parts were played by two artistic singers—Madame Alice Verlet as Constance and Herr Hans Lüssman as Belmont. The successes of the evening, however, were made by Miss Maggie Teyte as Blonda and Mr. Robert Radford as Osmin. Mr. John Bardsley played Pedrillo cleverly, and Mr. Alex. Calvert was a dignified Bashaw. The orchestra played with captivating spirit under Mr. Beecham.

ROYAL OPERA, COVENT GARDEN.

A VARIED RÉPERTOIRE.

For a complete record of the proceedings at the Royal Opera since the last issue of this journal, it is necessary to go back to the last week in May, which was distinguished by much activity. Though the national mourning cast a gloom over the season, and brought about a diminution in the attendance—as is only natural, since the subscribers are among those who were closely affected by the Royal death,—the management kept consistently to their policy and their prospectus. As was inevitable in view of its success on revival last year, Bellini's 'La Sonnambula' was again mounted on May 26, with Madame Tetrassini as an Amina of high vocal qualification, Mr. John McCormack as Elvino, and Mr. Edmund Burke as the Count. The preponderance of British artists in the cast is an exceedingly gratifying feature, for it is probable that this is one of the means by which the much desired National Opera will come about. But for an exponent of the music of Amina, it will be difficult to find a native artist who has the same command of the best features of the vocal art, for with the Florentine singer her distinctive methods were probably acquired simultaneously with her native air. Whatever, indeed, may be the origin of her fine command of the *bel canto*, the fact remains that her expression of it is invariably gratifying and pleasing. She was ably and in fact admirably seconded by Mr. McCormack and Mr. Burke, who both showed good acquaintance with the old Italian opera tradition, and sang their music with great freedom of tone and expression. A day later saw the first performance of the season of Puccini's 'Madama Butterfly,' whose strenuous strains and pathetic, not to say dismal story, appear to commend it to all tastes. Some sections of the audience may be inclined to steal out before the poor deserted creature commits *felo de se*, but everyone takes a pleasure in the quaint and moving music of the earlier scenes. Mlle. Destinn, who can claim to be the original exponent of the part in this country, even though she may have her superiors, was the Cio-Cio-San, and in the latter and more tragic portions of the opera sang with considerable effect.

A NEW TENOR AND BARITONE.

The performance derived both interest and weight from the presence as Pinkerton of Mr. Riccardo Martin, an American

tenor, who made his first appearance in this country. Mr. Martin, who was educated as a composer, discovered by accident that he had a tenor voice; many will wish that similar accidents may befall them, for his voice is robust, round and pleasing, and his powers as an actor show uncommon intelligence. These stood him in good stead when later he appeared in Gounod's 'Faust.' This was the first part he ever assumed, and he made his first appearance in it in Italy some six years ago. His interpretation on this occasion did not possess the force of his Pinkerton in 'Madama Butterfly,' and was wanting in the lyrical grace the part demands. His real measure was found in Puccini's 'La Tosca,' heard subsequently. Therein he gave a vivid impersonation of the lover of Floria Tosca. His voice was equal to the demands of the music and the situation, and his acting was remarkable for its actuality. It had many fresh points, not the least of them a dramatic fall at the feet of his torturer Scarpia, after he has uttered his defiance of the ghastly methods of persuasion. The Tosca of the cast was Mlle. Destinn, who has many qualifications for the part. This, it must be admitted, are chiefly vocal, for an histrionically telling interpretation of the character calls for a rather less impersonal style than that with which she favours her British admirers. The best representation of the work was given on June 14, when, with the assistance of Signor Baklanoff, the performance reached a higher level than has ever been attained before in this country. Signor Baklanoff, who is a Russian singer new to England and still in his twenties, is one of the best equipped operatic artists heard for many a long day. His first appearance was made in Verdi's 'Rigoletto' on June 11, and he at once established his claim to recognition by his dramatic and vocally excellent reading of the character of the unhappy Jester. The new artist's great value is found in the unconventional nature of his work, but though his methods are not of the accepted order of things, he never fails to achieve his point, and for a finer portrayal of the part it is necessary to go back a good many years. As the more modern Scarpia, he showed a firm grasp of the import of the character. He betokened the iron-handed, unscrupulous power behind the throne and made it clear, as few have done, that the would-be possessor of Tosca was a villain who would and did stop at nothing. His presence brought a fresh atmosphere into a work that is rather apt to pall in its horror, and stirred everyone around him to their best. The result was one of the most intense representations of the drama that has ever been given at Covent Garden. The Syndicate is to be congratulated on the acquisition of an artist of this stamp.

MADAME MELBA'S REAPPEARANCE.

In the meantime the tale of operatic service is continued by the reappearance on May 30 of Madame Melba. She selected one of her later assumptions, that of Mimi in Puccini's 'La Bohème,' and was cordially welcomed. Into the merits of her impersonation it is not necessary to enter; it is only necessary to state that the note of pathos the part always sounds was not wanting, and with the assistance of Mr. John McCormack, who took the character of Rodolfo for the first time and with marked success, and the supplemental aid of Signor Sammarco, Signor Marcoux and Signor Malatesta, the picture of Bohemia of a past generation was presented with all its fidelity. When on June 14 'Otello,' the wonderful product of the ever-worthy brain of the versatile Verdi, was performed, the Desdemona was Madame Melba, to the delight of her admirers, amongst whom are many who consider it her finest part. She sang throughout in her best manner and made her wonted effect in the 'Ave Maria' and the 'Willow song.' The Otello was Signor Zerola, whom fate has consigned to dusky parts since his previous appearance was made in 'Aida.' But with the further coating of colour necessitated by the character in comparison to that of Radames, much of his vocal power seemed to disappear and his efforts lacked the force tradition demands as due to the part. Signor Sammarco undertook a new rôle in appearing as Iago, but here again association barred the way of complete acceptance of his version, which seemed to lack subtlety. A new-comer in M. Lheureux, a French tenor of pleasing parts, made his appearance as Cassio, but the whole performance was wanting in the distinction usually found in connection with this work.

FRENCH OPERA.

The proportion of French opera in the scheme has been gratifyingly large. M. Saint-Saëns's 'Samson et Dalila,' performed again on June 8 in the presence of the composer, still exercises, as is its right, a powerful influence. M. Dalmores, who appeared last year, returned to the part of Samson on this occasion, and, with Madame Kirkby Lunn as Dalila, won the approval of a large audience and the freely-expressed praise of the composer. Gounod's 'Faust,'—not yet banished as 'old-fashioned,' though there is a little tendency to cast the smaller parts indifferently—has been heard with Madame Edvina as an attractive Marguerite. Hervoice has grown stronger. Mr. Martin as Faust and Signor Marcoux, who has revised his reading of Mephistopheles so as to make it more in accord with the lyrical nature of the version and less of the Demon of Boito, were the other chief members of the cast. The latest operatic form from France in the shape of M. Debussy's 'Pelléas et Mélisande,' has been given with some notable changes in the cast. Chief of these is the assumption of the character of Mélisande by Madame Edvina, who made it less invertebrate and more human than her French predecessor. As Pelléas, M. Devries created an excellent impression by his round voice and good style. Though the work was admirably done with a most satisfactory interpretation of its chief feature—the orchestral score—under the guidance of Signor Campanini, it cannot be said that the form carried conviction on a rehearing. Its fault is dual: the identity of tonality with absence of anything very definite, and the shifting of the interest from its customary centre in opera—the stage—to the orchestra. The homœopathic amount of interest in the characters on the stage, and the similarity of the expressive methods employed in the orchestra, are not in accord with our present operatic diagnosis, though what the future may bring no one can say.

REVIVAL OF 'LAKMÉ.'

Finally, resort has been made to the quarter-of-a-century-old 'Lakmé' of Délibes, with results that have charmed and astonished everyone. The music is as fresh as if it belonged to yesterday. The composer's individuality breathes in every bar. This is expressed in various ways. The Eastern colouring is very successful, for it is not laid on with too heavy a hand, and in point of characterization the composer shows very marked gifts. If never very dramatic in the usual way, the music has the merit of being sincere and of carrying its hearers along with it in its graceful and charming course. There is a certain amusing quaintness in the way in which Délibes endeavoured to adopt a British idiom in his passages for the English characters, and his tune for the British army band of drums and fifes is distinctly ludicrous. But the merits of the work are great, and they were fully reproduced in the admirable performance. Madame Tétrazzini as Lakmé has a part of greater importance than she has undertaken in London before, and she carried it out with complete success. The famous Bell song falls to her share, and she sang it so effectively on the opening night that it was re-demanded. The story has an Indian setting, and deals with a British officer who falls in love with Lakmé, the daughter of a priest of Brahma. For his rashness the officer is stabbed by the father, and cared for and restored to health by Lakmé. Her lover is compelled to appear ungrateful by the call of duty which summons him back to his regiment and his betrothed. Lakmé poisons herself on learning of his intended desertion, and the father accepts her death as sufficient recompense for the outrage the European has committed. At every stage of the work the ear is charmed with delightful melody of an uncommon kind. Délibes, as his ballet music shows, completely understood the possibilities of rhythm, and in his opera he has realized them well, and has clothed the bare measure with melodic vestments of variegated hue. Almost every number in the work is entitled to mention, but an especial effect was produced by the song for Lakmé's European lover in the last Act, and by the number for her father in the previous scene. As the chief male figure, Mr. John McCormack put forward one of his best efforts. With Mr. Edmund Burke as the Father, and Mlle. Bourgeois as Lakmé's companion, the work was very well cast. The scenery and mounting were magnificent, and thanks to the splendid vocalization of Madame Tétrazzini and of Mr. McCormack, the opera, was received with enthusiasm. Signor Campanini conducted.

THE BACH FESTIVAL AT DUISBURG.

In 1850 the systematic publication of Bach's complete works was formally proposed, and a Bachgesellschaft was founded for the purpose. After fifty years the task was completed; the Society was dissolved, and a Neue Bachgesellschaft was founded with the intention of making practical use of the treasures which had been brought to light and made accessible. It was determined that three-day Bach festivals, every two years or thereabouts, should be held in different places. The first took place in 1902, at Berlin; the second in 1904, at Leipsic*; and both were as successful as could be wished. But the third, at Bach's native town, Eisenach, is less favourably remembered. On this occasion the manufacturing town of Chemnitz, in Saxony, invited the Society, and there, in 1908, the fourth festival was celebrated. The local conductors (as some critics objected) wished to display the powers of their orchestra and choir, and took everything at an unconscionable pace. An invitation from Duisburg was accepted; and the fifth festival duly took place last month. The next will be at Breslau; Dortmund also sent an invitation, but all agreed it is too near Duisburg, and a distant province required first consideration. German towns evidently covet the honour of entertaining the Bachgesellschaft. Germany is so very large, and has such an immense number of local centres, that the question of holding more frequent festivals will soon become pressing. Even at Duisburg there was a suggestion (from Henri Marteau) of an occasional extra festival of smaller extent and lighter aims; and it was well received. South Germany has not yet been visited. Several Handel festivals have also been held. There will be a local Bach festival at Heidelberg, in October; and a Handel festival ('Belshazzar,' 'Samson,' 'Acis,' &c.) at Leipsic.

Duisburg, on the Lower Rhine, north of Düsseldorf and near Essen, is a very ancient town, important from Roman times till recently. It became obscure in Napoleonic times. In the last half-century it has made extraordinary progress, tripled its population (now fully 100,000), and by its manufactures and immense coal trade has become one of the most flourishing towns in Western Germany. But having no musical traditions, it has not been connected with the Whitsuntide Rhine festivals, and one can easily imagine that its prosperous inhabitants wished to display their culture. They were fully justified by the results; and a local newspaper triumphantly said, 'Duisburg can never more be ignored by the German musical world.' One unfortunate result of the selection was that not many visitors were attracted, although a rich Russian member offered railway passes to poor organists and cantors, and many free quarters were at their disposal; outsiders expected to see nothing but coals and chimneys. I had looked forward to renewing friendships made two years since in Leipsic, and last year in Vienna, where many good musicians from France, Switzerland, and all parts of Germany had assembled. Not one turned up, much to my disappointment. Plenty of new acquaintances were to be made on every hand, it is true; and at the concerts not a vacant seat was to be seen.

Only one old church is preserved; the Salvatorkirche, a fine 15th century building. The town possesses an admirable concert-room, the Tonhalle, of course with a garden-restaurant in front. No greater hindrance to the prosperity of music can be found than an unsuitable, makeshift concert-room. Accessibility, isolation, freedom from disturbing noises outside, convenience of exits in different directions, all must be considered; and all have been provided for in this Tonhalle. The capital regulations of German cloak-rooms, where each numbered seat has a corresponding numbered peg where hats, umbrellas, and all impedimenta must be left, were not thoroughly carried out at Duisburg; some surprise was expressed, and the improvement will doubtless soon come to pass. Some day Englishmen may adopt this obviously advantageous plan. The Tonhalle unfortunately has no movable roof; this was very badly wanted. Perhaps some well-disposed amateur, anxious to improve the musical conditions of his own town, will read these lines. A proper concert-room, first; competent performers, next; tactfully

* The festival of May, 1908, when Bach's statue outside St. Thomas's Church was unveiled, was a local celebration, not got up by the Neue Bachgesellschaft.

chosen programmes, third; then the art can flourish. The Queen's Hall and its influence upon London concerts at once suggest themselves.

In the selections for performance at these Bach festivals, the two 'Passions,' the 'Christmas Oratorio,' the Magnificat, and even the High Mass are now to be supposed already known, and therefore not used. The staple of the programmes will be the church cantatas. There are some 200 of these preserved, and material for interesting novelties among them will never be lacking. For ordinary concerts they are hardly suitable, as they last only half an hour each: their proper place is the middle of a Lutheran service. Nor do they exactly correspond to the anthems of the Anglican service, being more extended and ambitious; at the same time they retain a liturgical character. We can hardly expect them to become generally familiar in England, apart from their difficulty and the orchestral resources they require. Bach looked for their success to their use of the popular chorales, which are not English. A good deal too much has been said by some English writers concerning the connection of the tune and words in a Lutheran chorale. It has been hastily and quite wrongly assumed that each hymn has its peculiar melody, which is used for no other, and that Bach's congregations would always recognise a tune as connected with special words. There were very many such cases, particularly the three Catechism chorales—the versified Commandments, Creed, and Lord's Prayer; but the connection was not a general rule. What we call in England the Passion Chorale was used for at least five hymns, and strange mistakes have been made by some of our writers who have supposed it belonged to the Passion Chorale only.

At Duisburg, six of Bach's church cantatas were performed, and one by his eldest son Friedemann Bach; also a motet, two secular cantatas, and a variety of smaller pieces. It happened that three of the cantatas were founded on chorales which became familiar to English musicians through their use in Mendelssohn's 'St. Paul,' namely: 'To God on high,' 'Sleepers, wake,' and 'O Thou the true and only Light.' All the selections were admirable, except that the programme for the concert in the Salvatorkirche was too uniformly gloomy.

The performances were under the direction of the Duisburg town conductor, Herr Musikdirektor Walter Josephson; the local choirs and orchestra, amounting to some 400, were trained by him. The soprano soloists were Frau Cahnbley-Hinken and Stronck-Kappel; the alto, Fräulein Philippi; Ludwig Hess was principal tenor; A. van Eweyk and Breitenfeld the basses. These six singers came from six different cities. How different from England, where London is everything! The principal instrumental soloists, all of the highest rank, were Madame Wanda Landowska and Professor Buths, for the harpsichord; the local organist, P. Fischer, and Professor Franke, organ; Henri Marteau and Bram Eldering, violin; Dohnányi, Buths, and G. Schumann for pianoforte. The last three united in a wonderful performance of the Triple Concerto in C. Whatever faults might occasionally have been urged against the solo singers (the gentlemen at least), the solo playing was always splendid, and the choral performances almost always were finished, sonorous and intelligent.

The first concert, on Saturday, June 4, contained the Ascension Cantata 'Gott fähret auf mit Jauchzen' ('God goeth up with shouting'); the grand prelude and fugue in B minor for organ and one in C minor; an (arranged) Violin concerto; Friedemann Bach's cantata 'Erzittert und fallet'; with 'Sleepers, wake' for conclusion. Bach's Pianoforte concerto in F minor is known to have been originally a lost Violin concerto in G minor. Schreck, the Leipzig cantor, has produced a new version, presumably like the first. Friedemann's cantata, taken from a MS. collection at Berlin, proved most interesting, and was much enjoyed; quite unlike the father's style, though with suggestions of the father's training, the music has a lighter, more modern touch, presaging the Vienna period. The other items require no commendation, and 'Sleepers, wake' was a glorious culmination, the power of the concluding chorale being almost overwhelming. If ever a congregation should join in Bach's harmonizings, assuredly it is in this one. Specially interesting was the festival church service on the Sunday morning. It was held according to the Prussian Liturgy, which is quite different from the rituals adopted in other provinces.

To musicians from Wurtemberg and from Hanover (which kept its separate church order when annexed to Prussia), the service was as new as it was to me. The music of the congregational responses was unfortunately not printed. The minister speaks his part, while in other provinces it is sung in plain chant; in Hanover and in Saxony he sings the *Kyrie eleison*. After the creed, the chorale 'Lobe den Herren' was sung in alternate strophes by the congregation in unison and the unaccompanied choir. Then came the sermon, and afterwards Cantata No. 112, 'Du Herr ist mein getreuer Hirt,' a paraphrase of the 23rd Psalm. This, a little-known cantata, is founded on the tune 'To God on high' (compare 'Thou Shepherd of Israel'). The organ prelude and postlude were Bach's Prelude and Fugue in G major, and 'Doric mode.' After a reception by the Bürgermeister in the sumptuous new Rathaus, we repaired to the Tonhalle, where a delightful concert of chamber music was held. Dohnányi, playing (from music) on a curved keyboard, gave the English Suite in G minor, and some welcome pieces by Friedemann Bach; Henri Marteau played the Violin Suite in E major; and 'Non sa che sia dolore' was sung by Frau Cahnbley-Hinken, accompanied by Madame Wanda Landowska on the harpsichord and Herr Manigold on the flute. All these items afforded the greatest pleasure; but the climax was the last number, the Sonata in C for two violins (and continuo), played by Henri Marteau and Bram Eldering, and accompanied on the harpsichord by Julius Buths.

The evening concert was held in the church. The cantatas, 'Schauet doch und sehet,' 'O Jesu Christ, mein Lebens Licht,' and 'Mein Gott, wie lang, ach lange' were performed. The second, in one movement only, is counterpoint on 'O Thou, the true and only Light,' with accompaniment for two trumpets, a cornetto and three trombones; it was probably funeral music for an open-air ceremony, and is most impressive, but was taken very slowly, and the chorale might have been more prominent. The motet, 'Jesu, priceless treasure,' I used to hear in St. Thomas's, at Leipzig, by that unsurpassable choir which was so long directed by Bach himself, and which sang to Mozart; comparisons were inevitable, and were unfavourable. The complicated solo pieces especially can hardly be so perfectly rendered by concert-singers as by the choir-leaders who work together daily. And there was a little flattening in the chorale-verses; it is a great pity that choirs try to sing Bach unaccompanied, a quite un-Bachish effect. All this vocal music, immortally fine as it is, deals with gloomy, severe words; the instrumental pieces were in quite different style, being the chorale-preludes, 'Schmücke dich, o liebe Seele' and 'Komm, heiliger Geist' (the brilliant version in F), and a violin solo. This solo is a concert-movement of extraordinary brilliancy, here claimed as part of a lost church cantata.* Whether sacred or secular, it sounded out of place in this severe programme. Generally, this concert was not quite on the level of the others; the three cantatas were well given, and the solo pieces splendidly, but the total result was not quite happy.

On Monday there was a charming recital by Madame Landowska upon the clavicembalo (harpsichord), consisting of the Concerto in G minor, with stringed accompaniment; the B minor Sonata, with flute (Manigold); the Fantasia in C minor, and 'Italian' Concerto for solo; and the D major Sonata, with viol-da-gamba (Christian Dobereiner). There is nothing that one can say in detail about perfect music perfectly performed, though the use of the flute-stop in the D minor part of the 'Italian' Concerto Finale rings in my ears now. A harpsichord with seven pedals, made by Pleyel, in exact imitation of Bach's instruments at Berlin, was used; the gamba was made by Drobisch, of Cracow, and is dated 1723. And gloriously did the festival end that evening with a secular concert in which soloists, choir, and orchestra all appeared in full distinction. But oh, the heat! The first Brandenburg Concerto opened the programme; then came the delicious birthday cantata 'Schleicht, spielende Wellen' (with new words as 'Spring's awakening'), and the Concerto for three pianofortes in C major. After an interval (oh, for the movable roof!) came the Triple Concerto for pianoforte, flute, and violin in A minor (founded on the

* Was it connected with 'Now is the Grace,' which is for double-chorus, unlike all the other cantatas?

prelude and fugue *alla tarantella*); and then the 'Phœbus and Pan' cantata made an exhilarating, enlivening finish to the festival. The song of Momus, 'Patron, das macht der Wind,' was sung so cleverly by Frau Cahnbley-Hinken that it brought shouts of *Da Capo*, and was repeated. Dramatic humour was freely employed by the other singers, and the performance from beginning to end went with extraordinary spirit. A huge wreath was presented to the conductor, who was further honoured by rousing cheers and a *Tusch* from the orchestra, and was pelted with roses by the ladies. Herr Musikdirektor Josephson may well be proud of the festival.

A festival banquet followed. German banquet arrangements are not the same as English. Hors d'œuvres were served while the Bürgermeister spoke at length. Then Dr. Neitzel spoke for a quarter of an hour before the waiters served the first course. Then someone else spoke, and ordered us not to eat while he was speaking. And thus things 'progressed.' There were to have been 'Eisbomben nach Johann Sebastian Bach,' but somebody was prosing, and the waiters were angrily ordered to stop serving, with the result that the ices *à la Bach* were absolutely liquid when at last we had them. I do not like German banquet arrangements.

The business meeting was, on the contrary, very lively. The question of filling out the figured bass in the Society's publications was debated with remarkable vehemence, even violence. There was a paper by Dr. Wustmann on proposed alterations of Bach's cantata-texts. I was moved to state my opinion that such alterations are only very rarely necessary, and should never be introduced unless necessary, protesting also against some needless changes in the chorale 'Sleepers, wake'; and I think the meeting was generally with me. A discussion on 'Harpischord or pianoforte' fell through from the absence of the anti-cembalist; instead, Madame Landowska gave us some practical specimens upon her instruments.

Excursions and entertainments had been plentifully provided, and the Duisburg Bach festival will remain a delightful memory. Above all, the cembalo-playing, the Sonata for two violins, the Concerto for three pianofortes, the cantata 'Sleepers, wake,' and the concluding secular cantata are not to be forgotten.

H. DAVEY.

BIRMINGHAM PROMENADE CONCERTS.

A number of local musicians have for some five years worked for the furtherance of the annual Promenade Concerts in this city, and it is a pleasure to be able to record that one stage of their goal has now been reached. The concerts this year have proved themselves a financial success, and there is little risk of the scheme being abandoned. Apart from the fact that the present series has resulted in a balance on the right side, the subscription fund that has replaced the usual guarantee fund has permanently removed anxiety for the future, and thus the labours of those who have worked so enthusiastically for the cause have every prospect of adequate reward. A public has been aroused that on one occasion made it possible to use the 'house full' boards usually reserved for the pantomime season; and though this public applauded a Bach Violin concerto and a *Délibes* 'Suite de ballet' with almost equal gusto, yet the very circumstance of their enthusiastic presence is a thing to be acknowledged as thankfully as possible. There is no doubt that the Promenade Concerts are an educational force, and we may hope that some of the good results of their influence will be perceived in the important new scheme of Philharmonic concerts announced for the coming season. Mr. Landon Ronald, with Mr. Hamilton Harty as assistant, conducted the eighteen concerts. The season ran from May 23 to June 11, filling the gap in the thin line of Birmingham musical functions. The constitution of the band was admirable. At times one wished for a heavier body of strings, but as this was impossible, one found great cause for happiness in the exquisite tone of the brass. There were seventy players in all, some of them being among the best known orchestral performers in England. Mr. D. Reggel was principal first violin, and of the other chief members, mention should be made of Mr. C. Draper (clarinet), Mr. D. V. Emmerick and Mr. R. Pantling (oboi),

Mr. C. Collier (harp), Mr. J. C. Hock (first 'cello), Mr. A. L. Camden (bassoon), Mr. P. Wilson (trumpet), and Mr. A. C. P. Smets (timpani). There need be no hesitation in saying that the success of the concerts was as much due to the fine talents of the orchestral players as to the genius of the conductor, and it was a great pleasure to note the frequency with which Mr. Ronald made them rise and join with him in receiving applause.

In the main the programmes ran on familiar lines. Two or three novelties were introduced, and one great work established as a popular favourite—the beautiful 'Romeo and Juliet' fantasia of Tchaikovsky. The Symphonies of the first week were Beethoven's No. 7, Schubert's 'Unfinished,' Tchaikovsky's No. 5, and Parry's No. 4 (the one in E minor). Other important works were the 'Coriolanus' overture, the graceful 'Rouet d'Omphale' of Saint-Saëns, Debussy's 'L'Après-Midi,' the 'Romeo and Juliet' fantasia-overture of Tchaikovsky, and that exquisite example of humour, Dukas's 'L'Apprenti Sorcier.' Seven or eight opera overtures, from 'Die Zauberflöte' to 'Die Meistersinger,' were also included, and a number of miscellaneous works like the Good Friday music from 'Parsifal' and the '1812' Overture. The 'Romeo and Juliet' poem was so well received that in the course of the season it was repeated two or three times, and there is every prospect that in future years it will continue to increase in popularity. The fine Dukas piece also was repeated each week, it actually finding a place in the plébiscite programme that filled the final concert.

The Symphonies of the second week were Beethoven's No. 5, Tchaikovsky's No. 4, and Elgar's No. 1. The Symphony of Georg Schumann that Mr. Ronald has already produced elsewhere, was announced for performance on Monday, May 30, but owing to lack of time for adequate rehearsal it was not played—much to the regret of those who had heard it even in the preliminary trial the orchestra gave it at the morning rehearsal. The only novelty of the week was a 'Romantic' Overture of an Italian composer which inspired Mr. Ernest Newman to remark that 'When these composers write this sort of music we wish they would write operas, and when they write operas we wish they wouldn't.'

In the concluding week the larger works were Dvorák's No. 5 Symphony, the Bach Violin concerto in E, Beethoven's No. 4 Symphony, Tchaikovsky's No. 6, Hamilton Harty's 'Irish' Symphony, and a work new to an English audience—a symphonic poem by the American composer, F. S. Converse, entitled 'The mystic trumpeter.' It proved to be a work of great earnestness and power, and one undoubtedly deserving of repeated hearings. It should find a place in the scheme of the Philharmonic concerts already referred to. Another comparative novelty largely announced, but not performed, was the already famous 'Comedy Overture' of Granville Bantock, 'The Pierrot of the Minute.'

Sir Hubert Parry appeared on May 27 to conduct his E minor Symphony. An event of equal importance was the appearance of Sir Edward Elgar on June 3 to conduct a programme made up entirely of his own works, except for a Pianoforte concerto of M. Saint-Saëns. There were four solo pianists: Miss Irene Scharrer, who appeared at three concerts; Mr. Marmaduke Barton, who gave examples of the highest form of art in his playing of Schumann's A minor Concerto and Liszt's in A; Madame Fromm, and Miss Marjorie Southam. The array of fine solo violinists was remarkable. If for nothing else, the season of 1910 would stand out as unusual; but no more can be done now than to mention their names: Mr. Leon Sametini, Mr. Aldo Antonietti, Mr. Max Mossel, Mr. Robert Pollack, Mr. Joska Sziget, and Mr. Eddie Brown. At the risk of appearing to end in a carping manner, mention must be made of the singers who have been allowed to appear. There were a few praiseworthy exceptions, such as Miss Dorothy Silk (who sang some fine Strauss songs at a 'popular' concert and drew the warm sympathies of her audience) and Mr. Edmund Burke, but as a general rule the vocalists were not impressing. The Promenade Concerts are orchestral concerts pure and simple, and the vocal element is perhaps not of great importance. But many of the songs, sandwiched between magnificent orchestral pieces, were unworthy of their environment, and more than one of the vocalists was without the talents looked for in such an important scheme.

THE LINCOLN MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

The seventh Lincoln festival took place on June 8, 9, and may fairly be pronounced a distinct success, for the programme was an interesting one and the performances maintained a high level of excellence, on which Dr. G. J. Bennett, the conductor and artistic director, deserves congratulation. On June 8 the festival began with an orchestral concert in the Corn Exchange, in which the London Symphony Orchestra (with Mr. W. H. Reed as leader and some changes in the personnel) took part, while four native composers appeared to conduct their own works. Sir A. C. Mackenzie introduced two Preludes, the 'Pastorale' and 'Flight of the Spirits' from the 'Manfred' music written for a projected revival of Byron's drama at the Lyceum Theatre. The music (which was first performed at the London Musical Festival of 1899) strikes one as being too good for the theatre, where its elaboration and its fine texture would be lost, but it makes highly attractive concert pieces, and the second is remarkably strenuous in effect. Sir Edward Elgar conducted his bright and naive 'Wand of Youth' Suite (No. 2), which captivated the audience, and Mr. Bantock introduced his comedy overture 'The Pierrot of the minute,' the fantastic character of which gives it a charming individuality. The one novelty of the festival was a Festival Overture in B flat (Op. 30), by Dr. Walford Davies, who conducted it. According to the composer's own note, it is consciously 'modelled upon the old French overture, as it was extended and used long ago for abstract purposes by Bach.' This will be seen from a brief description of its contents. A slow and majestic introduction leads into an Allegro energico written in the customary 'first-movement' form. A Cadenza forms a link between it and the next movement, a Romance, in which beautiful cantabile phrases are sung by the violoncellos. This gives way to a bright Gavotte, to which some chromatic treatment imparts a modern flavour. And this in turn is followed by a Jig measure, with which is incorporated a clever and effective Quodlibet, in which the principal themes of the overture jostle each other to the accompaniment of the lively triplet figure of the jig, a brief reference to the introduction ending the work. Though the work is twice as long as an overture, tedium is avoided by the variety and contrast of this condensed Suite, and the interest is maintained by the admirable workmanship; still, it may be questioned whether, as a matter of policy, even further condensation would not be advisable, particularly in the opening Allegro. But it is a powerful and scholarly composition, and made a marked impression. As the concert fell on the centenary of Schumann's birth, the 'Genoveva' overture was included in the programme, and Miss Agnes Nicholls's fine singing of 'Isolde's Liebestod' was another interesting feature.

On June 9 the two performances in the cathedral took place. For them a most efficient chorus of over 400 voices had been organized from different sources. The nucleus, of 169 singers, were from Lincoln, and had been trained by Dr. Bennett. The Nottingham Sacred Harmonic Society contributed 122 (chorus-master, Mr. John Cullen), Grimsby, eighty-three (Mr. J. W. Smethurst), and Hull, thirty-four (Dr. G. H. Smith and Mr. Doorly). In the afternoon Sir Edward Elgar conducted his 'Dream of Gerontius,' the very fine performance of which formed the central feature of the festival. There is no need to describe Mr. Gervase Elwes's singing of the part of Gerontius, for his conception of it is happily well known, and is generally recognised as getting as near to one's ideal as any reading that is current. Miss Phyllis Lett was by comparison an unknown quantity, and, while feeling some assurance that the musical aspect of her singing as the Angel would be effective, there was less certainty that she would realize the nature of the part from a dramatic point of view, for her emotional nature sometimes leads her into a warmth of expression that would not be in keeping with the character. She kept a marked restraint upon herself, however, and gave a reading which had the right note of purity, and the impersonal feeling which the situation requires. Mr. Francis Harford was efficient in the two bass parts, but was at his best in that of the Angel of the Agony, to which he gave good expression. The choir were thoroughly practised in their task, and sang

with confidence and intelligence, while the semi-choir were altogether delightful in quality of tone as well as in precision. The orchestral side of the work has seldom had such justice done to it, and many details came out with a clearness one has rarely experienced before. After such a work it was not easy to find anything that would not come without a sense of anti-climax, but the choice of Brahms's second Symphony was an unexceptionable one, since it afforded the necessary contrast without provoking comparisons. In the cathedral it was highly effective, and it was a joy to listen to such pure and noble music amid such surroundings, and without the distractions of the concert-room.

The chief thing in the evening performance was Stanford's 'Stabat Mater,' written for, or rather produced for the first time at the Leeds festival of 1907. No setting of the text reveals such a keen appreciation of its structure, or makes it so obvious to the listener, and the two important orchestral movements form not only an original, but a most material feature of the scheme, the obvious if unacknowledged pictorial suggestions they contain having the effect of setting the scene for the great Tragedy which the poem commemorates. Of the scholarship and finely-balanced proportions of the composition there is no need to speak, for these are Sir Charles Stanford's most striking qualities, and though the appeal is perhaps less to the emotions than to the intellect, the balance between the two is better preserved than in much modern music, in which the scale inclines in the opposite direction. The performance gained by the fact that Miss Agnes Nicholls was the principal soprano, and one was reminded of the unfortunate indisposition which, at the eleventh hour, prevented her from taking part in the first performance, much to its hurt. The other members of the solo quartet were Miss Phyllis Lett, Messrs. Elwes and Harford, who formed an artistic and nicely-balanced ensemble. The composer was present, but Dr. Bennett conducted the work, which went well, the chorus-singing deserving special praise. After it came Dr. Bennett's 'Easter Hymn,' which was written for the festival of the Sons of the Clergy at St. Paul's in 1895, but which he had re-orchestrated for this occasion. It is a setting of the hymn 'On the morn of Easter day,' J. M. Neale's translation of the ancient Latin sequence, 'Mene prima Sabbati.' The composer had caught very happily the naive character of the hymn, and given it music of a simple, almost pastoral character, for which the orchestral treatment is almost too grandiose, but is highly effective and in itself well suited to a large building and a festive occasion. The soloists were Miss Nicholls and Mr. Elwes. By way of commemorating the recent deaths of the Sovereign of the country and the Bishop of the diocese—King Edward and Edward King—Sullivan's 'In Memoriam' overture was played, and the festival ended with Mendelssohn's 'Hymn of Praise,' in which Miss Carmen Hill took the second soprano part.

LONDON SYMPHONY ORCHESTRA.

At the last two concerts of the series, which took place at Queen's Hall on May 23 and 30, Herr Nikisch was the conductor, and, as usual, his individual views threw new light upon the familiar. Brahms's fourth Symphony, played on May 23, assumed an unwonted freshness and spontaneity that added vitality to its intellectual qualities and secured an enthusiastic welcome. The 'Siegfried Idyll,' Beethoven's 'Coriolan' Overture, and a Concerto for two flutes, pianoforte and strings, were included in the programme, which introduced a rather superficial Fantasia in E for pianoforte and orchestra by M. Léon Delafosse, who played the solo part.

At the final concert, Mr. A. von Ahn Carse's Symphony in G minor, No. 2, received its first hearing in London. It again gave general pleasure with the geniality of its idiom and musicianship of its structure and scoring, which made so favourable an impression on the first production of the work at Newcastle in October. Mr. von Ahn Carse is to be congratulated, not only upon the excellence of his work but also upon the ample recognition its merits have received. The remainder of the programme was familiar, and included Wotan's 'Abschied' from 'Die Walküre,' sung by Mr. Frederic Austin, and Brahms's Orchestral Variations on a theme by Haydn.

THE LONDON SUNDAY SCHOOL CHOIR.

The thirty-eighth annual festival of this great and well-managed organization was held at the Crystal Palace on June 15. The scheme as usual comprised two concerts and two choral competitions. The juvenile massed choir again tested the seating capacity of the Handel orchestra. The young singers were over 5,000 in number and confident in proportion. Mr. Wellard Matthews conducted them with ability and unobtrusive command through a programme, half sacred and half secular, of pieces well chosen for the occasion. The principal works sung by the adult choir of over 3,000 voices in the first part of the programme were the anthem 'Most glorious Lord' (John E. West), the breadth and dignity of which were well brought out; a selection of three numbers from the sacred cantata 'Olivet to Calvary' (J. H. Maunder), which proved very attractive to the audience; and 'Fixed in His everlasting seat.' The second part was short and included the patriotic items 'We love our island story' (Eaton Fanning), 'Allan Water' (arranged by H. Elliot Button), 'The bells of St. Michael's tower' (Knyvett and Stewart), which was performed with attractive crispness, and 'The mariners of England' (Pierson). Mr. William Whiteman conducted all the choral items with conspicuous firmness. A large orchestra played some of the accompaniments and, under Mr. Wesley Hammet, several orchestral selections. Mr. Horace G. Holmes was the organist. Mr. N. G. Briggs is the manager and secretary of the organization, Mr. H. G. Johnson is the musical director, and Mr. G. Merritt the experienced and helpful Press secretary. The competitions are reported in the *Competition Festival Record*.

CHESTER PAGEANT.

During the week commencing July 18, the fine old city of Chester will be *en fête*. The occasion is the Chester Historical Pageant, of which six performances in eight episodes, will be given, commencing at 2.45 p.m. daily. Three thousand performers, horse and foot, will take part, and the actors and riders will include all classes of society from lords and ladies downwards. The scene is laid in beautiful surroundings in Eaton Park, by permission of the Duke of Westminster, who will open the proceedings on the first day. There is surely no other city in the Kingdom which offers more abundant material for a pageant. Many stirring incidents of our country's history during the slow march of the centuries, are associated with Chester's old grey walls, its Roman remains, its ancient Cathedral, and its shining river. Indeed, nothing more modern than the happenings of 1645 are deemed worthy of special note, and the first Episode goes so far back as A.D. 78 in representing the return of Agricola to Deva after defeating the Ordovices.

Under the direction of Dr. J. C. Bridge, music will play an important part in the presentation of the various Episodes. There is to be a choir of 250 voices, and the band of the Royal Marines, Portsmouth division, under Lieut. G. Miller, M.V.O., Mus. Bac., will provide the orchestral interludes and accompaniments. The music book, published in handy form by Messrs. Novello, with a quaint pictorial cover designed by Mr. Schröder, illustrative of the Chester 'Waits,' has been arranged and edited by Dr. Bridge. Not only in its musical features but also for its historical notes and preface is the book valuable and interesting, apart from its pageant uses. The editor's literary and antiquarian accomplishments are in keeping with his eminence as a musician, and in producing the pageant music book, Dr. Bridge has sought less to impress his own individuality as a composer of pageant music than to select traditional music and music by other composers which may be appropriately connected with the historical and local features of the various Episodes. He has thus imparted local colour by the introduction of old Cheshire melodies and two fine old Welsh airs, which are introduced to accentuate the intimate connection of the Welsh with Chester. The treasure-store of old English music, ballads, and dance-measures is also exemplified, notably in choral arrangements of 'Come, lasses and lads,' to be sung during the twining and untwining of the ribbons of the Maypole, 'The miller of the Dee,' 'The Cheshire cheese,' and 'Joan to the Maypole.' Interesting also is the selection of music by

Henry Lawes (of Milton's 'Comus' fame), and by William Lawes, his royalist soldier-brother, who was killed at the siege of Chester, 1645, and for whom his royal master, Charles I., 'put on particular mourning.' Henry Lawes was apparently influenced in his solemn strains by the repressive atmosphere of Puritan days. His brother, William Lawes, had the merrier days of the Restoration in prophetic view when he wrote his spirited 'Almain,' graceful 'Saraband' and lively 'Jigg,' which are reprinted from the edition of the 'Comus' music which Sir Frederick Bridge has arranged from a suite for viols. In this direction Dr. Bridge might not inappropriately have drawn upon Handel, who passed through Chester on his way to and from Ireland, and whose encounter with Janson, the cathedral bass who could sing 'at sight' (but not at first sight) is a cherished record. At the beginning of the 17th century, Chester could boast of two excellent madrigal writers, one of whom was Bateson, the cathedral organist. His madrigal for five voices, 'Sister, awake,' will be sung in Episode VII. In his notes to this Episode, Dr. Bridge deals with the 'Waits,' or official musicians of the town. An illustration is given of the unique set of four 'Recorders' preserved in the Grosvenor Museum. They were flutes and not reed instruments, and were made in sets like viols, of different sizes and therefore of different pitch. Four examples are printed of the tunes played by the Chester Waits. For the other music, Henry Smart is drawn upon for his 'Waken, lords and ladies gay,' Sullivan for his chorus 'O gladsome Light,' and a vocal waltz, 'Invocation to Deva,' is contributed by Mr. Lewis Hann. Horace's Ode 'Integer vixit' is set to music by F. Flemming, arranged by the editor, whose original contributions to the total of seventeen musical items include a 'Founders' Hymn,' a 'Chorus of Monks,' 'Urbs Syon aurea' (words by Bernard of Morlaix), the 'Hobby-Horse' song and the final 'Ode to Chester':

'We greet thee, noble Chester!
We greet thy kingly men,
As from the mists of story
Once more they rise again. . . .'

In this stately chorus the military drums and trumpets will play a stirring part.

ROYAL ACADEMY OF MUSIC.

The chamber concert given by this institution at Queen's Hall on June 2, served to introduce a new Quintet for wind instruments by Mr. Manuel Gomez, a scholar. The work is attractively and delicately written, and scored with skill and knowledge. Other student-compositions brought forward were a clever Suite for flute and pianoforte, by Miss Ellen Fulcher, played by Miss Edith Penville and the composer, and two songs by Miss Olive Turner, sung by Miss Phillida Terson.

The orchestral concert given under the direction of Sir Alexander Mackenzie at Queen's Hall, on June 21, served to introduce two excellent and highly promising examples of student-composition. Mr. Morton Stephenson's Prelude to Act II. from 'St. Ursula's Pilgrimage' is effectively harmonized and scored, and Mr. S. Hartley Braithwaite's 'Dawn in fairy-land,' for soli, female chorus and orchestra, is full of delicate and fanciful ideas expressed with technical skill. The remainder of the programme was long and well varied. Among the number of well-equipped artists who helped to carry it out, Miss Elsie Spencer (violinist) deserves special mention.

ROYAL COLLEGE OF MUSIC.

Two College concerts—the 483rd and 484th—were given on June 2 and June 16. At the former, Dvorák's String quartet in E flat, Op. 51, was the chief work in a programme that was carried out with unflinching ability. At the second concert an imposing array of talent was exhibited, especially in the playing of wind-instruments. Eight players, seven of whom were scholars, took part in Mozart's Serenade for wind in E flat. The other concerted work brought forward was Schubert's String quartet in G major. The soloists of the concert were Miss Ivy Tilbrook and Mr. Joseph Ireland (vocalists), Miss Cecilia J. Williamson (violinist) and Miss Gladys Causton (pianist).

TRINITY COLLEGE OF MUSIC.

A vivacious performance of Planquette's 'Les Cloches de Corneville' was given by this institution at the Kingsway Theatre on June 15. A high average of ability, both in their singing and in their acting, was displayed by the principals, among whom were Miss Eveline Matthews, Miss Edith Davies, and Messrs. Priestley, Turquand, Cooper, Trachtenberg and Whitmee. The chorus were natural in their movements and sang pleasantly. Mr. Cairns James was responsible for the production, and Mr. Leonard M. Day conducted.

On June 22, the students' orchestral concert took place at Queen's Hall under the direction of Mr. Wilhelm Sachse. The chief numbers in a long programme were movements from concertos played by Mr. Richard Johnson, Mr. Patrick Thayer (pianists) and Mr. Harry Gray (organ), and a Symphony in E flat of Haydn. Miss Briana Präger contributed a pianoforte solo. The vocalists were Misses Bertha Tomlin, Hilda Felstead, Gertrude Wallis, Mabel Hardy, Edith Davies and Mr. Sidney Sheppard.

THE GUILDHALL SCHOOL OF MUSIC.

A concert was given on May 26 by pianoforte students trained by Mr. John Francis Barnett, and singing students trained by Mr. R. J. Pitcher. Among the pianists Miss Francis Cox and Miss Dorothy Axtell, and among the vocalists Miss Lilian Stiles-Allen and Miss Daisy Bevis, deserve mention for the ability they displayed.

The pupils of Mr. Orlando Morgan gave a Schumann concert on June 9. Miss Jenny Hyman played the A minor Concerto in excellent style, while Mr. Morgan supplied a transcription of the orchestral score at another pianoforte. Others who took part were Miss Kate Richards, Mr. M. Gordon Burgess and Miss Dorothea Crompton.

The orchestral concert took place at the City of London School on June 22, under the direction of Mr. Walter W. Hedgcock in the regretted absence through illness of the Principal. The purely orchestral numbers, Saint-Saëns's overture 'La Princesse Jaune,' Schubert's 'Unfinished' Symphony, and two movements from Sullivan's 'Merchant of Venice' Suite, were all played with spirited and accurate execution, and with excellent body and quality of tone. Miss Margaret Crawford sang Saint-Saëns's 'Softly awakes my heart,' and Miss Dorothy Holden played Grieg's A minor Pianoforte concerto.

NEW SYMPHONY ORCHESTRA.

SIGNOR BUSONI'S CONCERTO.

On June 8, a special concert was given by this Orchestra at Queen's Hall for the purpose of introducing Signor Busoni's Pianoforte concerto (Op. 39) to London. This interesting work, which was performed for the first time in England at the Newcastle festival last year, consists of five movements: 1. Prologo e Introito; 2. Pezzo giocoso; 3. Pezzo serioso; 4. All' Italiana; 5. Cantico, with chorus (as in Beethoven's Choral Fantasia). The pianoforte is often treated more as a component part of the orchestra than as a solo instrument in the accepted sense. Many of the themes are of a certain noble simplicity, if somewhat austere, and are handled with great technical skill and artistic fancy. On a first hearing the fourth movement, a brilliant and original Tarantella, is the easiest to understand. In the fifth movement the chorus is employed with impressive and solemn effect in a hymn-like melody which is evolved from the first pianoforte solo in the first movement, to words from the Danish poet Adam Oehlenschläger's fairy-drama 'Aladdin.' From a pianist's point of view the writing for the solo instrument is full of interest, laid out as it is with an unique knowledge of the possibilities of the instrument with regard to the invention of passage-work, tone-colours and other acoustic effects. The work is of still greater interest as a venture in form. Its immense difficulties were overcome with great brilliancy by Mr. Mark Hambourg, who achieved a great personal triumph, though he did not succeed in making the outline so clear as would have been desirable.

His playing was full of temperament and vivacity, but lacked the requisite nobility of style. The composer conducted ably, and at the commencement of the concert also obtained a good rendering of his fine 'Lustspielouverture.' In the middle of the programme Messrs. Busoni and Mark Hambourg gave a brilliant performance of Liszt's very rarely heard Concerto Pathétique for two pianofortes, though occasionally the ensemble (perhaps through the unpractical position of the instruments) left something to be desired.

MR. FRANK KIDSON'S FOLK-SONG PLAY.

At a series of entertainments given during the last week of May, in aid of a Leeds charity, the most striking feature of a very miscellaneous programme was a folk-song play by Mr. Frank Kidson. He styles it 'The Golden Wedding; a Yorkshire idyl,' and in an appropriately homely 'Prologue' disclaims all 'dramatic' intentions and describes it in words which may conveniently be quoted:

'Ours is not a play—at least, not quite—

'Tis something like—I can't describe it right.

Merely a picture of old Yorkshire folk

Who've gathered round a farmer's ingle-nook

To celebrate the couple's fiftieth wedding-day,

And tinge with social sunshine what before was grey.

They sing old songs that in those days were new,

And then they chat, and taste the good wife's homely brew.

There's not a ghost of plot; there's no dramatic force;

And so, you see, it can't be called a play, of course.'

What it can be called is a very pleasant entertainment, furnishing some glimpses of social life in the West Riding in 1780, the date assigned. Roger Shackleton, a small farmer, and his wife, Joan, are the couple who are celebrating their golden wedding, and in the company which assembles we have his landlord, Sir George Savile, who 'obliges' with a hunting song, 'Young bucks a-hunting go,' while his lady, who accompanies him, takes part in 'Sir George Savile's minuet'; Abel Carter, a carrier between Leeds and Doncaster, sings the ballad of 'The jolly waggoner'; a poaching acquaintance brings a brace of ill-gotten rabbits as a contribution to the festivity and sings of 'Hares in the old plantation,' much to the disgust of the gamekeeper who is present; Old Betty, a witch wife, gives a sample of her prophetic powers in a series of predictions concerning Leeds which, strange to say, have all been fulfilled to the letter, and Matt, an Irish fiddler, plays the 'Kirkgate hornpipe' (a local tune) for the company to dance to. Other songs which are introduced are 'When Joan's ale was new,' 'Scarborough Fair,' 'The pretty ploughboy' and 'Tis true my love has listed,' and the interest and appropriateness of these tunes is enhanced by the fact that they have all been collected in Yorkshire by Mr. Kidson, and so form a valuable contribution to local folk-love.

The overture and incidental music were written by Mr. Arthur E. Grimshaw, who also harmonized and supplied orchestral accompaniments for the songs and conducted the performances, the characters being taken by students of the City of Leeds School of Music, while the Leeds Symphony Society provided the orchestra. The 'Idyl,' which has been printed as an attractive little book, is of more than merely local interest, and a series of repetitions of the original performance (which was on May 23) have indicated its popularity.

C. A. MACIRONE FUND.

SECOND NOTICE.

Further contributions to this Fund are gratefully acknowledged from: Miss Lucy Broadwood, Miss B. M. Broadwood, J. Spencer Curwen, Esq., Henry Lahee, Esq., Dr. W. McC. Wanklyn. Bankers of the fund: London County and Westminster Bank, Kensington, W., to whom donations can be directly paid.

Praise ye the Lord.

FULL ANTHEM.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

♩ = about 100.

Piano Introduction: The score begins with a piano introduction in 3/4 time, marked *f* (forte). It features a melody in the right hand and a supporting bass line in the left hand, with various chords and arpeggiated figures.

Vocal Parts: The vocal parts enter with the lyrics "Praise ye the Lord, in the firm - a - ment of His power, praise ye the". The parts are labeled SOPRANO, ALTO, TENOR, and BASS. Each part has a treble or bass clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables across notes.

Organ Accompaniment: The organ part is indicated by "Org. *ad lib.*" (ad libitum). It provides a harmonic foundation for the vocal parts, using chords and arpeggiated patterns.

Refrain: The score includes a refrain section where the vocal parts sing "Lord in the firm - a - ment of His power. Praise the Lord,". This section is repeated four times, with the organ providing accompaniment.

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praise the Lord, praise the Lord, both young men and

praise the Lord, praise the Lord, both young men and

praise the Lord, praise the Lord, both young men and

praise the Lord, praise the Lord, both young men and

maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -

maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -

maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -

maid - ens, old men and chil - dren, Praise ye the Lord. Praise Him ac -

- cord - ing to His ex - cel - lent great - ness. Praise the Lord

- cord - ing to . . His ex - cel - lent great - ness. Praise the Lord

- cord - ing to . . His ex - cel - lent great - ness. Praise the Lord

- cord - ing to . . His ex - cel - lent great - ness. Praise the Lord

mp with the psalt - 'ry, and the harp, with the tim - brel and do.

mp with the psalt - 'ry, and the harp, with the tim - brel and do.

mp with the psalt - 'ry, and the harp, with the tim - brel and do.

mp with the psalt - 'ry, and the harp, with the tim - brel and do.

mp with the psalt - 'ry, and the harp, with the tim - brel and do.

cres *cen* *do.*

ff dance, and up - on the loud cym - bals.

ff dance, and up - on the loud cym - bals.

ff dance, and up - on the loud cym - bals.

ff dance, and up - on the loud cym - bals.

ff dance, and up - on the loud cym - bals.

mp *rall. molto.* *dim.*

Meno mosso. *p* He heal - eth the bro - ken in heart, and bind - eth up, . . and

p He heal - eth the bro - ken, the bro - ken in heart, and bind -

p He heal - eth the bro - ken, the bro - ken in heart, and bind -

Meno mosso. *p* He heal - eth the bro - ken in heart, and bind -

Org. ad lib.

senza Ped.

bind eth up . . their wounds, He . . heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

eth up . . their wounds, He heal - eth the bro - ken heart.

eth up their wounds, He heal - eth the bro - ken heart.

cres. Sing ye praise un - to God, *f* sing praise un - to God.

cres. Sing ye praise un - to God, *f* sing praise un - to God.

cres. Sing ye praise un - to God, *f* sing praise un - to God.

cres. Sing ye praise un - to God, *f* sing praise un - to God.

cres. Sing ye praise un - to God, *f* sing praise un - to God.

f Org. *mf* *accl. e cres.* *Ped.*

Praise, praise,

Praise, praise,

Praise, praise,

Praise, praise,

Praise, praise,

f *mf* *accl. e cres.* *Ped.*

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

praise ye the Lord, praise ye the Lord, praise ye the

Tempo lmo.

Lord in the firm - a-ment of His power. Both young men and maid - ens,

Lord in the firm - a-ment of His power. Both young men and maid - ens,

Lord in the firm - a-ment of His power. Both young men and maid - ens,

Lord in the firm - a-ment of His power. Both young men and maid - ens,

old men and chil - dren, let them praise the Name of the Lord, for His

old men and chil - dren, let .. them praise the Name of the Lord, for His

old men and chil - dren, let them praise the Name of the Lord, for His

old men and chil - dren, let them praise the Name of the Lord, for His

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: "Name a - lone is ex - alt - - - ed." and "Al - le -". The piano part features a melody with a crescendo marking.

Name a - lone is ex - alt - - - ed.

Name a - lone is ex - alt - - - ed.

Name a - lone is ex - alt - - - ed.

Name a - lone is ex - alt - - - ed.

Al - le -

Al - le -

cres.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics for the vocal parts are: "Al - le - lu - ia! A - - - men." and "Al - le - lu - ia! A - - - men." The piano part features a melody with a *rall.* marking. The system concludes with a double bar line.

Al - le - lu - ia! A - - - men.

Al - le - lu - ia! A - - - men.

- lu - ia! A - - - men.

- lu - ia! A - - - men.

rall.

rall.

London Concerts.

MR. ALBERT COATES.

The young English conductor, Mr. Albert Coates, made a highly favourable impression on his début at Queen's Hall on May 26, when he gave a concert with the London Symphony Orchestra. Mr. Coates at once showed himself to be a conductor of considerable individuality and strong temperament. The occasion was marked by the introduction of a new Symphony (No. 2, in B flat minor) by M. Steinberg, a young Russian composer. On a first hearing the work did not impress with the quality of its musical ideas, but it displayed interesting workmanship and effective scoring. Mr. Coates secured an admirable performance, which realised to perfection the richness of the composer's orchestral colouring. An understanding and appreciation of the classics was indicated by a reading of Beethoven's seventh Symphony that was distinguished by a remarkable rhythmical strength and attention to detail. Between the symphonies, M. Téliémaque Lambrino played Tchaikovsky's Concerto in B flat minor, and showed himself possessed of a beautiful touch and brilliant technique, coupled with genuine musical understanding and warmth of feeling. A number of wrong notes were probably the outcome of nervousness.

MISS FANNY DAVIES'S SCHUMANN CONCERT.

Among the many observances of the Schumann Centenary that have taken place during the past month, the first in importance was the concert given by Miss Fanny Davies at Queen's Hall on June 8. It was broadly representative of Schumann's genius, as the programme included works for pianoforte, orchestra, and mixed-voice choir. Ten part-songs, romances, and ballads were interpreted with noteworthy excellence by a special voluntary choir of fifty-one ladies and gentlemen, many of whom were well-known artists, under the skilful direction of Mr. Alfred J. Eyre. The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, played the 'Manfred' overture, the D minor Symphony, and the accompaniment to the A minor Pianoforte concerto. The solo part in the concerto was undertaken by Miss Fanny Davies herself, who exhibited a brilliant example of the technique and principles of pianoforte-playing acquired direct from Madame Schumann. The Variations for two pianofortes, Op. 46, were played by Miss Davies and Madame Alice Dessauer-Grün. The programme was carried out with the artistic care of sympathetic and able musicians, and the concert formed a dignified tribute to the master's memory.

On June 15, M. Vladimir de Pachmann gave a concert with the New Symphony Orchestra (conductor, Mr. Landon Ronald) at Queen's Hall. He played Chopin's two Concertos and various smaller works, including the wonderful Barcarolle. His playing was, as it always is, full of grace, charm and rhythmical animation. His manner seemed subdued in the Finale of the E minor Concerto, but his reading of the Barcarolle was inimitable. The recitative passages in the slow movement of the F minor Concerto were made almost to speak, while his execution of the short study in G flat (given as an encore) was the very perfection of ease and elegance.

The enterprise and high ideals of the South Hampstead Orchestra and their conductor, Mrs. Julian Marshall, were again evident in the choice of a programme for their twenty-fourth annual concert, which took place at Queen's Hall on June 13. Their ability and application were revealed in the efficient manner in which the programme was carried out. The chief work played was Schumann's none too familiar Symphony in C (No. 2), which was interpreted with insight by Mrs. Marshall and executed with precision by the instrumentalists. The occasion was also distinguished by the reappearance of Herr Fritz Kreisler, who played the Brahms Concerto with his well-known surpassing technique and warmth of style. The purely orchestral part of the

programme included Smetana's tone-poem 'Vltava' and Sinigaglia's overture 'La baruffe chiozzote.' It is to be hoped that this organization will continue in prosperity and progress for many seasons to come.

The Wilhelm Sachse Orchestra contributed to the Schumann celebrations at their concert given at Queen's Hall on May 27, by playing the D minor Symphony. They also did honour to the claims of English music by a performance of a Violin concerto by Mr. J. C. Ames, with M. Emile Sauret as soloist. This work is of a type that should be encouraged, for it steers between over-seriousness and triviality and achieves a genial and attractive character without any sacrifice of musicianly qualities. It is well written for the soloist and for the orchestra, and on this occasion both responded well to its demands. Vocal numbers were given by Miss Evangeline Florence, and M. Sachse conducted his responsive body of players, most of whom are ladies, with ability.

On June 11, Herr Arthur Nikisch, after a visit which has if possible increased the esteem in which he was held by English music-lovers, bade farewell to this country in a Tchaikovsky-Wagner concert given with the help of the London Symphony Orchestra. The former composer's Suite in D was the most unfamiliar but not the most interesting number on the programme. The soloist of the occasion was Mr. Ernest Schelling, who played Paderewski's 'Polish Fantasia.'

On May 24, Miss Katharine Goodson gave a concert at Queen's Hall, assisted by the London Symphony Orchestra under the direction of Herr Nikisch. Her technical fluency and vivid temperament were advantageously displayed in the solo portions of Arthur Hinton's interesting Pianoforte concerto (Op. 25), as well as in the familiar Concerto in B flat minor by Tchaikovsky. The orchestra gave an excellent performance of Elgar's splendid 'Enigma' variations, at the close of which the conductor and the composer, who happened to be present, were the objects of a most enthusiastic ovation.

A long course of the most exquisite Mozart playing such as M. Saint-Saëns has given us during the past month is a rarity that the earnest student could be expected to appreciate more than the general public, who cleave to their preference for a more varied programme. Those who attended M. Saint-Saëns's three recitals at Bechstein Hall were, however, well repaid. In spite of his seventy odd years his playing was thoroughly youthful, invigorating to hear, and distinguished by the true Mozartian delicacy. It was inspired throughout with a rare musical understanding and artistic enthusiasm. The scheme of M. Saint-Saëns's undertaking, which he carried out on June 8, 15 and 22, comprised twelve of the twenty-eight pianoforte concertos. The artist's aim was to draw the attention of the public to many valuable but at present almost unknown works. At the first concert, for instance, a very beautiful but unfamiliar Concerto in G major (Köchel No. 453) was heard, while at the second the Concertos in E flat (K. 482) and D major (K. 537)—the so-called Krönungskonzert—were given. M. Saint-Saëns had, where necessary, composed beautiful and commendably short cadenzas thoroughly in keeping with Mozart's style. An orchestra under Mr. B. Hollander played the accompaniments with unflinching sympathy.

In celebration of the twenty-fifth anniversary of his first appearance in England, Mr. Joseph Hollman gave an enjoyable afternoon concert at Queen's Hall on June 7. The programme was entirely devoted to compositions by M. Saint-Saëns, who had composed a new work for the occasion and who, in company with Messrs. Ysaye and Pugno, lent the concert-giver eminent assistance. The concert commenced with an excellent interpretation of the

interesting Pianoforte quartet in B flat. Later, Messrs. Ysaye and Hollman gave a splendid performance of the new composition 'La Muse et le Poète,' a kind of concert-piece for violin, violoncello and orchestra, or, as in this case, pianoforte. It contains pages of interesting instrumental recitatives, and towards the end a melody of great charm effectively treated. Messrs. Pugno and Saint-Saëns also gave a finished performance of the brilliant Scherzo for two pianofortes, and the concert terminated with the beautiful Septet with trumpet. Miss Esta d'Argo contributed vocal solos. It was generally regretted that Mr. Hollman did not himself elect to be heard in a solo.

MADAME MELBA.

As the vocal *fleur-de-lis* flew to the roof of the Albert Hall on June 18, other flowery ornaments descended by captive airship from the roof to Madame Melba's feet. Her admirers vied with each other and with the prima donna herself in the beauty and magnificence of their offerings: meanwhile a vast, black-plumed audience signified satisfaction in the usual manner. The nuclei of the programme were Massenet's 'Sevillana,' Puccini's 'Vissi d'Arte' from 'La Tosca,' and Bishop's 'Lo! here the gentle lark,' each of which bore a tail of one or more encores. Herr Backhaus played Liszt's E flat Concerto brilliantly. Under Mr. Landon Ronald the New Symphony Orchestra supplied accompaniments and discoursed Beethoven, Wagner and Debussy.

VOCAL RECITALS.

Since our last issue went to press recitals have been given in London by vocalists sufficiently numerous to form a choir of respectable dimensions. Among so great a number we are compelled to make a selection. The newcomers were Miss Bessie Tyas (May 24); Miss Olga Lynn, who gave a recital in conjunction with Miss Maggie Teyte (May 26); Mlle. Olga de la Bruyère, a Swiss vocalist (May 26); Mr. George Fergusson (May 28); Miss Kate Scriven (May 31); Miss Bessie Griffiths, who had previously been heard as a violoncellist (June 6); Herr Rudolf Jung, whose recital was given on June 6 in conjunction with Herr Fritz Hirt (violinist); Miss Eda Rosenbusch (June 8); Fräulein Willi Kewitsch, a capable Lieder singer, who was assisted by Mr. Clement Harvey (pianist) (June 8); Mr. Gwynne Davies (June 16); Mlle. Marta Paula Wittkowska (June 20).

Among the artists already known, the first place is claimed by Fräulein Elena Gerhardt, whose visit to this country resulted in three appearances. These took place at Bechstein Hall on May 21 and 28, and at Queen's Hall on June 10. On each occasion Herr Nikisch was her accompanist, and their association again resulted in many examples of perfect Lieder-singing. Madame Donalda gave a concert at Queen's Hall on May 27, assisted by the London Symphony Orchestra; she sang operatic excerpts by Gluck, Puccini and Nougues, and a number of songs. Mr. George Fergusson, a baritone singer of wide ability, gave recitals at Æolian Hall on May 28 and June 14. Miss Susan Strong secured a large audience at her recital given in Queen's Hall on May 31; doubtless the presence of the London Symphony Orchestra, under Herr Nikisch, and a Wagner programme formed part of the attraction. Mr. Holbrooke and his works were much in evidence at Mr. Reginald Davidson's 'farewell' recital, given at Bechstein Hall on May 31, preparatory to a visit to America in the autumn of this year; the quality of Mr. Davidson's singing augured well for his success.

The Russian Vocal Quartet, whose names are Nicolas Kedroff, Wladimir de Kastorsky, M. Tshuprinnikoff and Nicolai Safonoff, provided some admirable singing at Æolian Hall on June 2, both individually and collectively.

A new song-cycle by Sir Charles Stanford was introduced by Mr. Plunket Greene in giving a recital at Æolian Hall on June 3. The words are seven poems from Mr. John Stevenson's 'Pat McCarty: his rhymes.' The music is characteristic of the composer's more thoughtful style, and forms a worthy addition to his long list of Irish songs.

Arias by composers of all periods and nationalities formed Miss Edith Miller's programme at Æolian Hall on June 3.

Madame Maria Freund showed herself a highly-accomplished singer of German songs on June 6. At the same hall, on June 7 and 14, Miss Janet Spencer, 'America's most celebrated contralto,' put forward a strong claim to the title, except as regards the description of her voice, which is a mezzo-soprano.

A remarkable programme was drawn up by Mlle. Marguerite Babaian for her vocal recital given at Steinway Hall on June 7, with the assistance of M. Franz Liebich (pianist). The first section consisted of ten examples, vocal and instrumental, of old French music. The second section was devoted to works by Moussorgsky, of which three songs 'from an unpublished manuscript' were performed for the first time. M. Louis Laloy, in a few introductory words, dealt with the discovery of the manuscript. The third section was selected from the writings of Debussy.

Miss Edith Kirkwood gave full expression to her patriotism by choosing only British songs for her recital at Æolian Hall on June 10, and her programme was none the less attractive either in anticipation or realisation. The group chosen from the older schools contained perfect examples of a type whose merits are familiar, and the modern art-song was well illustrated in compositions by Caroline Maude, Ellen Cowdell, Frederic Austin, A. H. Brewer, Hermann Lohr and Herbert Bunning. Irish songs provided a further contrast. Miss Kirkwood's singing was of a highly artistic character throughout the recital.

After attending Mr. Campbell McInnes's recital at Bechstein Hall on June 15, we felt a wish that opportunities for hearing him were offered with greater frequency. His pleasant baritone voice and artistic style of interpretation were exhibited in Schumann's 'Dichterliebe' and songs by other composers. Mr. Graham Peel's 'Songs of a Shropshire lad' proved highly attractive on a first hearing.

The Misses Eugénie and Virginie Sassard, the well-known duettists, were heard individually at a recital given by them at Æolian Hall on June 16, in conjunction with Miss Dorothy Bramley (pianist).

Madame Sobrino, who has returned from a world-tour, sang in her best style to a large and enthusiastic audience at Bechstein Hall on June 18.

PIANOFORTE RECITALS.

Dr. Deszö Szántó, professor of music at the Budapest Conservatoire, made his first appearance in England at Steinway Hall on May 25. He is well equipped on the technical side, and frequently gives way to natural vehemence, which, however, his Hungarian temperament prevented from becoming monotonous.

First appearances were also made by Miss Rachel Dunn at Bechstein Hall on May 23, and by Miss Ellen Edwards at Steinway Hall on June 1.

Mr. Herbert Fryer called attention to his powers as a composer at his recital at Æolian Hall on May 30, and showed in that capacity the same fluency that distinguishes his pianoforte playing. Mr. Benno Moiseiwitsch, who gave a recital at Bechstein Hall on June 2, has an astounding technique and mature intellectual grasp that render him perhaps the most promising of the younger generation of pianists.

Miss Marjorie Wigley earned well-deserved appreciation for the expression and accuracy of her playing at Æolian Hall on June 7. On the same day Miss Evelyn Winter gave a well-attended and successful recital at Bechstein Hall. Mr. John Powell's magnificent technique was exhibited in Liszt's 'Concerto Pathétique,' at Æolian Hall, on June 13. On June 17 Miss Olive Blume gave a pianoforte recital at Æolian Hall after an absence from London of four years.

On Saturday afternoon, May 28, Herr Wilhelm Backhaus gave his first Chopin recital at Queen's Hall. His programme included the Allegro de Concert (Op. 46), the Sonata in B flat minor and the twelve Studies (Op. 10), as well as smaller works. Herr Backhaus's interpretations often lacked the poetic charm and caprice which Chopin's works so specially demand, but he played nevertheless very musically and, particularly in the Studies, with a technical perfection which could not have been surpassed.

VIOLIN AND VIOLONCELLO RECITALS.

Violin recitals were given on May 24 by Mr. Sigmund Beel at Bechstein Hall and Signor Giovanni Chiti at Æolian Hall. M. Jean de Ponthière appeared at Æolian Hall on May 26, and Miss Edith Hanson at Bechstein Hall on May 27; both are violoncellists.

Señor Pablo Casals and Mr. Donald Francis Tovey gave two recitals of violoncello and pianoforte works at Æolian Hall on June 2 and 9. The artists were heard together in Sonatas by Mr. Tovey (Op. 4), Brahms (Op. 38 and Op. 99) and Julius Röntgen, and in Mr. Tovey's 'Elegiac' Variations, written in memory of Robert Hausmann. M. Emile Simon gave a violoncello recital at Steinway Hall on June 6, assisted by M. Julius du Mont.

Madame Henriette Schmidt introduced a Sonata in B major by Victor Vreuls at her violin recital at Bechstein Hall on June 3.

Three of the most advanced of the younger generation of virtuosos violinists gave recitals during the month, and in each case their playing put beyond doubt their possession of the inborn gifts of the highest interpretative ability and musicianship. Elman was heard at Queen's Hall on June 4, with the Queen's Hall Orchestra, in concertos by Nardini, Brahms and Saint-Saëns. Szigeti commemorated Carl Goldmark's eighty-eighth birthday—which occurred on May 18—by playing his Violin concerto in A minor and Suite in E major at Bechstein Hall on June 11. Zimbalist played Bach's Prelude and fugue in G minor for violin alone and a miscellaneous programme by other composers at Queen's Hall on June 16. He had previously scored a brilliant success at Queen's Hall on May 25, in a performance of the Brahms concerto with the London Symphony Orchestra, under the direction of Dr. Chessin, an able Russian conductor new to London.

Miss Kathleen Parlow, the young Canadian violinist, gave evidence of rapid progress in her interpretations of Saint-Saëns's Sonata in D (Op. 75), Bach's Chaconne, and a Tarantelle by M. Leopold Auer, given at Queen's Hall on June 9.

At Mr. Boris Hambourg's violoncello recital, given at Æolian Hall on June 15, a new 'Ballade' by Mr. Waldemar Sommerfeld was performed, with the composer at the pianoforte.

Sonata playing of unusual excellence was provided by Mr. Willibald Richter (pianist) and Mr. Hans Neumann (violinist) at Steinway Hall on June 16.

Miss Hilda Lett, a sister of Miss Phyllis Lett, gave her first violin recital at Bechstein Hall on June 17, and proved herself a well-equipped player, able to interpret with significance such works as Beethoven's Sonata in A major and Brahms's Sonata in D minor.

At Æolian Hall, on June 20, Mr. Thomas F. Morris played, in company with the composer, an admirable Violin sonata in G minor by Mr. James Friskin.

Signor Livio Boni, a violoncellist of unusual proficiency, made his first appearance in England at Bechstein Hall on June 22; he played Saint-Saëns's A minor Concerto.

CHAMBER MUSIC.

The Solly String Quartet, composed of Madame Harriet Solly, Miss Bertha Tressler, Miss Sybil Maturin and Miss Margaret Izard, were heard together in an excellent performance of Beethoven's Quartet in E flat, Op. 127, at Bechstein Hall on May 27, when they gave a concert in company with Miss Marie Woltereck, an admirable Lieder singer.

It was fitting that the London Trio should observe the Schumann Centenary, as they did at Æolian Hall on June 8, for their admirable pianist, Madame Amina Goodwin, was a pupil of Madame Schumann. Their contribution included the D minor Trio and the E flat Quintet, the latter played with the assistance of Messrs. Wynn Reeves (violin) and Ernest Tomlinson (viola). Songs and duets were sympathetically sung by Fraulein Eva Katherine Lissmann and Herr Hans Lissmann.

The Grimson Quartet gave concerts at Bechstein Hall on June 1 and 13, and played works by Schubert (Op. 161), Dvůrák (Op. 97), Haydn (Op. 76), Hugo Wolf, and Tchaikovsky (Op. 22).

OTHER RECITALS.

Madame Lorraine New, who gave recitations at Æolian Hall on May 31, is a realist *à outrance*. Others have employed Oriental costume and a dim religious light, but the more material creation of an 'atmosphere' by means of incense was as exceptional as it was exceptionable. Signor Luigi Maria Magistretti showed considerable skill in a long programme of harp solos.

A number of Miss Barbara Thornley's compositions were brought under review at Steinway Hall on June 1. Her style derives an attractive and individual character chiefly from the avoidance of common faults, which is no mean virtue; one was conscious of a lack of happy thematic invention, but a constant succession of musicianly ideas sustained the interest.

Miss Florence von Etlinger (vocalist) and Mlle. Ella Spravka (pianist) gave an interesting recital and decisive evidence of ability at Bechstein Hall on June 6.—At Æolian Hall on the same day Miss Stella Fife played Violoncello sonatas by Grieg and Brahms, and Miss Katherine Eggar submitted, with Mr. William Higley as exponent, a group of her graceful and imaginative songs previously unheard.

Miss Mathilde Verne (pianist) and Dr. Lierhammer (vocalist) were associated at Bechstein Hall on June 9 in a programme chiefly of a classical stamp.

The Central London Choral Society gave a concert at St. James's Hall on May 28, when the prominent choral features of the programme were Elgar's 'Banner of St. George' (soloist, Miss Ethel Lewin) and Dr. Charles Harriss's 'Empire of the sea' (conducted by the composer). These works were sung with much spirit by the choir, who also gave Elgar's 'Weary wind of the west' and German's 'O peaceful night,' with great expression. The orchestra were heard at their best in the overtures 'A calm sea and prosperous voyage' and 'Rosamunde.' The Tannhäuser March and Massenet's 'Scènes pittoresques' were also in the programme. The other vocalist was Mr. Samuel Masters, and Mr. David J. Thomas conducted skilfully.

On May 31, Mr. Cecil Sharp gave a highly interesting and enlightening lecture at Queen's (small) Hall on the subject of Morris and Country Dances. He explained their origin and their differences, and related some of the amusing experiences of his tours through the villages. Copious graceful illustrations of the dances were given by girls from the South-Western Polytechnic, Chelsea, and Mr. W. Kimber, a native Morris-dancer.

A concert of his own compositions, given by Mr. H. V. Jervis-Read at Æolian Hall on June 1, called attention to the artistic merits and fertility of his inventive style. Songs, pianoforte pieces and two violoncello solos made up the programme, in the presentation of which Mr. Jervis-Read was assisted by Miss Grainger-Kerr, Mr. Geoffrey Garrod and Mr. William Higley (vocalists), Mr. Arthur Newstead (pianist) and Miss Helen Mott (violoncellist).

The programme of Mr. Franz Liebich's concert at Bechstein Hall on June 2 ranged 'from Romanticism to Impressionism,' and included an 'Eastern Interlude.' The Romantic period was illustrated by eight numbers from Chopin and Schumann. The 'Eastern Interlude,' introduced with a few words by M. Louis Laloy, was distinguished by Armenian and Greek songs, harmonized by R. P. Komitas and Maurice Ravel, sung by Mlle. M. Babaian. In the section devoted to impressionism, Mr. Liebich gave the first performance in England of five pianoforte pieces by M. Debussy. Mrs. Liebich assisted her husband in duets for two pianofortes.

A Schumann concert was given by Mr. George Mackern at Æolian Hall on June 17. In the Pianoforte quartet (Op. 47) and the Pianoforte quintet (Op. 44) the Misses Lucas played the string parts. Mr. Mackern, besides taking part in these works, played the 'Kinderszenen' for pianoforte. Songs were given by Mr. Herbert Heyner.

Mr. Thomas Henderson gave a lecture that was interesting in both matter and manner at a meeting of the Incorporated Society of Musicians at Morley Hall on June 11. His subject was 'Finnish music and the work of Sibelius.' He described the method in which Sibelius drew inspiration from the folk-music of his country, and recommended its imitation. Musical illustrations were provided by Miss Palgrave-Turner, Miss Grossholtz, Mr. Francis Harford, Mr. Heinrich Dittmar and Mr. Orton Bradley.

Miss Katherine Ruth Heyman included some clever songs of her own composition in her programme at Bechstein Hall on June 20. In company with Mr. Jan Hambourg she played César Franck's Violin sonata, and was heard alone in Liszt's B minor Pianoforte sonata. Miss Clare Hamilton was the vocalist.

Suburban Concerts.

The Alexandra Palace Choral Society performed Dvorák's 'Stabat Mater' on May 28, under Mr. Allen Gill's direction. The style of their performance was in every aspect worthy of their high reputation. The programme, which was designed 'In Memoriam,' included Dr. James Lyon's eight-part chorus, 'Blessed are the dead.' The soloists were Miss Perceval Allen, Miss Phyllis Lett, Mr. Alfred Heather and Mr. Peter Dawson, and Mr. G. C. Cunningham was the organist.

The Emmanuel (Lambeth) Choral Society, under the direction of Mr. R. C. Law, organist and choir-master of Emmanuel Church, Lambeth, gave their second concert of the season on May 25. The principal feature of the evening was Van Bree's 'St. Cecilia's Day,' the choruses of which were sung with good tone, spirit, and precision. The solo parts were well rendered by Miss F. Reynolds and Miss P. Law. German's 'Who is Sylvia,' Pearsall's 'When Allen-a-Dale' and Prout's 'Hail to the chief' were included in the programme.

The usual Spring concert was given by the students of Morley College in the lecture hall of that institution on May 28. The principal feature of the programme consisted of Act II. of Gluck's 'Orpheus,' which was well performed by the choir and orchestra. Miss Alice Haslegrove in the part of Orpheus displayed a well-trained voice of excellent quality. The orchestra played the Andante from Mendelssohn's 'Italian' Symphony, Tchaikovsky's 'Pique Dame' Suite, Elgar's 'Pomp and Circumstance' March (No. 2, in A minor) and an arrangement of seven Scottish airs, with delicacy and spirit. Miss Beatrice Payne, and Messrs. Hoare, Raggett and Whitehead were the other solo vocalists, and Miss Cécilia Renouf gave an artistic rendering of Raff's 'La Fausse' and Rachmaninoff's Prelude in C minor. Mr. Gustav von Holst, who superintends the musical education of the students, conducted, and may be heartily congratulated on the satisfactory progress and results achieved.

Mr. Ernest Penfold gave a concert at the Hampstead Conservatoire on May 30, in which the programme included Miss Lehmann's song-cycle 'In a Persian garden.' This was effectively rendered by Miss Maude Wilby, Miss May Hayden, Mr. Penfold and Mr. Allen Engles. The concert-giver, who possesses a light and agreeable tenor voice, was also heard in 'Oh Dolore' from Verdi's 'Attila' and Sarga's 'Sekah Allah.' Miss Winifred Gower and Mr. Charles Hambourg contributed violin and violoncello solos successfully, and Miss Mollie Mercer was the accompanist.

A successful concert was given by Mr. Edward G. Croager at the Hampstead Conservatoire on May 31. One of the chief features of the programme was the performance of the Pianoforte quartet in B flat, Op. 41, of Camille Saint-Saëns, played by Messrs. Harold Bonarius, Robert Grimson, Lennox Clayton and the concert-giver. The latter also played with much expression and effect 'The Naiads' (H. Farjeon), 'Liebeswalzer' (Moszkowski), and a Mazurka of his own composition. The other artists who appeared were Miss Dorothy Webb, Madame Blanche Newcombe, Mr. Frank Tebbutt and Mr. John Challis, and Mr. Charles Fry recited the Invocation to Astarte from Schumann's 'Manfred,' accompanied by Mr. Edward G. Croager.

MUSIC IN CHICAGO.

NORTH SHORE FESTIVAL CONCERTS.

(FROM A CORRESPONDENT.)

Evanston, Ills., the home of Northwestern University, twelve miles north of the city of Chicago, is rapidly becoming celebrated on account of the North Shore Festival Concerts, the second annual series of which took place on June 1, 2 and 4. The Gymnasium in which these concerts were held is splendidly adapted for just such a purpose, holds four thousand people, and is the gift of Mr. James A. Patten, a public-spirited citizen of Evanston, and one of the trustees of the University. The first concert opened with Saint-Saëns's 'Samson and Delilah,' sung by the choir of 600 voices, with Madame Schumann-Heink, Messrs. David Bispham, Evan Williams, Albert Boroff, Marion Green and W. B. Ross as soloists, the accompaniments being played by the entire Thomas Orchestra of ninety men. It is not necessary to go into a discussion of the work, but the soloists were eminently satisfactory, Madame Schumann-Heink and Messrs. Bispham and Williams bearing the brunt of the work in that direction, and the others doing their part as opportunity offered. The Orchestra entered into the spirit of the occasion, and played with evident interest in the success of the whole composition. Realising that this is only the second year of the choir, the results attained are remarkable. Although there are a large number of experienced singers in it, the only explanation is work, and the ability of the conductor to get the maximum amount of music out of the choir, and it would be almost ungrateful—in the face of such sincere endeavour—to single out the parts on which to lavish praise. Suffice it to say that they all acquitted themselves with great credit, and there were no mistakes made large enough to interfere in any way with the general effect. Thursday evening, June 2, was a miscellaneous programme, devoted to solos by Madame Osborn Hannah and David Bispham, the latter half of the programme being selections from the works of Wagner, by soloists and orchestra. An interesting feature was the performance of the overture 'Paola and Francesca' by Arne Oldberg, conducted by the composer, a member of the faculty of Northwestern University School of Music, of which Dean P. C. Lutkin is the head. This work had already been honoured with a performance by the Thomas Orchestra in their regular concerts, and was well received by the audience. For the children's concert, on Saturday afternoon, June 4, every seat in the house was sold, and the choir of 1,200 voices justified the expectations of the audience. Madame Schumann-Heink was in her happiest mood, and, turning to the audience, asked to be excused while she sang an encore to the children, rendering in her most inspired manner 'But the Lord is mindful of his own.' The children gave a good account of themselves in 'My old Kentucky home,' 'The Rose of Allendale,' and in the cantata 'A legend of Bregenz,' by Wilfred Bendall, besides some music written by Dean Lutkin. It was perfectly evident that the best things in music had been sought after and attained. The beauty of tone and expression were decidedly there.

Verdi's 'Requiem,' on Saturday evening, June 4, was the last and most ambitious effort of the festival choir, the solo parts being taken by Madame Osborn Hannah, Mrs. Lutiger Gannon, Messrs. Evan Williams and Allen Hinckley. In this work the choir showed ability and enthusiasm rarely met with, and after the singing of the 'Sanctus' the audience demanded a repetition. The training had been so complete and thorough, and the spirit of the festival had been so instilled into the choir, that probably Dean Lutkin never had his wishes so thoroughly respected as in the rendering of this work. The attack was clean and prompt, and the tone beautiful.

To Professor Lutkin belongs the credit of this festival. Not only is he a thorough and painstaking drillmaster, but he has the faculty of inspiring with enthusiasm all those who work with him, and making them feel their individual responsibility. His reward must be in the magnificent response made by the choir. Such an undertaking, carried out in such splendid fashion, means infinitely more than material prosperity to any community.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, June 15, 1910.

The Imperial Court Opera concluded with an Italian season which, though the prices of admission were doubled, was liberally patronised. The selection of operas included only the best that Italy could produce, and the opportunity of hearing real cantabile singing, as contrasted with the continually deteriorating 'Sprechgesang' (spoken song) of the modern German music-drama, was very welcome. The first place among the artists was taken by the baritone, Battistini. His beautiful and easily produced voice, his art of *bel canto* and warmth of style, far outweigh certain mannerisms. He had a most excellent reception and was quite brilliant in Donizetti's 'Maria di Rohan.' The prima donna, Signora Edyth de Lys, has a wonderful compass, splendid execution and dramatic power. Less perfect, though very satisfactory, is the coloratura singer, Elvira de Hidalgo. The contralto, Signora Lollini, fills her place well. Another contralto, Signora Elisa Bruno, who appeared as Amneris in Verdi's 'Aida,' has a very powerful voice and a noble and beautiful presence. Three different tenors, viz., Signori Francesco Fazzini, Alfredo Piccaver, and Lara, courted the favour of the public. The first two had considerable success, but the latter made a complete fiasco. On the other hand, the basso, Arimondi, with his dark, sonorous voice, filled the great house perfectly, and was much appreciated, as was also the baritone, Signor Formichi. A special ovation was accorded the fiery and clever conductor, Maestro Arturo Vigna, who secured a particularly effective performance of 'Aida.'

The Court Opera has closed its doors and peace reigns within its walls. Director von Weingartner has for the time being scored over his adversaries, and will return to renewed activity during the second half of August.

RICHARD VON PERGER.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

DEVON.

A new piece of considerable importance was sung by the Plymouth Orpheus Male-Voice Choir at their concert in Plymouth on May 28, this being a really fine setting by David Parkes, for soloists or chorus, of Longfellow's poem 'The elected knight.' The dramatic features of the story are not only illustrated but intensified in the significant musical work, which is musically, artistic, and essentially vocal. The choir, numbering about ninety voices, gave a very good first performance in spite of obvious nervousness, and also sang pieces by de Rillé, Müller, Neumann and Dudley Buck. The soloists included Messrs. Ludwig Lebel (violinello) and Stanley Parsonson (pianoforte). Mr. David Parkes conducted. Miss Florence Smith deserved praise for her excellent and successful effort to celebrate the centenary of the birth of Schumann by giving a pianoforte recital in Plymouth on June 8, which had all the prominence and advantage of non-competition, this being the only recognition of the event in the neighbourhood. Miss Smith, who is a pupil of Mr. Franklin Taylor, displayed her intimate knowledge of the Schumann cult and idiom in a highly interesting programme which included the Fantasia in C major and the Etudes Symphoniques, with smaller pieces. Miss Lily Smith (violin) collaborated in the Sonata in A minor, and Madame Alice Prowse sang 'Lieder.'

Exeter was not entirely without its Schumann celebration in recognition of the centenary of the composer's birth, for on June 10 Miss Gertrude Gauntlett gave a biographical and critical lecture, copiously illustrated by herself (pianoforte), Miss Lillian Tuckwell (second pianoforte), Miss Ruby Davy (violin), and Mr. Frederic James (vocalist). The Sonata (Op. 121) for violin and pianoforte, an Andante and Variations for two pianofortes, the 'Phantasiestücke' and 'Faschingsschwank aus Wein' were selected as representative instrumental works.

LIVERPOOL.

From the eighth annual report and balance sheet of the Liverpool Welsh Choral Union, it would appear that their financial position is no less satisfactory than their musical. The total receipts for last season amounted to £1,054, and the expenditure to £879, leaving a credit balance of £175. In comparing the profits of the three concerts, the 'Messiah' easily leads with £125, followed by 'Hiawatha' £78, and Bach's B minor Mass £56. The proceeds of the extra performance of Mr. Harry Evans's cantata 'Dafydd ap Gwilym' (sung in Welsh) were given to the building fund of the University College of North Wales. The executive committee recorded their high appreciation of Mr. Harry Evans's services as conductor, and thanks were given to Madame Maggie Evans (accompanist at rehearsals), to Mr. W. H. Parry (deputy conductor), and to the members of the choir for their devotion and enthusiasm displayed throughout a lengthened and laborious season.

In honour of Schumann, a Centenary concert devoted to his music was given in the Liverpool Institute on June 15, when a comprehensive selection was offered of works illustrating the scope and range of Schumann's genius, notably the Pianoforte quintet (Op. 44) in E flat major, and the Quartet in F (Op. 41), which were ably interpreted by Mr. Donald Francis Tovey and a string quartet of players which included Miss Edith Robinson, Miss Isabel McCullagh, Miss Lily Simms, and Miss Mary McCullagh. The vocalist, Miss Edith McCullagh, sang several of Schumann's immortal songs with style and expression.

The City organist, Dr. A. L. Peace, and his son Mr. Lister R. Peace, organist of Queens' College, Cambridge, have been recently receiving congratulations upon the success of the latter at Cambridge in attaining his B.A. degree, and passing his first Mus. Bac. examination at the head of the list.

MANCHESTER.

Music has languished here during the past month; still a few fugitive concerts have been given by Miss Ellen Arthan and Miss Alice Dill, and a curious compound of Greek recital from Euripides, English ballad-songs and Scandinavian pianoforte music was given on June 7 by Miss E. Smiltou, Miss Belmont and Madame Annie Walker.

An orchestral concert in connection with the Manchester School of Music, held on June 4, was conducted by Mr. Albert J. Cross, when works by Holbrooke, Bantock and MacDowell were played for the first time here.

Dr. J. Kendrick Pyne gave an interesting lecture in the Whitworth Hall of the University (where Guilman is to play on July 1), before the Incorporated Society of Musicians. The lecturer's views on modern organs and modern playing were much the most interesting part of the lecture; he deplored excessive mechanical aids to execution and change of registration, quoting W. T. Best and Guilman in support of his contention.

At the June 16 council meeting of the Royal Manchester College of Music, various gifts to the Students' Sustentation Fund were announced, and it was reported that the following external examiners will act in the diploma examinations: Miss Fanny Davies, Mr. Alfred Gibson, Dr. E. C. Bairstow and Dr. G. J. Bennett.

At the annual meeting of the Hallé Concerts Society it was announced that Dr. Richter would again conduct all the concerts and that the 'Messiah' would be an extra concert, Bach's 'Christmas Oratorio' displacing the more popular work in the usual series. Parts II. and III. of Bantock's 'Omar' will be given. Mr. Van Rooy will sing at one of the Wagner concerts, and arrangements are pending for the engagement of Paderewski and the production here of his Symphony. There is also to be a Schumann commemoration concert.

The University of Durham has conferred the Degree of Doctor of Music, *honoris causa*, on Miss Ethel Smyth.

The choral services at Hereford Cathedral will be suspended from August 1 to 20 on account of the choir holidays.

MUSIC AT OXFORD.

The first concert for notice this term was the one on Easter Sunday evening in the Town Hall, when the Free Church Choir Union gave a selection from the 'Messiah.' The choruses were well sung, notably 'Behold the Lamb of God' and 'Lift up your heads.' The solo parts also were well rendered, Mr. Lomas making a great impression by his artistic singing of 'Behold, I shew you a mystery' and 'The trumpet shall sound.' Mr. Wiblin conducted with great care, and Mr. Radbone was the organist. The Hall was packed, admission being free, but a collection was made in the building which amply paid all expenses.

On May 20 (the day of the funeral of King Edward) Brahms's 'Requiem' was given in the Town Hall by the Choral and Philharmonic Society and Bach Choir, under Dr. Allen's able baton, when an excellent rendering was secured. The soloists were Miss Gladys Honey and Mr. Campbell McInnes. As the work had been given several times previously, the choruses are very well known, but we cannot refrain from mentioning the admirable rendering of 'Behold, all flesh is as the grass,' and 'How lovely is Thy dwelling-place.'

We hardly know whether we are stepping a little out of place in chronicling in these columns the three performances of Beethoven's opera 'Fidelio,' which were given in the New Theatre on June 9, 10, 11. The performances were of special musical interest, being under the direction of Dr. Allen, and all four Overtures composed for the work were played—'Fidelio' before each performance, and between the Acts each night one of the three 'Leonore' overtures. This was a capital idea of Dr. Allen's; and when we add that the Oxford players were supplemented by others from the London Symphony and Queen's Hall Orchestras, to say that Beethoven's delightful music was well rendered must be merely a foregone conclusion—indeed, we cannot remember hearing a finer band in the theatre. The actors—who did well for a first essay—were mostly amateurs, under the direction we believe of Miss Rosina Filippi (Mrs. H. M. Dowson).

On June 16, Sir Walter Parratt, the Professor of Music, gave his terminal lecture in the Sheldonian Theatre, on Dr. Burney's travels to collect materials for a 'General History of Music.' This proved a very attractive subject, and drew together an appreciative audience; indeed the popular Professor seemed thoroughly to enjoy it himself. The many curious anecdotes related of Burney were very amusing, but on the whole it was clear, said the Professor, that the Continental musical performances were very far from pleasing Burney, and that many of them might be labelled 'distinctly bad.' When at Berlin, he found sacred music in a deplorable state, the King having no taste for anything but secular music of a certain type. Whenever duty obliged him to listen to oratorio or music of a serious cast, he would loudly exclaim, 'How all this *smells* of the church!' It was a pity, said Sir Walter, that Burney could never understand the glorious music of J. S. Bach; but even John Hullah was much the same, for he used to say that 'Bach's "48" might be good mechanical exercises, but no pulse would ever beat any quicker or slower by their influence'! Incidentally, the Professor paid a remarkable tribute to the genius of Handel, whom Burney much admired: 'Having Handel amongst us for so many years did great things for the music of England, his influence for good being truly immense.' Then again, 'no finer vocal practice can be found anywhere than in the superb oratorio-choruses of Handel. Some of the best and finest of our Northern Choral Societies are proud to acknowledge this fact, and they owe their present exalted positions, in a great measure, to the splendid practice afforded by his choruses. Handel cannot be dwarfed, for he was a thoroughly great man.'

The same evening Queen's College gave its Jubilee Concert. Half-a-century of excellent work deserves hearty congratulation, and we only wish we had space to quote even a few of the charming works composed especially for this Society. Amongst its conductors, however, we recall with pleasure Mr. Hamilton Clarke, Dr. T. W. Dodds, Dr. F. Iliffe, and the present conductor, Dr. G. G. Stocks. An 'Introductory note' to the programme pays a deservedly high tribute to the work of the Rev. Dr. Mee, who has not

only composed works for the Society and financed it in times of stress and difficulty, but has been a member of its choir in every concert since 1872. The principal items performed were Mendelssohn's 'Melusine Overture' (Op. 32), Schubert's 'Gesang der Geister über den Wassern' (Op. 167), and Beethoven's Symphony No. 8 (Op. 93).

The Sunday evening concerts have been continued under the able direction of Dr. Walker.

Foreign Notes.

ARNHEIM (HOLLAND).

A new work by August Bungert, 'Warum? Woher? Wohin?' for solo voices, chorus and orchestra, was recently produced with success under the conductorship of Professor M. A. Brandt-Buys.

BADEN-BADEN.

The Brahms festival took place on May 19-22. During the four days, the Klingler Quartet played a great number of the master's chamber works, including the String quartets, Op. 51, Nos. 1 and 2 and Op. 67, the String quintets, Op. 88 and 111, and the Sextets, Op. 18 and 33. The works conducted by Generalmusikdirector Fritz Steinbach, at an orchestral concert, were the second Symphony, the Rhapsody for alto voice and male chorus, the 'Tragic overture,' and the Concerto for violin and violoncello. On May 21 a memorial plate was unveiled on the house in the suburb Baden-Lichtental, where Brahms, during the sixties, frequently spent his summer holidays and where he composed some of his best works, including parts of the German Requiem.

BRUSSELS.

Many interesting performances have lately been given at the Théâtre Royale de la Monnaie. The Monte Carlo Opera Company, under the management of M. Raoul Gunsbourg, have given interesting representations of Italian operas and of Massenet's latest work, 'Don Quichotte,' with Chaliapin in the title-part. An excellent performance of Wagner's 'Ring des Nibelungen,' in German, took place under the conductorship of Herr Otto Lohse, with Messrs. van Dyck, van Rooy and Madame Kirkby Lunn in the cast. Towards the end of May, Richard Strauss's 'Elektra' was presented for the first time and created a great sensation. The work was given in a French translation by M. Gauthier-Villars. The performance was ably conducted by M. Sylvain Dupuis. Madame Friché played the title-part.—The festival concerts at the Universal Exhibition were inaugurated on May 29. At the second of these functions, on June 19, Tinel's interesting oratorio 'Franciscus' was performed.

COLOGNE.

At the Opera House, Heinrich Zöllner's beautiful and unjustly neglected fairy opera 'Die versunkene Glocke' (founded on Gerhard Hauptmann's fairy-drama), was recently revived with much success.

DARMSTADT.

The third chamber music festival took place on June 3, 4, 5. Besides classical works by Bach, Mozart and Schumann, several novelties and unfamiliar compositions were heard, including Hans Pfitzner's Pianoforte quintet (Op. 23) and a Trio by Stephan Krehl. The production of a beautiful String quartet by Felix Woyrsch and the first German performance of Max Regner's new and very interesting Pianoforte quartet (Op. 113), recently produced at Zürich, were the principal features of the festival.

DRESDEN.

Edmund Kretschmer's five-act opera 'Die Folkunger' was recently performed for the hundredth time.—To commemorate the Schumann centenary, a concert of the master's church music was given at the Kreuzkirche. Herr Alfred Sittard played two of the organ fugues on the name of Bach, and under the conductorship of Herr Otto Richter the Kreuzchor gave an impressive rendering of the Mass in C minor. The work contains many beauties, and constitutes Schumann's highest achievement in this class of music.

FREIBURG (IN BADEN).

On May 2, Alexander Adam's 'König Enzios Tod,' for solo, chorus, and orchestra, was successfully produced under the composer's direction.—A three days' chamber music festival took place from May 3-6. The proceedings were attended with much success, and the programme offered an excellent selection of the best classical chamber music, including Schubert's Octet and Brahms's Pianoforte quintet, Op. 34.

HALLE.

In the week of May 2-8, the Municipal Theatre gave special Wagner festival performances, including representations of the 'Ring des Nibelungen' and 'Die Meistersinger.' Among the artists were Mesdames Ellen Gulbrandsen, Fleischer-Edel, Reuss-Belce, and Messrs. Briesemeister, Breuer and Ernst Kraus.

KIEL.

The eighth Schleswig-Holsteinische Musikfest took place on June 5 and 6. The festival was opened with a successful morning concert, consisting entirely of works by Schumann, whose Symphonic Etudes (played by Herr Arthur Schnabel), Spanisches Liederspiel and Pianoforte quintet were heard to great advantage. Beethoven's ninth Symphony, Bach's 'Magnificat,' and the Rhapsody for alto voice and male chorus of Brahms formed the programme of an orchestral concert. The climax of the festival was reached with an excellent performance of Handel's oratorio 'Deborah,' given under the conductorship of Professor Karl Panzner.

KÖNIGSBERG.

The second Ostpreussische Musikfest was held from May 6 to 9. The works were mainly by classical composers, but a place was given to Richard Strauss's 'Tod und Verklärung.' Of choral works, Handel's 'Messiah' (as edited by Chryster) and excerpts from Bach's Magnificat and the great B minor Mass were heard. The performances of unfamiliar instrumental works, which included Bach's Concerto for three pianofortes and string orchestra, Mozart's Symphonic concertante and the beautiful Serenade for wind instruments in D major, proved very enjoyable. Brahms's C minor Symphony and 'Gesang der Parzen,' and the Pianoforte concerto by Schumann (soloist, Herr Arthur Schnabel), also figured in the excellent programme. The conductor of the festival was Herr Fritz Steinbach.

LAUCHSTEDT.

The Festspiele, the programme of which had this year been arranged to show the position of comic opera in Goethe's time, took place on May 29, 31 and June 1. The works selected were Gluck's 'Der betrogene Kadi,' Weber's 'Abu Hassan,' and 'La serva padrona' by Pergolesi.

LILLE.

On May 29, Liszt's interesting work 'Prometheus,' for chorus, orchestra and recitation, was performed for the first time at the Concerts Symphoniques, under the conductorship of Madame Maquet, who on the death of her husband took up his duties.

MUNICH.

Under the auspices of the Münchener Ausstellung, 1910, the Schumann festival took place on May 20-23. The works performed included the Symphonies in B flat and D minor, the Pianoforte concerto (soloist, Herr Wilhelm Backhaus), and the scenes from Byron's 'Manfred.' Many interesting compositions were heard at the Chamber music concerts, among them the A major String quartet, the Pianoforte quartet in E flat, and the beautiful unaccompanied part-songs 'Am Bodensee' and 'Talisman.' Among the artists were Madame Cahier, Herr Alexander Heinemann, and the Petri Quartet. The orchestral concerts were conducted by Herr Ferdinand Löwe.—On June 17 Wagner's very rarely performed early opera 'Die Feen' was revived at the Prinzregenten Theater, under the musical direction of Generalmusikdirektor Felix Mottl.

NÜRNBERG.

Wagner's choral work 'Das Liebesmal der Apostel' and Nicodé's 'Meer Ode' were recently given under the baton of Herr Karl Hirsch.—The Municipal Theatre has also

given a series of Maifestspiele, which included performances of Beethoven's 'Fidelio' (conducted by Herr Mottl), Wagner's 'Tristan und Isolde,' and Goldmark's 'Die Königin der Saba.'

PARIS.

Under the management of M. Gabriel Astruc, the Italian Opera Company from the New York Metropolitan Opera House have recently given works from their repertoire at the Chatelet Theatre. At the first performance Verdi's 'Aida' was given under the conductorship of Signor Toscanini, with Mesdames Destinn and Louise Homer and Messrs. Caruso and Amato in the leading parts. Excellent performances of 'Otello' and 'Falstaff' were given with Messrs. Slezak and Scotti in the respective title-roles. Puccini's 'Manon Lescaut' had a great success, largely owing to Signor Caruso's wonderful interpretation of the part of Des Grieux.—On May 28, Massenet's 'Thaïs' was performed for the hundredth time at the Opéra. A few days later, Berlioz's 'La damnation de Faust' (adapted as a five-act opera by Raoul Gunsbourg), was given at the same theatre for the first time.—On May 30, a new three-act opera by Gabriel Pierné, 'On ne badine pas avec l'amour,' was successfully produced at the Opéra-Comique. The libretto is adapted from Alfred de Musset's work of the same name by Messrs. Gabriel Nigond and Louis Leloir. The music is full of delicate and beautiful harmonic and orchestral effects.

TABOR (BOHEMIA).

The Hlahol Singing Club of Tabor celebrated its jubilee on June 25 with a performance of Dvorák's 'The Spectre's Bride.'

TURIN.

Under the auspices of the Associazione dei musicologi, Paisiello's long-forgotten but beautiful opera 'Nina pazzo per amore' has been revived at the Teatro Carignano, one hundred and sixteen years after its original production.

YSTAD (SWEDEN).

The second chamber music festival took place from June 9-11, and was a great success. Three concerts were given. At the first and third, classical works were presented, and the programmes included Mozart's String quintet, Pianoforte trios by Beethoven (Op. 70, No. 2) and Schumann (D minor), and Brahms's beautiful Sextet for strings in B flat major. Swedish music only was heard at the second concert, when Ludwig Norman's String quartet, Wilhelm Stenhammer's Sonata for violin and pianoforte, the Pianoforte trio by Franz Berwald, and songs by Sjögren and Södermann formed an interesting programme. The concerts were all well attended, and among the artists (who gave their services, the proceeds after payment of expenses being devoted to local charities) were Messrs. Wilhelm Stenhammer, Tor Aulin, Franz Neruda, and the excellent amateur vocalist, Herr Salomon Smith, to whose enthusiasm the whole festival was due.

ZÜRICH.

The forty-sixth Tonkünstler-Fest des Allgemeinen Deutschen Musikverein took place from May 27-31. Three orchestral and two chamber music concerts were given. The programme of the first orchestral concert included Arnold Mendelssohn's Overture to 'Pandora,' 'Carnevals-Episode' by Theodor Blumer, the Pianoforte concerto by Hans Huber (excellently played by Herr Rudolph Ganz), and Max Reger's 100th Psalm, for chorus and orchestra. Frederick Delius aroused great interest with his original English Rhapsody 'Brigg Fair' at the second orchestral concert, many critics considering it the most interesting work heard at the festival. At the same concert two original tenor songs with orchestra, 'Der Nachtschwärmer' and 'Sturmabend,' by Siegmund von Hausegger, Béla Bartók's Rhapsody for pianoforte and orchestra, and a Symphony by Karl Weigl were produced. At the third concert, Loeffler's 'Pagan Poem' for orchestra, with pianoforte, horn, and three obligato trumpets, the Violin concerto by Max Schillings (soloist, Herr Felix Berber), and two new choral works, viz., Friedrich Klose's 'Wallfahrt nach Keblvar,' and 'Johannis Offenbarung' (Die vision der sieben Siegel) by Walter Braunfels were

heard. The production of String quartets by the Hungarian composer Zoltan Kodaly and by Hermann Suter were interesting features of the chamber music concerts, but the most important new chamber work was Max Reger's Pianoforte quartet, Op. 113, the pianoforte part of which was played by the composer. It was generally agreed that this work constitutes one of Reger's finest achievements. The general conductor of the festival was Herr Volkmar Andrae. It was decided to hold next year's festival at Weimar, to celebrate the centenary of the birth of Franz Liszt.

ZWICKAU.

A Schumann festival has just taken place at this, the composer's native town. On the one hundredth anniversary of his birth (June 8) wreaths and offerings of flowers were laid at the foot of his monument, and the Zwickauer Sängerbund sang two of the master's part-songs. On the evening before, the Berlin musical critic, Herr Fräulein, gave an excellent address on Schumann, and Fräulein Marie Wieck (the composer's sister-in-law, now seventy-eight years old) played some of his pianoforte pieces with wonderful freshness. Fine performances were given of the beautiful choral work, 'Das Paradies und die Peri,' the Overtures to Schiller's 'Braut von Messina' and to 'Genoveva,' and the Concertos for pianoforte and violoncello. Some of the best examples of Schumann's chamber music and many of his most beautiful songs were heard. Among the artists who assisted were the Petri Quartet and Herr Egon Petri (pianoforte).

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BEDFORD.—The Musical Society brought its forty-fourth season to a close with two excellent performances of Elgar's 'Dream of Gerontius,' on Wednesday evening, June 15, and Thursday afternoon, June 16, in the Corn Exchange, under the conductorship of Dr. H. A. Harding. The band and chorus numbered 300 performers. The soloists were Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Thorpe Bates. The choir sang with remarkable spirit and intelligence—attack, tone and blend being alike excellent. The orchestra (reinforced by members of the Queen's Hall and London Symphony Orchestras) was most efficient, a notable feature being the delicate and expressive accompaniment to the solos. Mr. A. Parris rendered good service at the organ.

BRUTON.—The Bruton Choral Society held its fifteenth annual concert on June 16. The programme included Cowen's 'John Gilpin,' which was well performed by the chorus and orchestra, and a very fine rendering of Elgar's 'Sea Pictures' was given by Miss Primrose Grey, with orchestral accompaniment. A miscellaneous programme followed, to which the Misses Grey, Mr. D. I. Gass (tenor), Miss Margaret Russell-Baily (violin), and the Rev. E. Capel Cure (violoncello) contributed. Miss Heginbotham was the leader of the orchestra, and Mr. R. T. A. Hughes conducted.

BUILTH WELLS (BRECONSHIRE).—The Philharmonic Society performed Bennett's 'Woman of Samaria' at their concert on June 15. The chorus work was particularly good, and Mr. A. P. Morgan was an able conductor. The soloists were Miss Norah Newport, Miss Katherine Jones, Mr. Walter Glynn and Mr. G. T. Llewellyn. There was an efficient orchestra. The concert concluded with a fine performance of 'The heavens are telling,' from the 'Creation.'

CROWBOROUGH AND JARVIS BROOK.—The final concert of the Musical Society took place on June 8. The chief feature of the programme was Elgar's 'Banner of St. George,' of which an excellent performance was given, reflecting much credit on the conductor, Herr E. Grimm, and the members of the Society. The soloist was Miss Evelyn Vernham.

EASTBOURNE.—The Symphony concerts given on Thursdays by the Duke of Devonshire's Orchestra, conducted by Mr. P. Tas at Devonshire Park, continue their course successfully. On June 9, Brahms's Symphony No. 2, in D major, was the main feature in a programme which included Mendelssohn's 'Calm sea' overture and the symphonic poem 'Le rouet d'Omphale,' by Saint-Saëns, all of which received a highly efficient performance under the able direction of Mr. Tas. On June 16, Tchaikovsky's Symphony No. 4, in F minor, was the *pièce de résistance*, and was excellently interpreted by the orchestra and its skilful conductor.

HARROGATE.—The excellent series of Symphony concerts, conducted by Mr. Julian Clifford at the Kursaal, are the chief musical attractions here. A Schumann Centenary concert was given on June 8, when the Symphony No. 4, in D minor, and Pianoforte concerto in A minor (soloist, Mr. Julian Clifford) were given. On June 15, Schubert's Symphony No. 9, in C, and Glazounov's Violin concerto (soloist, Miss Ivy Angove) were performed. On June 22, Dvorák's Symphony 'From the new world,' Liapounoff's Concerto for pianoforte (solo, Mr. Arthur Newstead) and a new Overture by J. E. Adkins were successfully interpreted. An interesting novelty was introduced on June 16, 17 and 18, when Mr. Charles Fry recited, with orchestral accompaniment, 'King Robert of Sicily,' music by John E. West, the 'Building of Sans Sofia,' music by H. M. Higgs, a scene from Schumann's 'Manfred,' and other pieces, with music, which were much appreciated. Congratulations are due to Mr. Julian Clifford for his zealous efforts on behalf of good music in this locality, and for the able manner in which he directs his excellent orchestra.

NORWICH.—The Norwich Orchestral Union, conducted by Mr. Ernest Harcourt, gave a successful concert at the School of Music on June 10, when the programme included Mozart's motet 'Splendente Te, Deus,' the 'Ballet des Sylphes' from Berlioz's 'Faust' and Sir Frederick Bridge's 'Ballad of the Clampheddown.' The solo vocalists were Miss May Stowers and Mr. G. Heckford, and Miss Nellie Emms recited 'The feast of Madain,' by Katharine Parr, which had been set to orchestral accompaniment by Mr. Harcourt.

TUNBRIDGE WELLS.—An 'In Memoriam' concert was given on May 25, in the Great Hall, by Mr. Francis J. Foote's choir and orchestra, numbering nearly 200 performers. Verdi's 'Requiem' was performed with remarkable power. The orchestra of fifty performers was composed entirely of leading professional players. The soloists were Miss Ethel Wood, Miss Marie Wadia, Mr. Cynlais Gibbs and Mr. Percival Driver. Mr. Francis J. Foote conducted.

At the Special Congregation for conferring Honorary Degrees held at Cambridge on Tuesday, June 14, Sir Walter Parratt, M.V.O., Honorary Fellow of Magdalen College, and Professor of Music in the University of Oxford, was presented by the Public Orator, Dr. Sandys, for the degree of Doctor of Music, *honoris causa*. Sir Walter was introduced as a native of Yorkshire, who had had an hereditary claim to distinction as an organist. Thirty-eight years ago he had been called to the College of St. Mary Magdalen in the University of Oxford. Ten years later he had been transferred to St. George's Chapel, Windsor, and, at the end of another period of ten years, he had been knighted by Queen Victoria. To Her Majesty's Royal successors he had been a *persona grata*, owing to his exquisite skill in that art of Music, which is one of the best interpreters of the joys and sorrows of kings and of their subjects. He was well known as the author of the beautiful anthem on 'Life and Death,' and also as the composer of the severe and simple music for the celebrated performance of the 'Agamemnon' of Æschylus at Oxford and elsewhere thirty years ago. Finally, he had long been distinguished for his marvellous musical memory. The Greeks had said that the Muses were the daughters of Memory; but Sir Walter Parratt had proved that Memory was also the mother of Music.

The thirty-third annual report and balance sheet of the York Musical Society has been issued. Three concerts were given, in October, December and March. At the first the music written by the honorary conductor, Mr. T. Tertius Noble, for the York Historic Pageant, was repeated in concert-form with great success. At the second a miscellaneous programme was given. At the third 'The Dream of Gerontius' was performed. An improvement in the financial position of the Society was achieved principally by means of the October concert. Among those to whom the President, Mr. Arthur P. Purey-Cust, expresses the indebtedness of the Society, are Miss Argles, who annotated the programmes; Mr. R. S. Rose, the honorary assistant-conductor; Mr. H. S. Wilkinson, accompanist; the Rev. G. H. Stock and Mrs. Richard Lawson. The secretaries are Messrs. G. W. Daniel and W. P. Saville.

During the month of May, Mr. Sergius Kussewitsky made a tour through the interior of Russia with the orchestra of the Moscow Imperial Opera. His object was to give symphony concerts in places where such concerts were practically unknown, and to further the appreciation of high-class music. To this end he hired a large river steamer, and with a few guests and the orchestra sailed along the Volga, stopping at suitable towns. Concerts were given at Twer, Rybinsk, Jaroslavl, Kostrama, Nijni-Novgorod, Kasan, Samara, Saratoff, and Astrachan. Scriabine was the solo pianist. The scheme was very successful, but difficulties sometimes arose with regard to the concert hall. Next year M. Kussewitsky intends to remedy this by building a special floating concert hall, to be towed by the steamer.

Excellent work is being done by Mr. Charles Hoby, Bandmaster of the Royal Marines, Chatham Division. During the season he gave three symphony concerts at Chatham Town Hall, with programmes of great interest and artistic value. The symphonies performed were Tchaikovsky's fourth (two movements), Haydn's in C (Salomon series), and Schubert's sixth. The list of other orchestral works performed, included the names of Mozart, Jarnefelt, Sibelius, German, Grieg, Schubert, Elgar, Dvorák, Mendelssohn, Stanford, C. Victor Hely-Hutchinson, and Mr. Hoby.

The prospectus of the new Birmingham Philharmonic Society has been issued. The object announced is to place orchestral music in Birmingham on a permanent footing and to develop local resources. An orchestra of eighty performers, selected from the best available players in the district and supplemented by principals from London and elsewhere has been formed. Eight concerts are announced for the next season. For these the following conductors have been engaged: Mr. Landon Ronald, Mr. George Henschel, M. Wassili Safonoff (2), Mr. Henry J. Wood (2), Mr. Thomas Beecham, and Herr Fritz Cassirer.

Favourable reports come to hand of the concert-tour in South Africa now being carried out by the 'Triumviri', whose other names are Charles Saunders, Charles Knowles and Percival Garratt. The famous tenor and baritone singers need no introduction. Mr. Garratt is a young pianist from Oxford, whose gifts include a productive vein of composition. Incidentally, we hear of a lady who was convinced that Triumviri was an Italian composer whose works the three gentlemen were performing!

The following Scholarships have recently been awarded at the Royal Academy of Music: The Sterndale Bennett Scholarship (for any branch of music) to Arthur Alexander, of Dunedin, New Zealand (Pianoforte and Composition). The Thalberg Scholarship (Pianoforte), to Catherine Muriel Mann, of Sheffield. The Charles Rube Prize (Ensemble-playing), to Edwin Quaife, Willie Davies, Phyllis J. Mitchell and Benno J. Pitt.

At the Hampstead Conservatoire on June 22, Sir Frederick Bridge directed a concert performance of Milton's 'Masque of Comus' with the music by Lawes and others, which he has adapted to that work. The solo parts were sung by Miss Oswyn Jones and Mr. Graham Smart, and Mrs. Calverley Bewicke recited selections from the poem.

The London Musical Festival announced by the directors of the Queen's Hall Orchestra to be held during the spring of next year, has now been definitely fixed for the week, May 22 to 27, 1911, inclusive.

As a token of the regard felt for Mr. Alexander Morgan by his friends and pupils at the Sigdon Road and Millfields Road vocal classes, a chased silver-mounted baton and a brass music-stand were presented to him on May 25. The presentation, which took place at Millfields Road Council School, was made by Miss Webb.

June 9 was the hundredth anniversary of the birth of Otto Nicolai, the composer of 'The Merry Wives of Windsor.' He died in Berlin on March 9, 1849, two-months after the successful production of the above-mentioned work.

Owing to an attack of neuritis in his right arm, Paderewski was unable to give the pianoforte recital at the Queen's Hall announced for June 22.

Answers to Correspondents.

G. F. B. (a) asks whether any reader can supply the *Musical Times* for June, 1890 (out of print). (b) Summational tones are resultant tones found by the sum of the numbers of two previous tones; given vibrations at the rate of 100 and 130, the summation tone will be the pitch represented by 230 vibrations. Differential tones similarly are resultants, represented by the vibrational difference of two pitches. In the above case the differential would be the pitch represented by 30 vibrations. See Helmholtz on Sound for a full discussion of this subject.

AMBITIOUS.—We cannot tell you how to obtain a post in a professional church choir except by your advertising and otherwise making known your desires, and, it may be added, proving your competence. We are sorry to confess that we do not know anything of the 'Phone Fiddle,' or of a pamphlet on 'Trick playing.'

L. E. COURTNAY.—(1) Tchaikovsky's fourth Symphony arranged for pianoforte solo is published by Jurgerson, of Moscow, and can be obtained at Novello's, price 7s. 6d. net. (2) We are sorry we do not know of such a work.

CADER.—You appear to have been badly treated; but there was apparently no contract to do more than teach you. We cannot recommend individual teachers. You had better write to one of the professors of the great schools of music to hear you professionally.

A. J. STEVENSON.—No mechanical combination of violin and pianoforte has come under our notice. Probably this is because such a contrivance is obviously impossible so far as the violin is concerned.

E. RUSSELL.—Much may be accomplished by a school choir working forty-five minutes a week. The results would, of course, depend upon the capacity of the children and the skill of the teacher.

STANLEY A. KING.—We know of no biographical sketch of Emile Waldeufel beyond the brief note in Riemann's Dictionary (German edition) and that in Grove's Dictionary.

H. C. W. A.—Melodious Technique, Books I. and II., by J. A. O'Neill (Novello & Co.), will no doubt suit your purpose.

MUSICATUS.—Answers to your questions would occupy at least a column. We cannot spare the space.

(Answers to other questions are unavoidably held over.)

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MORNING POST.

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| 2. Good-night | ... | Shelley |
| 3. Where shall the lover rest | ... | Scott |
| 4. Willow, Willow, Willow | ... | Shakespeare |

SECOND SET.

- | | | |
|----------------------------------|-----|-------------|
| 1. O mistress mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | " |
| 3. No longer mourn for me | ... | " |
| 4. Blow, blow, thou winter wind | ... | " |
| 5. When icicles hang by the wall | ... | " |

THIRD SET.

- | | | |
|---------------------------------------|-----|----------------|
| * 1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| * 3. To Althea, from prison | ... | Lovelace |
| * 4. Why so pale and wan | ... | Suckling |
| 5. Through the ivory gate | ... | Julian Sturgis |
| * 6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| * 1. Thine eyes still shined for me | ... | Emerson |
| * 2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| * 3. When we two parted | ... | Byron |
| 4. Weep you no more | ... | Anon. |
| 5. There be none of beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| * 1. A stray nymph of Dian | ... | Julian Sturgis |
| 2. Proud Maisie | ... | Scott |
| * 3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
| 7. A Lullaby | ... | E. O. Jones |

SIXTH SET.

- | | | |
|------------------------------------|-----|------------------|
| * 1. When comes my Gwen | ... | E. O. Jones |
| * 2. And yet I love her till I die | ... | Anon. |
| * 3. Love is a bable | ... | Anon. |
| * 4. A lover's garland | ... | Alfred P. Graves |
| 5. At the hour the long day ends | ... | Alfred P. Graves |
| 6. Under the greenwood tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

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- | | | |
|------------------------|-----|------------------------|
| 1. Whence | ... | Julian Sturgis |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian | ... | George Meredith |
| 4. Dirge in woods | ... | George Meredith |
| 5. Looking backward | ... | Julian Sturgis |
| 6. Grapes | ... | Julian Sturgis |

NINTH SET.

- | | | |
|--------------------------------|-----|-------------------|
| 1. Three aspects | ... | Mary E. Coleridge |
| 2. A fairy town (St. Andrew's) | ... | Mary E. Coleridge |
| 3. The witches' wood | ... | Mary E. Coleridge |
| 4. Whether I live | ... | Mary E. Coleridge |
| 5. Armida's garden | ... | Mary E. Coleridge |
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| 7. There | ... | Mary E. Coleridge |

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This Supplement is part also of the July issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 1½d.

The

Competition Festival Record

No. 24.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

As notified in our May issue, the above Association will hold its sixth annual conference at Messrs. Broadwood's, Conduit Street, on Thursday, July 14, at 10.45 a.m. Lady Mary Trefusis will take the chair.

The following papers will be read (morning session):

'Choral Training,' Mr. R. W. Wilson (Manchester).

'Expression,' Mr. Walter Ford.

'The Competition of Church Choirs,' the Rev. A. Commeline.

Afternoon session, 2.45 to 4.30 p.m.

'The Training of Boys' Voices in Church Choirs,' Dr. Varley Roberts, Magdalen College, Oxford.

'The Cultivation of Vocal Tone' (with illustrations by a small class), Dr. H. Hulbert.

'The Dorset Choral Association,' Miss F. Kindersley.

A meeting of the delegates forming the Council will be held on Wednesday, July 13, at 11 a.m.

Anyone can join the Association on payment of 2s. 6d. per annum. Membership entitles to admission to the conference. The hon. secs. are Miss Wakefield and Dr. W. G. McNaught. All communications should be addressed to the acting secretary, Miss E. Maddock, 22, Addison Court Gardens, London, W.

COMBINED PERFORMANCE OF MUSIC AT COMPETITION FESTIVALS.

The discussion on this topic that appeared in our last issue, in which the Rev. Canon Gorton, Mr. Herbert Thompson, and Mr. Ivor Atkins took part, has excited widespread interest. The *Manchester Guardian*, in a leading article headed 'Musical Festival Policy,' says:

The [Morecambe] festival has provoked a renewal of a critical debate on the music of the competitive festivals generally. For the present the competitive festival movement, although still spreading rapidly, can hardly be said to be developing. While there is much fine singing at the festivals, the amount of great music given at them all put together is not large. On this account, no doubt, Mr. Ivor Atkins, speaking last year, ventured to deplore the lack of large-scale compositions at the festival. In his preface to the programme of this year's festival, Canon Gorton replies that the essence of real greatness may be found even in the smaller works of the greatest composers, and that something like perfection of performance, which could not be obtained in large-scale works at such places as Morecambe, is necessary for the revelation of what is beautiful. The *Musical Times* in its notice, and Mr. Atkins in a letter, maintain again that the important thing, even more in country districts than in other places, is to familiarise people with the great masterpieces of music, and that perfection of choral technique is a secondary matter which at these festivals is too apt to be followed for its own sake.

There is much truth on both sides of this argument, but not the whole truth on either. Canon Gorton, it is well to remember, has been found in some very enthusiastic moments to be at heart on the side of his critics. It is not

many years since he rejoiced at the prospect of having the 'Dream of Gerontius' at the Morecambe festival. And we may venture to think that if it had been possible for Canon Gorton to have continued unabated his own active support of the festival, that prospect would by now have been fulfilled, and neither would Mr. Atkins's criticism have been offered nor Canon Gorton's defence been ever thought of. But those who advocate larger works should be careful how far they advocate easy standards of performance. Those who live in the big music centres know too well how uninspiring the greatest work can be if there is not at least the spirit of perfection in the giving of it. They know also how rarely in these centres anything like fine performances of the smaller choral works can be heard. And they know the excessive conservatism which comes from a too great awe of great works and of the past altogether, as well as the frivolous impatience with the beautiful in the smaller forms of music. It is to get away from these things that the weariest critic in our large towns gladly makes a pilgrimage to Morecambe, where he can hear the smaller works given with due feeling for their perfectness and beauty, and where the new composer, if he is not heard in his greatest work, is at least not denied a hearing altogether.

A CHORALIST'S VIEW.

A Lancashire correspondent writes:—Messrs. Ivor Atkins and Herbert Thompson have dealt with this subject from the point of view of conductor and critic; may I record a few thoughts as a choir singer who has taken part in Lancashire combined performances and heard many more? The question of massed performances by numerous competing choirs is one of the knotty problems, at any rate in the North. I cannot agree with Mr. Thompson's statement 'that perfection of execution, however desirable, is after all of less importance than spreading a familiarity with the greatest efforts of the masters,' or of that by Mr. Atkins, 'that the spread of musical knowledge is of far greater importance than choral technique *per se*, important as this is.'

It should not be forgotten that the method of spreading this musical knowledge which has been deliberately chosen is through the medium of choral music, and unless the highest degree of efficiency is ever kept in view, how is the art going to make the desired progress? In some districts it is notorious that excessive zeal for purely competitive singing has frustrated attempts at high-class performances of choral works on the larger scale, and this is greatly to be deplored. Combined performances by visiting competitive choirs have in the past proved a fiasco at both Morecambe and Blackpool because of inadequate opportunities for joint rehearsals as one large unit, and the promoters withdrew them rather than submit a performance which they knew would fall short of the high standard prevailing in competitive work. Mr. Ivor Atkins, in company with others, would appear to have fallen a victim to the fallacy that madrigal and part-song work is rather a waste of time unless it lead up to a familiarity with what he calls 'the great music of the earth.' But will he or anybody else seriously argue that Brahms's 'Requiem' is more perfect art than, say, 'Fest- und Gedenksprüche,' or 'Night watch,' or 'In autumn' of the same composer? Will he contend that Elgar's 'O wild west wind' or 'There is sweet music' is inferior as choral writing to that in 'The Kingdom' or 'The Apostles'? As well say that string quartet music is inferior to orchestral music. The truth is that a comparison of this nature is neither possible nor desirable; that each form occupies an honourable position in the palace of musical art, and perfection in the lowlier and more intimate form of chamber

music, be it instrumental or vocal, is to be prized as much as in the more massive forms. If you can encourage both sides of choral art side by side, *always maintaining the highest standard of efficiency* (as has been acknowledged to be the case, say, at Blackpool in the last two years), so much the better; but if not, surely it were better to leave out the bigger works, rather than debase the standard *which we know ought to be attained*, until circumstances permit such a consummation. Better have miniatures perfectly rendered than the 'great masters' inadequately interpreted. The high quality of performances at competition festivals is inevitably reacting on the larger choral bodies. In Liverpool and in North Staffordshire will be found large choirs preparing their big works with the same assiduous care that they would bestow on a competition piece. Why? Because their conductors have a higher standard of excellence which they have learned in competitive work. In at least one big Lancashire centre there is a growing dissatisfaction (amongst people who are not content to take merely perfunctory views on musical art) with the relatively feeble preparation of the big choral works. Bach performances have been heard, of which competitive choirs of any standing would have been ashamed—due, no doubt, to insufficient rehearsal; but now people are beginning to ask why the greater masterworks should not be prepared with the same thoroughness which is displayed by those bodies of singers working on the lowlier plane of choral miniatures; if works in this form of art by Brahms, Cornelius, Elgar, Bantock, and the rest, are worth all the rehearsal which they undoubtedly receive, then how much more so the monumental creations! The more the musical public becomes familiarised with the high standard of performances by the best of the choirs who have gained distinction in the competition arena, the more will it insist on the same excellence from the bigger choirs, and the demand will grow more insistent every year.

MR. J. C. CLARKE (SOUTHPORT) ON THE COMPETITION MOVEMENT.

The well-known choir-trainer and organist of Southport read a paper recently on 'The competitive musical festival movement' before the West Lancashire section of the Incorporated Society of Musicians. The following are extracts:

WHAT THE FESTIVALS HAVE DONE.

What have these musical competitions accomplished? First of all they have brought into life choirs which otherwise would never have existed. They have been the means of giving us some fine and beautiful part-music, specially written for the festival, by such men as Elgar, Bantock and others. To Morecambe and Blackpool we are particularly indebted for so many of these original contributions. This is a valuable asset, and it should be encouraged and cultivated at all our festivals. It is not only an advantage for our singers to have original and up-to-date music, but at the same time it tends to bring out our young composers, many of whom find a difficulty in getting their music published, let alone heard. We have heard compositions by Brahms, Strauss, Elgar, Cornelius and others, which, but for the competitions, might still be on the shelf; and so, if for no other reasons than these, the competitions have justified and earned their existence. The many details and artistic touches of light and shade, the study of enunciation and intonation, necessarily practised over and over again for a contest, have been the means of equipping singers for other choral bodies and choirs in the town, and have been the means of materially assisting and helping other conductors and choirmasters, either directly or indirectly; whilst many chorists, to my knowledge, have obtained remunerative posts through the experience gained with competitive choirs. Personally, I should like to see more music of the dramatic type selected. In my experience I have found that this is the least understood and interpreted.

LATITUDE IN INTERPRETATION.

Conductors should be allowed more latitude in competitions. Often there is too much restraint and not sufficient individuality shown, which makes the performance too perfunctory, mechanical, and automatic. There is too much adherence to *tempo*, metronome marks, &c., which is not

always conducive to the best and most successful interpretations. Dr. Walford Davies once told me that he thought conductors should give their own interpretation, at even the risk of losing a prize. I have known one or two notable instances of choirs losing a prize through following the exact metronome mark, which in some cases has been quite inaccurate. I often think that the study of rhythm is too sadly neglected. In much of the singing we hear, it is most difficult to tell which is the first of the bar through want of accent, or the misplacing of accent. My recommendation is, 'Study the words, and you will soon find the accent.' Then much has yet to be done in the clear articulation of consonants and preservation of vowels; and also less forcing of the voice in *crescendos* and *fortes*; and some reserve of voice in *fortissimo* passages.

COMBINED PERFORMANCES.

Too little time has been allowed for combined performances or festival concerts, which, to my thinking, should be the culminating point of all these competitive musical festivals. In this respect the Kendal Musical Festival is the model, for there we have the combination of competition and festival in its highest form. Miss Wakefield says: 'There is a feeling in existence that competitions and festivals do not answer together. I disagree with this, and should never care to be mixed up with merely a competition.' Those agreeing with it say, 'You lose in the festival all the funds you make over competitions, and they cannot be worked together.' I hold, on the contrary, that they can, and that the competitions lose their chief interest and their binding, enduring power when the festival is not the most important part of the undertaking.

THE AIM.

Let me say once more that if this movement is to last, our aims must be high. We must only have the highest and most beautiful music performed; nothing that merely tickles the musical palate of the masses. Our work must be for art and not for glory. As Dr. McNaught once said: 'It should be a "school of music, and not a school of glory."' We must remember that music is a Divine gift and inheritance given to us, not for sordid purposes, but for the perfecting of our minds and souls.

A SUMMARY OF AN ADJUDICATOR'S TOUR.

I.—WORCESTER.

May 10, 11, 12.

This competition was held under depressing circumstances. The recent death of the King naturally occupied attention and dulled interest. After consultation with local and official authorities it was deemed best to persevere with the competitions and to abandon the projected concerts. As combined performance is a strong feature of the festival and much trouble and expense had been incurred, the music prepared for the concerts was given at a kind of public rehearsal.

The various classes covered a wide field including, as they did, pianoforte quintets, string quartets, junior and senior choirs of all kinds and grades, sight-playing and sight-singing and the composition of a song. An excellent performance of Dohnányi's Quintet (Op. 1) was given by the party led by Mrs. C. Johnson. Only this one of the two entries appeared. The quartet parties played Haydn's quartet (Op. 76, No. 1), the prize falling to the players led by Mrs. Alan Dickens. A section for girls' and women's clubs, the tests for which were 'Twelve by the clock' (Lloyd) and 'Harbour Song' (Percy Buck) brought forward three well-trained classes, the St. John's Club, Kidderminster (Miss Gertrude Larr) gaining the victory.

The Stourbridge Institute male-voice choir (Mr. Henry Woodall) gave absolutely first-rate interpretations of 'Every rustling tree' (Kuhlan), 'The Beleaguered' (Sullivan), and more especially 'The Reveille' (Elgar). I have heard many of the finest choirs in England and Wales sing this magnificent piece, and have rarely heard it better done than it was on this occasion. This choir should certainly measure itself with some of the well-known northern choirs. Their voices are fine, their musicianship excellent—or Elgar's 'Reveille' would be otherwise impossible to them—and, above all, they are led by a man who knows what interpretation means.

The district is strong in female-voice choirs. Five excellently equipped bodies sang 'A Farewell' (Buck) and 'At night' (Herman), Miss Winifred Kingsford's Moseley choir gaining the first position.

An interesting feature of the second day's proceedings was the public performance of the songs sent in for the composition prize. One or two poems given in the schedule had to be set. None of the songs achieved much distinction, but those by Mr. P. Allchurch and Miss Winifred Taylor were the most interesting and they were bracketed first. Mr. Ivor Atkins adjudicated in this class, and gave an able analysis of each of the songs presented. Mixed-voice and male-voice quartets were well in evidence, and a class of factory girls, the Cinderella Choral Society (Mr. Vere Gladwell) made a very good appearance. Six church choirs sang, with the result that St. Agnes's, King's Norton (Mr. A. Walker) was first in one section, and Arley (Miss Mary Woodward) in another. In the small village choir section, in which four choirs sang, Whittington (Mr. Barry) was first.

The last day was the most important of the three. Ten village choirs for female voices came, of the eleven that had entered. The tests were 'Night' (Heale), and 'O swallow' (G. von Holst). Colwall (Miss Chorles) came cut first, and Tardbigge (Miss Barbara Dickens), second. The others were not far behind. It was evident that this section was a very useful one. In the mixed-voice village choir section there were seven choirs, and the test-pieces were 'Come, sleep' (C. Wood), and 'Phœbe' (Stanford). Hartlebury (Mr. R. A. Taylor) was victorious, and Colwall (Miss Chorles) was only one mark behind. Hagley (Mr. G. H. Weddall), and Tardbigge (Miss B. Dickens) followed very close. A banner was won by Tardbigge for its achievements in several classes.

Some fine choral performances were heard in the classes for town, choral societies and open mixed-voice choirs. Only two choirs came, those from Stourport (Mr. Jackson) and Moseley (Mr. W. Kingsford), Worcester itself not contributing a choir. The tests were: 'Winter days' (Caldicott) and 'Bright is the ring of words' (Colin Taylor). In the first of these two classes Stourport gained 147 marks (out of 160) and Moseley 132. In the open class, in which the test was 'My love dwelt in a northern land' (Elgar), Moseley—the only entry—gained 69 marks out of a possible 80.

On the whole it was obvious that in the district appealed to there is plenty of natural capacity and many skilful conductors.

The works for combined performance were 'The Banner of St. George' (Elgar) and 'A Song of Victory' (Hiller). A full orchestra containing many professional players assisted. It was evident that the singers enjoyed the massiveness and breadth of the combination. The tone was often very fine. The attack suffered from lack of sufficient rehearsal, but nevertheless both works were impressively sung. Madame Alice Phillips and Mrs. Glover Eaton were the soloists, and Mr. Ivor A. Atkins was in his element as conductor.

The critic of the *Birmingham Daily Post* made the following interesting remarks on some of the choral performances:

'The evening was entirely given up to male choral and quartet singing. None of it fell below the level of the respectable; most of it was very good, and in two instances it was magnificent. The one defect that ran through almost all of it was that so often observable in choral singing that is earnest rather than inspired—a tendency to work too obviously in black and white, and to fly at every mark of expression—*piano*, *forte*, *staccato*, *crescendo*, or whatever it may be—take it by the throat and shake the life out of it. It is what the old school used to call "singing with plenty of light and shade." It would be more correctly called making us unable to see the wood for the trees. Nothing is easier than to get "light and shade," and no effect in choral singing can be cruder. This incessant switching the light on and off worries us in the end like the pranks of a child playing with an electric light button. We are groping one minute and blinded the next. Choral singing becomes artistic only when it progresses from the system of sharply contrasted black and white to the system of colour laid on in washes, with each tint shading into the next, except when abrupt contrast is the essence of the effect. The present faults of most of the choirs we heard to-night come from their being too intent on

the merely musical side of the performance, and too oblivious of the poetical side of it. Dr. McNaught did quite right to take some of the poetical lines by themselves without the music, and parody the choirs' phrasing and interpretation of them. One always wishes on these occasions that the needed lesson could be given on the allopathic principle of a disease being cured by its opposite. If a Wullner, for example, could sing a few songs in the hearing of the various choirs, and show them what effect can be made by an artist with hardly any voice, but with the power of getting inside the words and the spirit of the music, it would be the best corrective of this passion for dwelling too exclusively on the external minutiae. One choir, however, gave us a rare treat: the Stourbridge Institute Male-Voice Choir, which was without competitors both in the class for workmen's clubs and in the open competitions for male-voice choirs. I have never heard it or even heard of it before, but if it can sing on ordinary occasions as splendidly as it did to-night, it would give the best of the crack northern choirs a shaking. The vocal material is excellent; the musicianship of the choir, as shown in its handling of Elgar's difficult 'The Reveille,' is unusually sound; and its conductor, Mr. Henry Woodall, is evidently a choir-trainer of exceptional abilities. The performances of the choir fully deserved the warm eulogy that Dr. McNaught gave them.'

II.—KENT FESTIVAL.

CHATHAM, May 25.

This is a movable event. Last year it was held at Dover. There were a fair number of entries spread over numerous classes. In the chief choral class, the tests for which were 'Weary wind of the West' (Elgar), 'All creatures now are merry minded' (Benet), and a sight-singing test, the Canterbury Choral Society (Dr. C. Charlton Palmer) was first and Sheerness Co-operative Choral Society (Mr. S. Quint) second. Two village orchestras played some simple music acceptably; village choirs sang 'Morning Song' (Brahms) and 'He that hath a pleasant face' (Hatton), and Wateringbury (Mr. Edgar A. Smith) came first. Four very good female-voice choirs sang 'How merrily we live' (Este) and 'In the dell and dingle' (Benet). The Girls' Grammar School, Maidstone, sang remarkably well and were placed first. There were besides classes for vocal duets and quartets that supplied interest and variety. The audiences were fairly large, and the proceedings generally were evidently interesting alike to performers and listeners.

III.—TRURO.

CORNWALL COUNTY COMPETITION.—May 9, 10, 11.

When Lady Mary Trefusis, the chairman of the Committee of the Association of Competition Festivals, a few years ago fixed her home near Truro, it was easy to prophesy that it would not be long before an effort would be made to establish a competition festival in Cornwall. The happy fulfilment of the prophecy has now to be recorded. After gathering an influential committee and holding public and many private meetings, the first festival was held at Truro on the above-named dates with conspicuous and highly gratifying success. Here and there one heard of aloofness arising mainly from doubts as to what it all meant, but generally the support was cordial.

There were four instrumental classes (village bands, trios, and two sets of small orchestras), and twenty choral classes. No soloists were catered for, and no money prizes were offered. There were one hundred entries, but not all appeared; an alteration of dates and some illness kept some away. Dr. H. P. Allen adjudicated on the first two days, and dealt with all the adult sections. I heard only the juniors on the third day. The school entries were very satisfactory and seemed to show that Cornwall school teachers are not afraid of being beaten by their comrades in work. In one class there were eight school entries, in another thirteen, and in still another five, all from

different schools. The concert hall presented an exhilarating scene the whole day, and the interest shown was very keen.

The singing generally left no doubt as to the natural musical capacity of the children. As for tone, the power exhibited was to me exceptional. Choirs of, say, thirty girls of about twelve years of age would sing with a sonority and vitality that were sometimes almost staggering. But these performances had the faults of their virtues. The tone was poured out so generously that refinement was lost sight of. This will no doubt come. I felt that I astonished the audience by giving a first place to a small choir of children from Helston who did not happen to possess powerful voices, but who sang with delicate rhythm and nice taste. Other choirs that excelled were those from Redruth and Pool. The fact that one or two teachers could secure beautiful as well as imposing results from these spirited Cornwall children was very satisfactory, and should prove to be a good object-lesson.

Lady Mary Trefusis and all associated with her in this enterprise have every reason to be encouraged with their first year's success.

The chief results of all three days were as follows :

Choral Societies. 'In the merry spring' (Ravenscroft), St. Mary's Wesleyan (Truro).

SMALL TOWNS.

Ladies' Choirs. 'The broken vow' (Selmer), St. Day G.F.S. (Mrs. Martin).

Men's Choirs. 'There is a garden' (Brewer), Marazion (Mr. J. H. Trudgean).

Church and Chapel Choirs. 'Praise the Lord' (Hayes), St. Gluvias Church (Mrs. Blamey).

Choral Societies. 'Come, let us join' (Beale), 'Since thou, O fondest' (Parry), Penryn (Mrs. Blamey).

VILLAGES.

Church and Chapel Choirs. 'Christmas Song' (Prætorius), Sticker Mission Church Choir.

LARGE TOWNS.

Ladies' Choirs. 'Spring' (Harvey Grace), St. Mary's Wesleyan (Truro), (Mr. J. Herbert Williams).

Men's Choirs. 'Feasting I watch' (Elgar), Truro People's Palace (Mr. Wallace Smith).

(Much Commended.)

Church and Chapel Choirs. 'Hear, King of Angels' (Bach), (Equal) St. John's and St. Mary's Wesleyan.

SCHOOL CHOIRS.

First and second places in various classes : (a) Truro College, Redruth County School ; (b) Probus, St. Feock ; (c) Basset Road Girls, Camborne, Helston Wesleyan ; (d) Helston Girls' County School, Camborne Girls' County School ; (e) Truro County School, Probus.

The tests were various rounds. 'The lover's tasks' (Cecil Sharp's Folk-songs), 'Rock-a-bye' (Parry), 'Blackberries' (Myles B. Foster), 'Hawke' (C. H. Lloyd), 'Night has passed away' (Battison Haynes), 'Fairy elves' (Cuthbert Harris), 'Admiral Benbow' (Folk-song), 'The Shepherd's Siren' (C. V. Stanford), 'Hail, Judea' (Handel).

The combined music was 'Land to the leeward' (Parry) and 'By dimpled brook' (Arne).

IV.—ABERDEEN (N.E. SCOTLAND).

June 2, 3, 4, 5.

This festival, although only in its second year, has achieved remarkable success. Last year its results exceeded the hopes of the promoters, and this year's event drew nearly double the number of competitors.

The festival had three distinct sections. First there were the competitions, which were spread over three days ; next there was the Church Choir Festival, which united in one combination no fewer than thirty-two of the city church choirs, and lastly, there was the special choir composed by the happy uniting of

choral societies from all parts of the district to perform 'The Messiah.'

The nexus of all these forces is the love of music and the influence of Professor Sanford Terry who, as before explained in these columns, holds the Chair of History in the University. The members of the musical profession in the city were quite willing to work under his generalship.

The results of the competitions showed undoubted progress over those of last year. Some of the singing was of a high standard. In this connection Buckie (Mr. John Barritt) and Fraserburgh (Mr. Clemens) deserve special mention. Mr. D. Stephen, Principal of the Dunfermline School of Music, judged in the school and orchestral classes.

The test-pieces and chief results were as follows :

Mixed choirs of not less than 40 or more than 70 voices : 'With drooping wings' (Purcell), 'My love dwelt in a northern land' (Elgar), 'Evening has lost her throne' (Bantock). Challenge Shield. Peterhead Choral Society (Warren T. Clemens), 214 marks ; Banff Choral Society (Thomas E. Wright), 189 marks.

Mixed choirs of not less than 16 or more than 32 voices : 'In silent night' (Brahms), 'Love, fare thee well' (Brahms), 'Come away, sweet love' (Rathbone). Challenge Shield. Fraserburgh Choral Society (W. T. Clemens), 210 marks ; Aberdeen University Choral Society (C. Sanford Terry), 209 marks ; Aberdeen Part-song (A. W. Miller), 205 marks.

Mixed choirs of not less than 16 or more than 40 voices : 'The Trysting-place' (Brahms) and 'Fain would I change that note' (V. Williams). Gold Medal. Dufftown Choral Union (John N. Taylor), 129 marks ; Ellon Choral Society (Rev. W. Haslewood), 128 marks.

Choirs of Male Voices : 'Hymn to the sun' (Bantock), 'The long day closes' (Sullivan), 'Hail to the chief' (Schubert). Aberdeen Male Voice Choir (Arthur Collingwood), 209 marks (only entry).

Choirs of Female Voices : 'Creation's Hymn' (Beethoven), and 'Waken, waken I day is dawning' (Mackenzie) ; Buckie Ladies' Choir (John Barritt), 141 marks ; Fraserburgh Choral Society (W. T. Clemens), 138 marks ; Miss Christie's Ladies' Choir (Elisabeth Christie), 134 marks ; Elgin Ladies' Choir (Madame Norris-Adams), 133 marks ; Aberdeen Part-Song Choir (A. W. Miller), 132 marks ; Aberdeen University Choral Society (C. Sanford Terry), 128 marks ; Dufftown Ladies' Choir (John N. Taylor), 124 marks ; Training College Ladies' Choir (Elisabeth Christie), 120 marks ; Inverurie Academy Ladies' Choir (T. Cousins), 114 marks.

Church Choirs : 'In divers tongues' (Palestrina) and 'Hail, gladdening Light' (Martin). Challenge Gold Medal. Queen's Cross U.F. Church, Aberdeen (W. T. Clemens), 126 marks ; St. Ninian's Parish Church, Aberdeen (R. Buchanan Morton), 117 marks.

Church Choirs (voluntary). 'Lead, kindly Light' (Sullivan) and 'The salvation of the righteous' (Ouseley). King's College Chapel (Elisabeth Christie), 136 marks ; (equal) U.F. Church, Braemar (Samuel S. Page), and Parish Church, Macduff (John Littlewood), 125 marks each ; High U.F. Church, Banff (Thomas E. Wright), 121 marks ; Ferryhill U.F. Church, Aberdeen (C. M. Stephen), 119 marks.

Church or other choirs from places whose population was below 2,000 : 'Call to remembrance' (Farrant) and 'Blessed are they' (Tours). Dufftown Choir (John N. Taylor), 133 marks ; (equal) Ellon Choral Society (Rev. W. Haslewood), 125 marks, and Skene Parish (G. A. Innes), 125 marks each ; Braemar U.F. (Samuel S. Page), 123 marks.

Juvenile choirs : 'Cleansing fires' (Cowen) and 'How merrily we live' (M. Este). Aberdeen Central School (Charles Soutar), 232 marks ; Macduff Public School (George W. Wilson), 221 marks.

Elementary School Choirs : (a) 'Hail ! Judea' (Handel) and 'Twelve by the clock' (Lloyd). Aberdeen, Broomhill Public School (William D. Watt), 229 marks.

Elementary School Choirs : (b) 'Nymphs and shepherds' (Purcell) and 'I sing because I love to sing' (Pinsuti). Aberdeen, Walker Road (George Crookshanks), 216 marks ; Banff Academy (D. McLeod Brown), 202 marks.

Rural elementary schools: 'Will you walk a little faster?' (Macdonald) and 'Rock-a-bye' (Parry). Burford Public School (Robert Thomson), 215 marks.

Female-voice choirs from business firms, girls' clubs, etc.: 'Hey-ho-hey' (Richards) and 'Bells at Eve' (Abt). Aberdeen, the Broadford Works Female-voice Choir (Muriel Norris-Adams), 120 marks; Aberdeen, Holburn Street Girls' Club (Miss Wright), 119 marks.

String orchestras: 'Lady Radnor's Suite,' Nos. 1, 4, 5 (Parry). Aberdeen University Orchestra (C. Sanford Terry), 212 marks; Aberdeen Queen's Cross Orchestral Society (W. T. Clemens), 206 marks; Banffshire String Orchestra (Thomas E. Wright), 203 marks.

Mixed orchestras: Schubert's Symphony in B minor (first movement). Aberdeen University Orchestra (C. Sanford Terry), 76 marks; Aberdeen Symphony Orchestra (Percival R. Kirby), 75 marks; Banff Orchestral Society (Thomas E. Wright), 68 marks.

The performance of 'The Messiah' by the eleven combined choirs drew an overwhelming audience. The various units had been welded into a whole by the skill of Dr. Coward, and the result was an imposing performance of this oratorio such as had never before been heard in Aberdeen. The choir numbered 500 voices, and there was an efficient orchestra of 80 performers gathered from many parts of Scotland. The soloists were Miss Mabel Manson, Miss Nellie Riach, Mr. Henry Brearley, and Mr. Joseph Lycett. Mr. Warren T. Clemens was the organist.

The Church Choir Festival, held on Sunday afternoon in the Music Hall, was equally successful. It was attended by the municipal authorities in their robes, and by many of the best known residents. The choir of 500 singers was composed, as already stated, of thirty-two of the city church choirs; there was a full orchestra to accompany, and Mr. Arthur Collingwood was at the organ.

The 'Solemn Melody' for strings and organ by Dr. H. Walford Davies was played as an opening voluntary. The singing of the Old Hundredth by all present was deeply impressive. Other items were Sir Hubert Parry's 'Te Deum laudamus' in D (specially orchestrated for the occasion by the composer), 'My soul doth magnify the Lord' (Henry Gadsby), and the fine, broad anthem, 'Hail, gladdening Light' (Sir George Martin). An address was delivered by the Very Reverend The Principal of the University, G. A. Smith, and lessons read by well-known ministers; the Lord Bishop of Aberdeen pronounced the Benediction. Professor Sanford Terry conducted the music.

The *Aberdeen Free Press* says: 'The North-East of Scotland second musical festival, which was closed yesterday, has been attended with conspicuous success from beginning to end. The festival has been carried out on a more extended scale than last year, and while it continues to enlist sympathy and interest among musical bodies in Aberdeen, it has in greater degree received hearty support and encouragement from many parts of the North of Scotland.'

'The whole programme was admirably arranged and carried out, and Professor Sanford Terry and all those associated with him in an enterprise which has in marked degree commended itself to the public are to be much congratulated and complimented on their efforts for musical culture and development in the North of Scotland.'

'THE FEATURE OF THE FESTIVAL.'

'The result of the festival, so far as its value can be yet appraised, has been exceedingly gratifying. That progress should have been almost entirely confined to the competitive section of the festival is only what must have been expected; the conditions under which the festival performance have to be conducted prevent their becoming in the meantime at least educational agencies of serious importance. Rather must they be regarded as novel and instructive entertainments which make for the interest and

financial prosperity of the festival. The real value of the festival has been in the competitions, which have doubled the size of last year so far as both the number of entries and participants are concerned. To every one of these competing singers the festival means weeks of strenuous work and coaching in the finer points of expression and even in voice-production—things which the average conductor has not a great deal of time for in the course of the season's work. The immediate gain will be the raising of the standard of choral singing throughout a considerable part of the festival area, the creation of higher ideals, and a fresh spirit of endeavour. But the benefit of the competitions is not confined to the singers alone; they are also valuable in the making of a musical public, in the creating of intelligent audiences. The enormous increase in the attendance at all the competitions has been evidence of the good fruit which the festival is bearing in this direction. The manner in which the interest of the listeners became absorbed was one of the features of the contests of Friday and Saturday. Repetitions instead of boring the audiences made them more expectant and critical, and as fresh competitions threw new lights upon the composition the points were keenly discussed. The critical standard rose, too, as the competitions proceeded, and the knowing ones did not hesitate to adjudicate in advance or even to criticise Dr. McNaught's decisions. All this was of immense value, and if we are only in the evolutionary stage, the increasing activity and interest excites many hopes for the future.

'More support and still more is what is wanted for the festival, that and a close study of the conditions under which the movement is to be developed. Choralists outside Aberdeen have done gallantly, indeed the credit of the festival practically belongs to them. They have supported every branch at an effort and expense which the city competitors know nothing of. Only a small fraction of Aberdeen's musical resources has been represented in the festival. The entry of church choirs, for instance, was ridiculously small, and there was no representation whatever in the highest class of choral competition. The only gratifying feature, so far as Aberdeen was concerned, was the appearance of two choirs in the contest for working girls. This, as Dr. McNaught remarked, was the greatest capture of the festival, the class of material which is most desired and for which the benefits offered are most substantial. If the festival should be the means of establishing a number of such choirs (and there is material for a score in Aberdeen), it will have done enough to justify its existence.

'The great fact to be grasped is that these competitions have proved themselves to have a solid and practical value. They have already increased the efficiency of choralists, and heightened the interest of the public in choral singing in various parts of the festival area; they have proved no less popular than helpful, and, with a continuation of the present favourable circumstances, the revival or creation of a genuine taste for choral music throughout the entire North-East of Scotland district seems to be only a matter of time.'

THE COMPETING CHOIRS AND CHORAL WORKS.

We are informed that the North-East of Scotland Choral Societies interested in the Festival performed the following works during the season 1909-10:

Aberdeen Choral Union (Mr. A. Collingwood), 'Golden Legend' and Mozart's 'Requiem.'
Aberdeen Musical Institute (Mr. W. Lister), 'Creation' (at City Concerts).
Peterhead Choral Society (Mr. W. T. Clemens), 'Bavarian Highlands' (Elgar); 'Messiah'; 'Hiawatha' (complete).
Fraserburgh Choral Society (Mr. W. Clemens), 'St. Paul'; 'Faust' selection (Gounod).
Dufftown Choral Society (Mr. J. Taylor), 'Messiah'; 'Hiawatha' (complete).
Banff and Macduff (Mr. T. E. Wright), 'Messiah'; miscellaneous festival part-songs.
Elgin Choral (Mr. J. Barritt), 'Messiah' (part); 'Maritana'.
Turriff Choral (Mr. T. E. Wright), miscellaneous (chorus and orchestra); 'Unfinished Symphony'; festival part-songs.
Ellon Choral (Rev. W. Haslewood), 'Joan of Arc' (Gaul).
Buckie Musical (Mr. J. Barritt), 'Yeomen of the Guard' (staged).
Portsoy Choral (Mr. J. W. Grieve), 'Messiah.'

V.—LYTHAM (LANCASHIRE).

June 8, 9, 10, 11.

The festival held at this attractive sea-side residential town was again eminently successful. There is an 'atmosphere' about the management of the scheme that gives satisfaction to the competitors. This is the only way to account for the popularity of the festival, because the accommodation afforded by the Pier Pavilion, in which perforce the important competitions must be held, is limited. Everyone cheerfully puts up with some personal inconvenience. The gentry who attend this, to them, alluring function seem keenly interested. At no centre at which I have had the task of adjudicating have I heard finer all-round results in some departments than those achieved at Lytham. The name of the place at once associates fine music and fine performance.

It is a remarkable fact that some of the most thrilling performances were those given by children. In the chief young girls' solo class there were about thirty competitors. The test was that surpassingly beautiful song 'Know'st thou the land,' by Beethoven. Many musicians have set this touching and beautiful poem of Goethe, but none of the remarkable compositions it has inspired excel that of Beethoven in directness, searching expression, and lucid simplicity. That half-a-dozen or more of these children sang the song with an expression that forced the tears from many eyes gives food for thought. What is the use of preaching that a singer must go through a long technical course in order to gain command of the means of expression, when with little or no tuition these remarkable children wring your heart as no trained artist can do? Space will not allow me to say all I should like about the extraordinary skill and beauty of some of the action-songs.

The choral performance reached a high plane. I shall not readily forget the, to me at least, almost perfect performance of Berlioz's 'Ophelia' by the ladies of Mr. Clifford Higgins's Blackpool choir. It provided one of those thrills that are a joy and solace to an adjudicator.

The chief mixed-voice choir section was almost as interesting. Its results turned mainly on the interpretation of Tchaikovsky's 'Angel Spirits.' Amongst other fine points in this piece, there is a remarkable 'Amen' in the middle. The solemn effect possible here seemed to me to be very generally missed. The interpretation depends largely upon a controlled ecstasy not hectic, here and there contrasted with something like abasement and awe.

Mr. Whittaker's two choirs (he competed against himself and won!) sang very finely, and so did nearly all the competitors. The male-voice choir class brought forward three of the finest organizations of this class in the north. Manchester was in excellent form, polished and well groomed, and withal seized of the proper interpretations. Mr. Harry Evans, who also adjudicated, conducted the combined men's-voice choir through 'Strike the lyre' with splendid effect. I wondered whether this excellent glee had ever been better sung. The tone was glorious.

Mr. Crook the prime mover, Mr. Allon Wilson the unobtrusive but firmly governing Secretary, and the loyal committee deserve hearty congratulations—and the way they even more appreciate—financial support.

The tests and prize-winners in the chief solo classes were:

Soprano: 'Dove Sono' (Mozart) and 'Pleading' (Elgar).—Miss Hilda Jennings.

Contralto: 'Trysting Tree' (Walthew) and Angel's song from 'Gerontius' (Elgar).—Miss Clara Cunliffe.

Tenor: 'True Love' (Brahms) and 'On wings of song' (Mendelssohn).—Mr. H. Jones.

Baritone: 'Whence' (Parry) and 'I am a roamer' (Mendelssohn).—Mr. William Earl.
Pianoforte.—Miss Vida Whittaker.
Girls' vocal solo.—Miss Mabel Garlick.

In the quartet-singing contests, prizes were won by Apollo, Sheffield (male-voice) and Blackpool Clarendon (mixed-voice).

In the local choral competitions first places were secured by Lytham Parish Church Choir (Mr. S. H. Broughton), Wrea Green (Mr. T. H. Myles), and Singleton School Choirs (Mr. Thos. Dawson); and St. John's (Miss Latham) in the action song competition for local schools. Claremont Congregational (Mr. H. Whittaker) were winners in the chief class for church choirs; the tests were: Jekyll's 'Thou wilt keep him in perfect peace' and Brahms's 'In silent night.' Twelve small male-voice choirs sang Goetz's 'A forest scene' and Bantock's 'Give a rouse'; the 'O.M.'s, St. Helen's (Mr. S. Bertram Siddall) were first and C.W.S. Male Choir (Mr. Lewis Evans) second.

ACTION SONGS.

(Children under nine years of age.)

- 1st. Grimshaw Street, Preston (Miss Mabel Peake).
'Old time playmates.'
- 2nd. Revoc C. S., Blackpool (Misses Garner).
'Childhood's days.'
- Talbot Street Girls', Preston (Miss A. A. Turner).
'When granny comes home from the fair.'

ACTION SONGS.

(Children over nine and under twelve years of age.)

- 1st. Revoc C. S., Blackpool (Misses Garner).
'Oh no, John!'
- Victoria School, Blackpool (Miss L. Sutcliffe and Miss E. A. Hargreaves).
'The clang of the wooden shoon.'
- Adelaide Street C. S., Blackpool (Mr. J. B. Tomlinson).
'Lancashire witches.'

CHILDREN'S CHOIRS.

Tests: (a) 'Cleansing fires' (Cowen); (b) 'Old church bells' (Rogers); and (c) 'Which is the properest day' (Arne).—Victoria School, Blackpool (Mr. Jos. Wedgwood).

- 1st. Revoc 'B' Choir (Mr. J. R. Rigby).
- 2nd. Claremont C. S. (Mr. J. Edward Cunliffe).

CHIEF MIXED-VOICE CHORAL COMPETITION.

Tests: 'Great God of Love' (Pearsall), 'Welcome to spring' (Moellendorff), 'Angel spirits' (Tchaikovsky).—2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).

- 3rd. Blackpool Orpheus Glee Society (Mr. Clifford Higgin).—Nottingham Glee and Madrigal Society (Mr. Chas. E. Riley).
- South Shore Mixed-voice Choir (Mr. J. T. Schofield).
- 1st. Preston Vocal Union (Mr. Herbert Whittaker).
- Salford Vocal Society (Mr. Fred W. Blacow).
- Bolton Co-operative Choral Society (Mr. A. Knight).

CHIEF MALE-VOICE CHORAL COMPETITION.

Tests: 'The patriot's vow' (Cornelius), 'Strike the lyre' (Cooke), 'Tally-ho!' (C. Lee Williams).

- 2nd. Arion Glee Union, Nelson (Mr. Lawson Berry).
- Ashton-under-Lyne Male-voice Choir (Mr. Jas Hardy).
- 1st. Manchester Orpheus Glee Society (Mr. W. S. Nesbitt).
- Habergham Glee Union (Mr. E. Hitchon).

FEMALE-VOICE CHOIRS.

Tests: (a) 'Sweet the balmy days of spring' (Mackenzie) and (b) 'Ballad of Ophelia' (Berlioz).

- 1st. Blackpool Orpheus Glee Society (Mr. C. Higgin).
- 3rd. Nottingham Glee and Madrigal Society (Mr. C. E. Riley).
- South Shore Ladies' Choir (Mr. J. T. Schofield).
- 2nd. Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker).
- North Shore Ladies' Choir (Mr. J. Edward Cunliffe).
- Revoc 'A' Choir, Blackpool (Mr. J. R. Rigby).

W. G. McNAUGHT.

NEW JERSEY, U.S.A.

ELIZABETH, April 14, 15.

According to the newspaper report furnished to us, the eleven schools that took part in these competitions are nameless and are distinguished by numbers. We therefore give only the test-pieces and the number of entries:

Unison song (11 entries): 'There were four lilies' (Haynes).

Two-part song, mixed-voices (6 entries): 'Snowflake' (Edmunds) and 'Lullaby' (Brahms).

Two-part song, boys (5 entries): 'The rain song' (Pearson).

Three-part song (five entries): 'Blow, blow, thou winter wind' (Stevens). There was plentiful combined singing in unison and parts by the competing choirs; the three-part songs thus performed included Beethoven's 'Night' and Bach's 'My heart ever faithful,' both unaccompanied. Selections were played by school orchestras, and the Liederkranz Society contributed part-singing under the direction of Professor Carl Hein, who adjudicated in company with Dr. F. R. Rix, Mr. G. E. Stubbs, Miss M. J. Wilbraham, and Mr. D. H. Snyder. The competition was organized, and the combined singing directed, by Mr. Thomas Wilson.

PLAINFIELD, April 28, 29.

The competing schools in these competitions were Bound Brook, Elizabeth, New Brunswick, Plainfield, North Plainfield, Rahway, Westfield, Roselle, Roselle Park and Somerville. The test-pieces were as follows:

Junior (10 entries): 'There were four lilies' (Haynes).
Two-part (9 entries): 'Wanderer's night song' (Rubinstein).
Three-part (7 entries): 'Blow, blow, thou winter wind' (Stevens).

Boys' two-part (9 entries): 'The rain concert' (Pearson).
High School section, four-part song (9 entries): 'Good-night, good-night beloved' (Pinsuti).

Elizabeth were successful in all classes but the last, in which they were second to Plainfield. They also secured the prize for orchestral playing against two other competitors; the test was Bach's 'Schauspiel Overture.' There were contests for solo-singing and sight-reading. The adjudicators were Mr. Ralph Baldwin, Mr. C. Whitney Coombs, and Miss Mari Ruef Hofer.

The (New York) *New Music Review* for June says: "The fact that the English custom of holding periodic musical festivals and "competitions" in schools is being largely followed in this country is a source of no little encouragement to choirmasters and others interested in the vocal training of boys and girls. To foster a liking for vocal study, and to maintain a keen interest in school singing, it is well to depart occasionally from dullness of the usual routine. When children are given an opportunity for publicly exhibiting their ability in sight-reading and in general choral work, a most wholesome stimulus is provided, not only for the pupils, but also for their instructors.

The greatest interest was evinced in the competition, not only by the participants, but also by the large audience that assembled to hear the singing.

'In connection with this subject we wish to call attention to the advantage of adopting some fixed standard of marking at competitions. There is no standard system, and the adjudicators agree upon a more or less casual plan, oftentimes in a hurried meeting just before entering the concert room.

Thus the headings under which the marks are placed vary, and the numerical method of marking varies also.

'In some cases there are but three or four headings, in other cases there may be many more. The marks may be graded from 1 to 10, or all the way up to 100, or alphabetically, or by means of written expressions.

'Even in England, where school competitions are vastly more numerous than they are here, there is no standardized system of marking.

'A scheme of marking that has found extensive favour in England is the following: Accuracy and time, 10; tone, balance, blend, and intonation, 20; attack, pronunciation, and enunciation, 10; expression, pace, rhythm, and interpretation, 20; general effect, 20; total, 80.'

[This is the scheme suggested and discussed in our issue for January, 1910.—ED. COMPETITION RECORD.]

SMALL HEATH, BIRMINGHAM.

May 28.

At a competitive gathering held at the Conference Hall, three choral contests were arranged. The tests and winners were the following:

JUVENILE CHOIRS (3 entries).

'Gentle swallows' (Roland Rogers).
Equal { Bordesley (Mr. M. H. Jones).
1st. { Coventry Road Wesleyan (Mr. H. J. Baldwin).

MALE VOICES (10 entries).

'Spartan heroes' (Protheroe).
1st. Stourbridge Institute (Mr. H. Woodall).
2nd. Wolverhampton (Mr. W. Morgan).

MIXED VOICES (9 entries).

'Into the silent land' (Gaul).
1st. Mr. Ford's Choir, Wolverhampton.
Mr. A. R. Gaul adjudicated.

WORKING GIRLS' CLUBS (LONDON).

(June 4 and 11.)

A competition in musical drill and singing for members of the various London clubs for working girls was held under the auspices of the Girls' Evening Homes at the Northampton Institute, Clerkenwell, on June 4. The singing contest was divided into two parts, one for the best rendering of 'The Boatman's Song' in two parts (Abt), and another for proficiency in unison singing. The adjudicator, Mr. G. von Holst, awarded the prize in the first event to the Lillie Road Club, and in the second to the Bethnal Green Choir.

Another similar competition was held at Johanna Street Schools, Lambeth, on June 11, instituted by the Cornwall Girls' Club. In this case the vocal contest was divided into three sections, one for two-part singing, a second for folk-song singing, and a third for sight-singing. All three events were won by the Roehampton Club, the set pieces being 'Evening' (Smart) and 'Oh no, John.' Miss Haweis was the judge.

LONDON SUNDAY SCHOOL CHOIR FESTIVAL.

CRYSTAL PALACE, June 15.

In the competitive section of this event there were divisions for junior and adult choirs. One test was prescribed in each division, the choice of a second test was left to the choirs. The entries and results were as follows:

JUNIOR CHOIRS.

Test: 'When Spring unlocks the flowers' (Smart).
Mr. J. A. Squire's Children's Choir.
'Excelsior' (Balfé).
3rd. Queen's Park Congregational S.S. (Mr. W. Boylett).
'Excelsior' (Balfé).
Faversham S.S. (Mr. R. J. Mann).
'Listening angels' (Stainer).
Cottage Green S.S. (Mr. J. W. Desmond).
'Out with the tide' (Berger).
1st. Willesden Junior Choir (Mr. J. J. Bramley).
'Fairies' lullaby' (F. A. Marshall).
Hounslow District Junior Choir (Mr. C. F. Yates).
'Welcome, bright and sunny Spring' (Labbett).
'King's Own' Mission Choir (Mr. E. A. Hall).
'A forest ramble' (Abt).
Manor Park Wesleyan Juv. Choir (Mr. A. C. Atkins).
'Come, away, breezes play' (A. L. Cowley).
2nd. Vernon S.S. Junior Choir (Mr. C. W. Pickering).
'Excelsior' (Balfé).

SENIOR CHOIRS.

Test: 'The sands of Dee' (Macfarren).
Bush Hill Park Choral Society (Mr. Dai Lewis).
'As torrents in Summer' (Elgar).
Vernon Choral Society (Mr. C. W. Pickering).
'Homeward' (Leslie).
1st. Camberwell Choral Society (Mr. W. J. Hooper).
'Hymn to Music' (Dudley Buck).
Mr. L. C. Venables adjudicated. The concerts are noticed elsewhere.

MORECAMBE MUSICAL FESTIVAL.

June 18.

FINAL DAY.

FROM OUR OWN CORRESPONDENT.)

Morecambe's postponed festival was brought to a conclusion on June 18, amidst conditions which must unhappily have involved the executive in very severe financial loss. At no time did the audiences approach what we have been accustomed to see on the closing day of this great meeting. Of the original quartet of judges only Mr. S. H. Nicholson was away, Messrs. Bantock, Corder, and Noble discharging these onerous duties. Of the ten 'challenge shield' choirs the only absentee was Consett and District (Durham), but it was noticeable that those who did appear had thinned ranks, one choir not reaching even fifty voices. The selections in the female voice, the 'alto-lead' male-voice, and one piece in the 'tenor lead' male-voice classes left much to be desired; such aimless selections in the past would never have raised this festival to its commanding eminence, and nowadays both choirs and audiences know 'what's what' in the quality of works chosen for performance, and those in authority should find no room for fifth-rate compositions when first and second-rate are not exhausted. In female-voice works there may be some excuse; in this class of composition there is undoubtedly fine scope for our young composers. These choirs can do anything, and deserve much finer music than they usually get, as anybody will testify who happened to hear Gustav von Holst's eight-part setting of 'Ave Maria' two years ago at Blackpool.

Carlisle Madrigal Society well earned their success in the smaller mixed-voice class, the music comprising Edgar Tinel's 'Angelus' and Cliffe Forrester's 'Call of the breeze,' a thing of quickly fleeting moods; they would probably do well in better company. The Barnoldswick Choir won the 'alto-lead' male-voice competition, and Lancaster, under Mr. J. W. Aldous, were victorious in the female-voice class, the Lowther (Penrith) Choir coming second, well ahead of the formidable Barrow and Morecambe Ladies' Choirs.

In the principal male-voice division the contestants were: Colne Orpheus, Lancaster (Mr. R. T. Grossé) and Manchester Orpheus; Whitehaven and Habergham had also entered originally, but were unable to attend on the altered date.

Sibelius's 'Hail! O moon' is music utterly unlike any other sort of male-voice composition, particularly in the opening section; it sounds just like the improvised declamatory utterances that are heard at Welsh Eisteddfodau in the harp-accompanied penillion-singing, save that a choir and not an individual sings. The music transported one into a new world—quite remote from our western thought and speech, and one felt something of the primitive civilization that had called it forth. In the music of Max Reger, whose 'Call of spring' formed the final test-piece, it is quite likely that the 'crack' Lancashire male-voice choirs will find abundant new material upon which to spend their efforts: a vein has been tapped (last October at Blackpool and now at Morecambe) which should yield rich stores of pure metal. Not improbably this composer may exercise a marked influence on the present trend of male-voice compositions in this country. When will some selection committee have the pluck to set his 'Palm Sunday morning' motet as a test-piece? In the absence of Habergham this contest was shorn of much of its keen interest; Lancaster and Colne, although making valiant efforts, were never within measurable distance of their more experienced rivals from Manchester, though the marking may not confirm this view.

In the Challenge Shield Class, the preliminary tests were the Oriana madrigal, 'The nymphs and shepherds danced,' of George Marson, who flourished in Elizabethan days, this work being his sole claim to distinction, and Brahms's 'Abendständchen.' From this trial, Barrow, Blackpool, Lancaster and Southport emerged satisfactorily. In the evening, Cornelius's 'Love and Youth' and Elgar's 'Go, song of mine' made heavy demands upon the technical and emotional powers of these well-tried choirs; they might have been eating ripe cherries, from the way Cornelius's work was rattled off, dead in tune every time. Of all this composer's works for a *cappella* choir, this is certainly the least interesting; its chief strength is in its rhythmical qualities, and here Barrow, singing at a great pace, were marvellously good. Blackpool started more deliberately,

and their accelerations seem to grow out of each other more naturally; Lancaster had a very jumpy rhythm, and had not any conspicuous beauty of tone, as had Southport. In the Elgar piece, Lancaster had a wonderfully good tenor tone in the *quasi recitative* passages; Mrs. Bourne gave her Barrow sopranos their heads in the strenuous middle section, and they overwhelmed all the remaining parts. It was exhilarating, but scarcely convincing. Blackpool's reading was instinct with character. Whatever of spirituality there is in this fine poem was brought out with absolute sincerity; their sopranos had not the intrepid qualities of the Barrow or Southport singers, but they caught much of the great emotional beauty of the work. Only the marks of the four leading choirs were read out, no comments being made by Mr. Noble, except in very general terms:

Order of Singing	Madrigal	Brahms	Cornelius	Elgar	Total Order.
3. Lancaster	94 (1)	95 (2)	91 (4)	98 (1)	378 1st.
4. Southport	88 (3)	88 (2)	93 (3)	90 (4)	359 4th.
5. Blackpool G. & M.	86 (4)	87 (3)	95 (2)	93 (3)	361 3rd.
7. Barrow	90 (2)	88 (2)	96 (1)	97 (2)	371 2nd.

Mr. J. W. Aldous was the recipient of many congratulations, including some from the choirs less successful than his own.

Professor Bantock is strongly of opinion that the only way to arouse interest in orchestral playing is to prescribe modern works and not such old-fashioned things as Gade's 'Novelletten' and the familiar 'Prometheus' overture of Beethoven. The amateur orchestral playing interested him tremendously, and in speaking of Nelson's rendering, he remarked that many bands of professional musicians play with less certainty and distinction.

The results not noted above were as follows: Small mixed-voice choirs (24 to 36 voices).—1st, Carlisle (186); 2nd, Padiham Wesley (179); and 3rd, Haverigg (178).

Chief male-voice (tenor lead) (24 to 40 voices).—1st, Manchester Orpheus (286); 2nd, Colne Orpheus (279); and 3rd, Lancaster (261).

String orchestras and full orchestras.—1st, Nelson Congregational Orchestral Society (Mr. C. Townsley); and 2nd, Altrincham Orchestral Society (Mr. C. H. Fogg).

COMING EVENTS.

The 'Grand Concours Musical' at Rheims on August 14 and 15, to which we called attention in the June issue of the SCHOOL MUSIC REVIEW, is to be both national and international, and is open to 'Orphéons, Chœurs Mixtes, Harmonies, Fanfares, Etudiantines, Trompettes, and Trompes de Chasse.' Societies from all parts of France and from foreign countries are invited to take part in the competitions. Two test-pieces are prescribed, and an additional sight-reading test is made compulsory. We give this information for the benefit of possible visitors; the entries closed on May 1. The general secretary is M. Ambroise Petit, Secrétaire Général du Concours, Rheims.

HARLECH.

This festival will be held in the Old Castle on July 6. There will be three meetings, in which about fifteen choirs have promised to take part. In the evening ~~not~~ all the choirs will unite in a performance of 'The Messiah,' under the conductorship of Mr. O. O. Roberts.

THE NATIONAL TEMPERANCE CHORAL UNION.

The annual choral contests of this organization will take place at the Crystal Palace on July 9. The four divisions, in each of which three prizes are offered, are open to: (a) Mixed-voice choirs, 60 to 100 voices; (b) Mixed-voice choirs, 30 to 50 voices; (c) Male-voice choirs, 20 to 30 voices; and (d) Juvenile choirs, 40 voices and under. The adjudicators are Mr. Dan Price and Mr. George Merritt. Mr. A. H. Rogers is the hon. secretary and Mr. W. G. W. Goodworth the musical director.

There will be a festival at Llandudno on Saturday, October 15. All the classes are open. The chief choral class is that for male voices. Dr. McNaught and Mr. Harry Evans will judge. The secretary is Mr. Herbert Hooson, Musical Festival Offices.

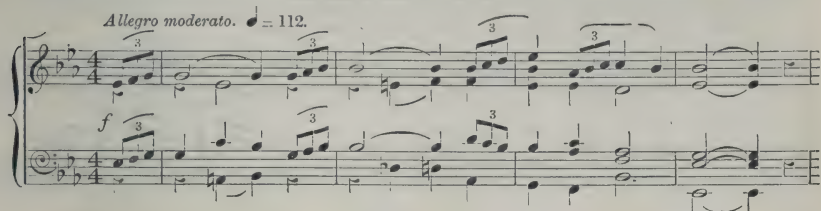
IS IT NOT WHEAT-HARVEST TO-DAY?

HARVEST ANTHEM

COMPOSED BY

THOMAS ADAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato. ♩ = 112.TENORS.
a tempo.

Is it not wheat - har - vest, wheat - har - vest to - day? . .

*mf Sw.**mf Ct.*

SOPRANO.

Più mosso.

I will call.. un - to the Lord, . . I will call.. un - to the

ALTO.

I will call un - to the Lord, . . I will call un - to the

TENOR.

I will call.. un - to the Lord, . . I will call.. un - to the

BASS.

I will call.. un - to the Lord, . . I will call.. un - to the

*Più mosso.**ff**f*

IS IT NOT WHEAT-HARVEST TO-DAY ?

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "Lord, I will call, I will call un-to the Lord." The piano part includes triplet figures in the right hand and a steady bass line in the left hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Ye shalleat in Is it not wheat - har - vest, wheat - har - vest to - day ?". The piano part features a *marcato* section in the right hand and includes performance markings such as *mf Sw.*, *f Gl.*, *Ped.*, and *Man.*

Third system of the musical score. It continues the vocal and piano parts. The lyrics are: "Al - le - lu - ia, Al - le - lu - ia ! plen - ty, Al - le - lu - ia ! and be sat - is - Al - le - lu - ia !". The piano part includes performance markings such as *ff Gl.*, *Sw. f*, *P.d.*, and *Man.*

IS IT NOT WHEAT-HARVEST TO-DAY?

Al - le - lu - ia, Al - le - lu - ia! Ye shall eat in plen - ty, and be

Al - le - lu - ia! Ye shall eat in plen - ty, and be

fi - ed. Al - le - lu - ia! Ye shall eat in plen - ty, and be

Al - le - lu - ia! Ye shall eat in plen - ty, and be

rit.

Gt.

Ped.

Tempo lmo.

sat - is - fied... Is it not wheat - har - vest, wheat - har - vest to - day?

sat - is - fied... *rit.*

sat - is - fied... *Tempo lmo.*

mf *rit.*

Man. *Ped.*

Andante grazioso.

mf Sw.

senza Ped.

poco rit. *TENOR SOLO. a tempo.*

mf Praise the Name of the Lord... your

poco rit. *a tempo.*

IS IT NOT WHEAT-HARVEST TO-DAY?

God . . . That hath dealt won-drous-ly, dealt won - drous-ly with you.

This system features a vocal melody in G major (one sharp) and 3/4 time. The lyrics are 'God . . . That hath dealt won-drous-ly, dealt won - drous-ly with you.' The accompaniment consists of a piano part with chords and moving lines in both hands.

FULL.
Praise the Name of the Lord . . your God, That hath dealt

Praise FULL.
Praise the Name of the Lord your God, . . . That hath dealt

Praise the Name of the Lord your God, . . . That hath dealt

Praise the Name of the Lord your God, That hath dealt

*Org. ad lib.
mf Sw.*

This system continues the vocal melody with four parts. The lyrics are 'Praise the Name of the Lord . . your God, That hath dealt'. The piano accompaniment includes a section marked 'Org. ad lib. mf Sw.' (Organ ad libitum, mezzo-forte, Swell).

TENOR SOLO.
mf
Praise . . the Name, . . .

wondrously, dealt won-drous-ly with you.

wondrously, dealt won-drous-ly with you.

wondrously, dealt won-drous-ly with you.

wondrously, dealt won-drous-ly with you.

mf Org.

This system features a Tenor Solo part with the lyrics 'Praise . . the Name, . . .'. Below it are four vocal parts singing 'wondrously, dealt won-drous-ly with you.' The piano accompaniment continues with a section marked 'mf Org.' (mezzo-forte Organ).

IS IT NOT WHEAT-HARVEST TO-DAY?

praise . . the Name, . . praise . . the Name of the Lord your

rit.

a tempo.

God, praise . . the Name of the Lord . . your God. . .

mf

a tempo.

FULL.

That hath dealt wondrously, wondrously, won-drous-ly with you.

rit.

That hath dealt wondrously, wondrously, won-drous-ly with . . you.

rit.

That hath dealt wondrously, wondrously, won-drous-ly with . . you.

f

That hath dealt wondrously, wondrously, won-drous-ly with you.

f

rit.

Ped.

Allegro moderato. ♩ = 112.

f

IS IT NOT WHEAT HARVEST TO-DAY?

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked *f a tempo.* The lyrics are: "Is it not wheat - har - vest, wheat - har - vest to - day? . . .". The piano accompaniment includes a right-hand part with triplets and a left-hand part with a *mf Sw.* (mezzo-forte swell) and a *mf Gt.* (mezzo-forte grand) section.

Second system of the musical score. The tempo is marked *Più mosso.* The vocal line continues with the lyrics: "I will call . . un - to the Lord, . . I will call . . un - to the". The piano accompaniment features a right-hand part with a *f* (forte) dynamic and a left-hand part with a *f* dynamic. The tempo is marked *Più mosso.*

Third system of the musical score. The vocal line continues with the lyrics: "Lord, I will call, I will call un - to the Lord. . . .". The piano accompaniment features a right-hand part with a *f* dynamic and a left-hand part with a *f* dynamic. The tempo is marked *Più mosso.*

IS IT NOT WHEAT-HARVEST TO-DAY?

Is it not wheat - har - vest, wheat - har - vest to - day?

Sw. mf *Gt. f*
Man. *Ped.*

marcato.
 Ye shall eat in plen - ty,

Al - le - lu - ia, Al - le - lu - ia!

Sw. f
Man. *Ped.*

and be sat - is - fi - ed,

Al - le - lu - ia, Al - le - lu - ia!

Sw. f
Man. *Ped.*

f *rit.* *a tempo.*
Ye shall eat in plen-ty, and be sat-is-fied... Al-le-

f *rit.* *a tempo.*
Ye shall eat in plen-ty, and be sat-is-fied...

f *rit.* *a tempo.*
Ye shall eat in plen-ty, and be sat-is-fied...

f *rit.* *a tempo.*
Ye shall eat in plen-ty, and be sat-is-fied...

f *rit.*
lu-ia, Al-le-lu-ia! A-men.

f *rit.*
Al-le-lu-ia! A-men.

f *rit.*
Al-le-lu-ia! A-men.

f *rit.*
Al-le-lu-ia! A-men.

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THURSDAY, at 11.30.—"Tod und Verklärung" (Strauss), Requiem (Verdi), "Eroica" Symphony (Beethoven), "The Righteous Love" (Joyce), at 8 p.m.—New Work (Bantock), Violin Concerto in E major (Bach), "Lobgesang."

FRIDAY, at 11.30.—"Messiah."

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Organist—DR. BAIRSTOW.

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THURSDAY, MORNING: Overture "Egmont" (Beethoven); A German Requiem, Op. 45 (Brahms); Symphony (New), conducted by the Composer, M. Rachmaninoff; Part-Song, "Go, Song of Mine" (Elgar); Madrigal, "As Vesta was descending" (Weelkes); Overture, "In der Natur" (Dvorak); EVENING: "Ode to St. Cecilia" (Handel); "Songs of the Fleet" (New), (Stanford); Act I, "Die Walküre" (Wagner).

FRIDAY, MORNING: Variations on an Original Theme, Op. 36 (Elgar); Ode, "Wellington," Op. 100 (Stanford); Eight-part Motet (unaccompanied); "Sing ye to the Lord" (Bach); Symphony No. 3 in E flat, Op. 35, "Ion" (Wallace); EVENING: Symphonic Poem for Orchestra, "Villon" (Elgar); "Sea Pictures" (Elgar); "The Blessed Damozel," for Soli, Female Chorus, and Orchestra (Theobald); Symphony No. 3 in E flat, Op. 97, "The Rhenish" (Schumann); "The Wedding of Shon Maclean," a Scottish Rhapsody, for Chorus, Soli, and Orchestra (Hubert Bath).

SATURDAY, MORNING: "The Passion According to St. Matthew" (Bach); EVENING: Overture, "Zauberflöte" (Mozart); Symphony No. 4 in E minor (Tschalkowsky); "The Pied Piper of Hamelin" (C. Hubert H. Parry); Traditional Airs, arranged and orchestrated by Somervell and Stanford; Selection from Act III., "Die Meistersinger" (Wagner).

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| 4. Willow, Willow, Willow | ... | Shakespeare |

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- | | | |
|----------------------------------|-----|-------------|
| 1. O mistress mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | " |
| 3. No longer mourn for me | ... | " |
| 4. Blow, blow, thou winter wind | ... | " |
| 5. When icicles hang by the wall | ... | " |

THIRD SET.

- | | | |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| *3. To Althea, from prison | ... | Lovelace |
| *4. Why so pale and wan | ... | Suckling |
| 5. Through the ivory gate | ... | Julian Sturgis |
| *6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| *1. Thine eyes still shined for me | ... | Emerson |
| *2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| *3. When we two parted | ... | Byron |
| 4. Weep you no more | ... | Anon. |
| 5. There be none of beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian | ... | Julian Sturgis |
| *2. Proud Maisie | ... | Scott |
| *3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
| 7. A Lullaby | ... | E. O. Jones |

SIXTH SET.

- | | | |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen | ... | E. O. Jones |
| *2. And yet I love her till I die | ... | Anon. |
| *3. Love is a bable | ... | Anon. |
| *4. A lover's garland | ... | Alfred P. Graves |
| 5. At the hour the long day ends | ... | Alfred P. Graves |
| 6. Under the greenwood tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

EIGHTH SET.

- | | | |
|------------------------|-----|------------------------|
| 1. Whence | ... | Julian Sturgis |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
| 3. Marian | ... | George Meredith |
| 4. Dirge in woods | ... | George Meredith |
| 5. Looking backward | ... | Julian Sturgis |
| 6. Grapes | ... | Julian Sturgis |

NINTH SET.

- | | | |
|--------------------------------|-----|-------------------|
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| 2. A fairy town (St. Andrew's) | ... | Mary E. Coleridge |
| 3. The witches' wood | ... | Mary E. Coleridge |
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Wo soll ich fliehen hin, or Auf meinen lieben Gott.

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AUGUST 1, 1910.

ROBERT SCHUMANN.

(Continued from page 428.)

ABOUT SCHUMANN'S PIANOFORTE MUSIC.

BY FANNY DAVIES.

Being far from a practised writer, I should have hesitated to undertake to put into print my views on Robert Schumann's pianoforte music. But I cannot resist the kind invitation of the Editor of the *Musical Times*, to say a few words on a subject which has filled such an important part in my musical life.

Reviewing the development of the great pianoforte literature of the world, the first question that occurs is this: What position does Schumann take in it? The great line of strictly classical pianoforte composers ended with Beethoven. In Schumann we find the beginning of that new style of pianoforte music which has been called 'Romantic.' In this sense Schumann was both a revolutionary and a pioneer in giving us intimate and descriptive music. He created a new genre of pianoforte literature, relating as he did, stories in music, portraying people, and everything that went on in the world at his time. And here let me say emphatically that his portraying is spiritual and emotional and not photographic. Schumann's absolutely descriptive movements—as, for instance, the clock striking twelve at the end of the 'Davidsbündler Tänze,' Op. 6—are sub-conscious coincidences. In a letter to Clara Wieck, we find him expressing his delight at discovering this particular instance, some time after finishing the composition; and his own words in another letter will perhaps throw the clearest light on his whole method of writing: 'Everything that goes on in the world affects me, and I think it over in my own way: politics, literature, and people; and afterwards, all this seeks to embody itself in Music, to find its outlet there. Everything typical of the times impresses me, and I have to re-express it in Music. All this I do not reflect upon, am not consciously aware of whilst composing; it comes to me afterwards only.'

The salient features of Schumann's pianoforte music are its great rhythmical variety and complexity, the extraordinary wealth and 'fineness'—subtlety—(Feinheit) of inner voices, all forming a well-balanced whole that fits the idea he wishes at the moment to convey. The inner polyphony is so important and significant, that even when it has only a subordinate part to play it is an indispensable one. It follows, then, that unless Schumann's manifold subtleties are fully realised, the more obvious, in fact the leading beauty, of his writing is not fully realised in presentation.

Surely we all agree that Schumann's pianoforte music is of an intimate kind. And what is 'intimate' if not the presentation of esoteric, delicate beauty?

Again, Schumann's manner of writing is so often in chords that one cannot lay too great stress on the importance of playing chords in a way that will convey to the hearer the significance of the harmonies therein contained. They are not padded octaves! And it will not do to force out melody or exaggerate a rhythmic scheme which must necessarily imply a neglect of the less obvious—but just as great—beauties. Take for example the little 'Nachtstück' in F: what a different meaning the top notes convey when the changing middle notes get their full value!

In order to better realise the spirit of Schumann's pianoforte music, one should make acquaintance with the literary works of Theodor Hoffmann and of Jean Paul Richter. Both these writers are full of the exuberant madness of spring and youth, and bursting with fantastic imagination ('Schwärmerei' and 'Fantasterei'). They, as well as Clara Wieck, largely influenced his mind when young. One should also become acquainted with Schumann's own literary work, and above all with his letters, for here we find the true key to the twofold nature of Schumann, which he christened separately as E. and F.—Eusebius the tender, the yearning—the dreamy (der Schwärmer); and Florestan the passionate, wild and exuberant. It is characteristic of Florestan when joyous that he almost invariably breaks out into $\frac{3}{4}$ (= valse time!); and of Eusebius that he is the dreamer of beautiful things and not a sickly sentimentalist.

In playing the music of Schumann, as of any other great composer, one has of course to follow the simple law (not so simple to carry out) of adapting oneself to the style and type of composition. This is a technical as well as an interpretative problem, for the technique and touch must naturally be in keeping with the style and type of the work one plays.

Take, for instance, those three great 'story-telling' pieces of Schumann: the 'Kinderscenen,' the 'Waldscenen,' and the 'Kreisleriana.' Should it not be obvious (alas! that it is not always so) that the 'Kinderscenen,' which are stories about childhood and written with corresponding simplicity and directness, should be played with simplicity and directness. Yet how often one hears some of the best known of these little pieces rendered in a most offensively sentimental and melodramatic style!

The 'Waldscenen,' on the other hand, expressing as they mostly do the simplicity of nature but not of childhood, obviously demand a greater and broader style of technique and touch; yet they would be completely spoiled if one were to apply to them the style of playing demanded by the 'Kreisleriana,' with its gorgeous colouring and, throughout, fantastic imagination.

Unfortunately the composer cannot dispense with the reproducer. Has not, then, the reproducer a very great responsibility, and ought

he not to 'know his place' when he comes in contact with a genius like Schumann's? To pick out certain details arbitrarily, and grossly to exaggerate them, thereby destroying the whole true proportion of the parts the composer has laid stress upon, is often the only way a player knows of being original.

Schumann was a poet with full knowledge of the balance of construction with detail which go to make a great work of Art; and he was most particular that his marks should be the means of conveying his intentions as clearly as possible.

Is it not, therefore, a gross act of inartistic vandalism not to pay the minutest attention to every detail in the works of a great composer who knew exactly what he wished to say, and how to say it; but who being dead cannot defend himself?

Editors too, have a great deal to answer for. To quote an instance among many; in a much-used edition of 'Grillen' (No. 4 of the Phantasiestücke, Op. 12), the valse passage beginning at bar 26 reads thus:



Observe where the slurs are placed. But Schumann himself says:



Note the difference and the fingering, and note Florestan's exuberant jump, clearly expressed by the position of the mark ^ which separates the second from the third beat.

The one so uncommon and fantastic; the other so very ordinary!

I cannot lay too much stress on the following points: (a) the necessity for the most conscientious attention, not only to the obvious but to the *less* obvious rhythmical schemes, and to all the many-sided and varied accentuations, the fantastic and emotional lines of which are as characteristic of Florestan as are the long drawn, deep-breathing melodies and phrases characteristic of Eusebius. (b) Das 'Getragene': the giving of full value to the inner voices (but never to the detriment of the whole picture); (c) the giving of full value to the basses, whether of Florestan or of Eusebius.

Eusebius *begs* for an absolute command of legato,—tone-binding by the fingers. He also *begs* not to be judged *sentimentally*, though he is full of sentiment, which is such a different thing.

And now a word about Clara Schumann's demand for 'hineinlegen.' This curious and beautiful word she applied whenever she wanted to bring out the full emotional and spiritual importance of any particular idea in a work, whether melodic or polyphonic. The meaning of the word cannot be realised by technique alone. It suggests something spiritual and emotional, and demands the right touch on the pianoforte, and it must have behind it the warmth of human affection such as is conveyed by the pressure of a hand one loves. Therefore it will be easily seen that 'hineinlegen' as used by Clara Schumann, does not mean extreme digging into the keys in order to produce a 'warm' tone, which after all that method can never do. As the element of human affection is such an indispensable feature of all Schumann's pianoforte music, 'hineinlegen' cannot and must not be overlooked.

In conclusion, may I say that the best guide for all Schumann-lovers, far better than any descriptive writing of mine, is (notwithstanding a very few insignificant printer's errors) contained within the covers of Clara Schumann's monumental edition of Robert Schumann's works.

SCHUMANN'S ORCHESTRATION.—BY F. CORDER.

It is unfortunate that when a composer has once been accepted as a genius his admirers will no longer permit him to be criticised in any way. There lives yet in my memory the storm of indignation awakened in Germany, in 1877, by a newspaper article by Joseph Rubinstein, in which the writer affirmed that Schumann's over-use of the *rosalia*, or sequence, in melody was a serious weakness in his composition. It was an undeniable, obvious fact, but Schumann was then at the height of a popularity which has lately begun to fade, and his worshippers would not have it spoken. I, too, have got myself singularly disliked on occasion by venturing to criticise Schumann's orchestration. I doubt if I shall do so on the present occasion, because it is evident that people are not so controversial or so enthusiastic over the musicians they admire as they once were. Also I am older, and can do my fault-finding more gently.

The art of writing effectively for the orchestra has arrived in these days to such a pitch that much music of undeniable merit that once was popular now appears tame and insipid. Schumann's works have suffered really too severely from the competition of Tchaikovsky, Wagner and Strauss, even his finest overtures and symphonies but rarely finding their way into our London programmes. There is no help for this: in the struggle for existence the more brilliant works will inevitably drive out the less; so if I occupy my pen with discussing Schumann's merits and weaknesses, those who disagree with me may take comfort from the reflection that, as Mr. Toots says, 'It's of no consequence, thank you!'

Those who know a good deal of Schumann's music can hardly fail to notice certain characteristics in it which are unorchestral. The uniformity of method, the almost perpetual full harmony and

want of interest in the lower parts owing to the paucity of passage-work, the lack of natural polyphony and consequent absence of rests—these are the features which almost preclude successful orchestration. Again, as with the pianoforte, so with the violin and other instruments: though many lovely ideas are given them to utter, the composer seems to have little feeling for instrumental effect: his *A minor Violin sonata* could be played with better effect on a viola, and all his pieces for clarinet or oboe sound just as well on anything else. In 'Paradise and the Peri' the first violins only go outside the treble staff about once in ten pages, and indeed the gravest weakness of his orchestration is that not only is the melodic outline confined to a very narrow space, but the entire musical outline is rarely allowed to spread to the extreme octaves. The result of this is that the instruments of high and low pitch are never considered, and only double the principal part an octave higher or lower. The amount of perfunctory 'doubling' in Schumann's orchestration is enormous. Of course, Schumann wrote at a time when the horns and trumpets were limited to the use of 'open notes,' a restriction which was particularly unfortunate for his gracefully chromatic harmony. The sagacious Beethoven made musical capital out of these very defects of the instruments; Schumann could not, and hardly ever tried to do so. For him music was just poetry and nothing else. Yet we get glimpses now and then of delightful orchestral effects which seem to indicate that, if he could have been induced to turn his thoughts towards technical matters, he would have written very much better. Such glimpses are in 'Paradise and the Peri,' at the tenor solo commencing Part II., where the oboe is used most deliciously, and again in the succeeding chorus, where running passages on the violins afford almost the only semiquaver movement in the entire work. For the rest, it is really extraordinary how dismal this lovely work sounds on the orchestra and how well it sounds on the pianoforte. The overture to 'Genoveva' is perhaps Schumann's most successful piece of scoring. The effect in the second subject, where the melody is played by strings and wind together, thus:



is characteristic, but sounds very ugly in the continuation:



this (like Beethoven's syncopated scale-passage in the 'Leonora' No. 3) being one of those effects suitable only to the pianoforte; but the *Coda* is really brilliant, the violins being at last taken to their upper octave, where they play the above subject

in double-bowed quavers, while the trombones thunder out an energetic phrase below.

The Overture to 'Manfred,' one of Schumann's most beautifully conceived compositions, suffers terribly from the badness of the writing for strings. The unhappy idea of conveying a sombre impression by writing in E flat minor is bad enough, but from the first three fierce chords to the end the violins are written for with such curious awkwardness as to suggest a student-composer who knows no instrument but the harmonium. The second violins, save for four bars in the introduction, never touch their first string at all. One can be as gloomy and darkly passionate as possible, as one may see in the third act of 'Tristan and Isolde,' without making one's orchestra sound feeble.

When Schumann writes a few bars for harmony of wood-wind alone, it is really strange to observe how he contrives to place the oboes just where they refuse to blend with the rest. Having no valve-horns, he is often obliged to use the high notes of the horns, which also stick out too prominently. The opening bars of the Pianoforte concerto exemplify this. In this same work it is also interesting to notice the exquisite impression produced by the subject of the slow movement, where for once we hear the violoncello and violin up high, contrasting so markedly with the dull tone-quality of the other portions.

In the symphonies, particularly those in B flat and C, the beauty of the themes makes one disregard the total absence of passage-work and consequent poverty in the string parts, but the E flat Symphony might be played through without any wind instruments at all, the entire work being practically in full harmony for strings. What little technique Schumann had gradually waned and faded as his brain succumbed to disease, until his last compositions dwindled to characterless pieces of four-part harmony. The overture to 'Faust,' and many of the minor choral works, date from a late period in his life, and therefore may be passed over in sympathetic silence, but the compositions of his earlier and brighter time all exhibit a mere student-knowledge of the art of orchestration, and—in spite of brilliant flashes here and there—do not, as a whole, show either resourcefulness or invention of effects. It is most curious to compare Schumann with his contemporary, Berlioz, in this matter. Berlioz had hardly any melodic invention, nor feeling for harmony, yet he wrote with marvellous effectiveness. Schumann had an inexhaustible spring of both, yet a large proportion of even his vocal works has to be laid aside as uninteresting. But you cannot sit down to the pianoforte and play any work whatever by Berlioz for pleasure, whereas even Schumann's least successful pieces are pleasant to go through. That fact bears upon their instrumentation. To write effectively for orchestra one does not want only melody and harmony: florid passages are absolutely indispensable, and it was just these which were Schumann's weakest point and Berlioz's strongest.

SCHUMANN AND MENDELSSOHN.

In the biographical sketch of Schumann given in our last number it was remarked that :

Schumann was in fact an ardent admirer of Mendelssohn's music, but there is no evidence that Mendelssohn similarly appreciated Schumann's music.

Sir Alexander Mackenzie draws our attention to the following passages from Mendelssohn's Letters:

Berlin, 1844. To Buxton, London.

My friend Dr. Schumann wishes for an opportunity to publish his new work 'Paradise and Peri' in your country, and has desired me to write you my impression of his work. I must accordingly tell you that I have heard and read the new work of Schumann with the greatest pleasure.

That it has afforded me a treat which made me easily forget the unanimous applause it has gained at the two performances at Leipsic and two performances at Dresden (which took place last month), and I think that it is a very important and beautiful work, full of many eminent beauties.

As for expression and poetical feeling, it ranks very high : the choruses are as well written as the solo parts are melodious and winning.

In short, it is a worthy translation of that beautiful inspiration of your great poet, Moore, and I think the feeling of being indebted to that poet for the charm that pervades the whole music has induced the composer to wish your countrymen to become acquainted with his work.

He intends visiting England next year, when I am sure he and his music will be received as they so highly deserve.

Yours truly,

F. MENDELSSOHN-BARTHOLDY.

There must, however, have been ructions between them, because he writes to Klingemann :

TRANSLATION.

Leipsic, 31 Jan., 1847.

I shall not be able to give Madame Schumann's letter to you : Her husband has been behaving very doubtfully (zweideutig) (or more than that) to me, and has worked up an ugly business for me here, about which I shall not waste a word, but which has damnably (verdammt) cooled down my keenness to help him along and be civil to him.

Always yours,

FELIX.

The letter refers to Madame Schumann's first visit to London.

(To be continued.)

MUSINGS IN A LIBRARY.

IV.

There is a curious phenomenon in the world of music, the cause of which I must leave cleverer brains than mine to explain. This is the publication, from time to time, of new treatises or text-books on the Rudiments of Music. The publisher of each new work presents a copy to my library, and the consequence is that shelves upon shelves are filled with large and small volumes which are practically the same book written in the same words over and over again. Does each writer think that he has discovered or invented the alphabet and grammar of our art, or is he—as I fear—ignorant of the existence of all these anticipators of his wisdom? During the 19th century at least 500 books of 'Theory' were published in unmusical England alone, and the expense of their production was sheer waste. No one has said a new thing on

the subject, nor said it in a new way. The only perceptible difference between one book and another is the tendency to brevity noticeable in all modern works. Our forefathers were heedless of the value of time, and wrote folio volumes where their descendants write octavos and even duodecimos. I have before me, for instance, the treatises of Choron, Reicha and Asiola, each as large as a family Bible, and a French publisher sends me the latest text-book adopted by the Paris Conservatoire, which is simply Choron cut down to about fifty pages of modest octavo.

Did I hear you say that this did not interest you in the least? Nay, but even so dreary a subject as Elements of Music has its entertaining side. Very few of the writers have ever attempted to make it lively, but those that have are worth our attention. And there are also some who are amusing without intending to be so.

Most of my readers have heard of the 'Plaine and Easie Introduction to Practicall Musicke' of Thomas Morley, though few may have perused it. This was the first treatise on music published in England, and the most practical, being set out in the form of a dialogue between a master and two of his pupils. I grieve to say that the first part, dealing with the Gam-ut and other mysteries, is too much for my poor brain to grasp, but Counterpoint, which forms the subject of Part II., is better expounded here than in any other book I know. The dialogues are full of a quaint humour, and the laudatory verses at the beginning (as we should print press notices) are immense. Here are a few samples :

... Wherein it seems that Orpheus he exceeds,

For he wyld beastes ; this, men with pleasure feeds.

A noyse did rise like thunder in my hearing ;

When in the East I saw dark clouds appearing :

Where Furies sat in Sable mantles couched,

Haughty disdain'd with cruell enuie matching

Olde Momus and young Zoltus all watching,

How to disgrace what Morley hath auouched.

But lo, the day Star with his bright beames shining ;

&c., &c.

The way in which the master finds endless fault with his pupils' work, and is then persuaded to show them how it ought to be done, whereupon they overload him with compliments, is very amusing ; but the book is full of wise sayings, e.g. :

Master : Pause much and you shall doe better.

Polimathes : What ! will much study helpe?

Mas. : Too much study dulthe the understanding ; but when I bid him pause much I will him to correct often before he leave.

Pol. : But when hee hath once set down a thing right, what need him study any more at that time?

Mas. : When he hath once set down a point, though it be right yet ought hee not to rest there but should rather looke more earnestly how he may bring it more artificially about. . . . And though the Lawyers say, that it were better to suffer a hundred guilty persons escape than to punish one guiltless, yet ought a musician rather blotte out twentie good points than to suffer one point passe in his compositions unartificially brought in.

Very different to this is Playford's 'Introduction to the Skill of Musick,' a work which goes over the same ground as Morley's, but does so in a

ponderous and pedantic style, imitated, alas! by too many followers. The preface begins:

Musick in ancient Times was held in as great Estimation, Reverence and Honour, by the most Noble and Vertuous Persons, as any of the Liberal Sciences whatever, for the manifold Uses thereof conducing to the life of Man.

And so on, and so on, noting its great effect in encouraging 'Vertue' and dragging in the word 'Divine' on every opportunity. These 17th century writers all concurred in believing (or asserting) that a three-part Canon had a mystical connection with the Holy Trinity. This would be conceivable in a non-technical writer, but Elway Bevin (1631) in his 'Briefe and Short Introduction of the Art of Musicke' writes such a Canon, and then says:

A canon of three in one hath resemblance to the Holy Trinity, for as they are three distinct Persons and but one God, so are the other three distinct parts, comprehended in one. The leading part hath reference to the Father, the following part to the Sonne, the third to the Holy Ghost.

Unfortunately his three-part Canon (a weird affair) has a fourth part, or *Canto Fermo*. He does not explain whether this represents St. Peter or the Virgin Mary.

We of the present day have at least the good sense to avoid such naïve irreverences. But I have seen modern treatises in which the authors have lost themselves in transcendental speculations even as does one William Turner, writing somewhere about the year 1670:

The seven plain Degrees of Sound, may be said to bear an Allusion to the seven Planets, taking the Sun for the Center or Basis; and then the Earth comes in for its Share to make up an Eighth; as also, the dividing the eight Sounds into twelve Degrees, alludes to the twelve Constellations of the Zodiac. Here is a very great Mistery, which confounds all our Philosophy; and which Time will hardly, I believe, ever account for.

He is perfectly correct in his last expression of opinion.

A really amusing book, and more readable than Morley, is Mace's 'Musick's Monument,' a work also well-known by hearsay to the general reader. The book itself is rare and, strange to say, when encountered is generally found to lack the frontispiece, a well-engraved portrait of the author. There are three copies in this library, all in this defective condition. Mace was not only an enthusiastic musician, but rejoices in a unique literary style, the chief features of which are a wealth of epithet and invention of compound words, together with an inordinate use of italics and parenthetical sentences. Thus, speaking of the decline of art—for music seems to have begun to decline as early as 1676—he says:

But I remember what I said before, viz., That It is no Good Fashion to bring up a New, and cry down an Old, which is far Better.

Now I will suppose I hear it ask'd me, What is a far Better? why here I'll tell you.

And for your Information (Young Gentleman, or Young Lady), (for Young and Unskilful I must needs suppose you to be, who ask me such a Question; And 'tis much Pity of your want of Skill) Know, That in my Younger Time, we had Musick most Excellently Choice and most Eminently Rare; both for Its Excellency in Composition, Rare Fancy and Sprightly Ayre; as also for Its Proper and Fit Performances; even such, as (if your Young Tender Ears,

and Fantacies, were but truly Tinctured therewith, and especially if it possibly could be cry'd up for the Mode or New Fashion) you would Embrace, for some Divine thing, . .

'Tis Great Pity they are so soon Forgotten and Neglected, as I perceive they are amongst so many.

A vast number of books on music, both ancient and modern, have been written by amateurs. Now the peculiarities of the amateur's book are, firstly, that it is all paste and scissors work, and, secondly, that though it may interest the reader he can never derive any mental nourishment from it. It always abounds in mythical anecdotes of the great composers or of 'the ancients,' such as the following: *

But what is told of the power of another musician, which was exercised on Henry the II., king of Denmark, called the good, is more extraordinary than all this; for it is said that by a movement and touch, calculated to excite choler, he inflamed the rage of that prince to such a degree, that he fell upon and put to death three or four of his domestics, and would have carried the havoc and devastation still further, if he had not been restrained by violence. This was the more wonderful, because the king's natural disposition was gentle and peaceable.

The author then adds to his offence by a foot-note:

The above accounts are recorded by so many authors that it seems needless to mention any particular one.

Exactly: history is made by the handing on of a lie from one credulous ignoramus to another.

There is one other early theory book which deserves mention. This is 'A Compleat Method for . . . Through Bass . . . by the late Famous Mr. GODFREY KELLER (1707).' This illiterate and confused work (about on a par with the *Penny Vamper* of to-day) was very popular in its time, and went through at least two editions. The text is engraved on copper, and only an actual excerpt can give an idea of it:

Of Natural Sixes.

Play Common Cords on all Notes where ye following Rules don't direct you otherwise.

The natural Sixes in a sharp key are on the half note below the key, the third above the key, and on all extraordinary sharp notes out of the key, if not to the contrary mark'd or prevented by Cadences.

The natural Sixes in a flat key are on the note below the key, the note above the key, and on all extraordinary sharp notes out of ye key, if not to the contrary mark'd or prevented by Cadences.

When the Bass either in a flat key, or a sharp key, Ascends or descends half a note, Sixes are proper on the first note falling on the second unless prevented by a Cadence.

When the Bass either in a flat or a sharp key, descends with a common cord by thirds, Sixes are proper on the falling thirds.

When the Bass either in a flat or a sharp key, Ascends with a common cord by thirds. Sixes are proper on the Rising thirds. In a flat key, the third above the key generally requires a Sixth to prepare ye Cadence, the fifth being repugnant to the half note below the key,

Seldom two notes Ascends or descends but one of them hath a Sixth.

* Sketches of the origin, progress and effects of Music . . . by the Rev. Richard Eastcott, of Exeter (1793).

It may assist the bewildered modern reader to know that 'a flat key' is what we should call a minor key, and a 'sharp key' a major. This is all the assistance I can afford him towards a comprehension of Mr. Keller's language. At least I think we degenerate moderns have produced as useful text-books as this, though we do not go in for such tasty title-pages.

Occasional Notes.

The laying of the foundation-stone of the new home of the Royal Academy of Music marks an epoch in the history of one of our most important musical institutions, and a step in the advancement of the art in this country. The Academy has a history of which it may well be proud. It has experienced vicissitudes which it has borne with fortitude, and from which it has emerged with dignity and renewed strength. The mere fact that the Academy in these times of competition has not only held its own but continually of late years extended its usefulness, is a convincing testimony to its vitality and adaptability. Old students spread over the world will watch with sympathy and affectionate pride the future development of their Alma Mater now made possible by the energy and enterprise of the powers-that-be, who have shown themselves so worthy of their responsibility. An account of the proceedings at the ceremony will be found on p. 514.

The annual Conference of the Association of Musical Competition Festivals, which was held in London on July 14, revealed the fact that the movement has great vitality. About seventy festivals are listed on the Association's circular, but this list incompletely represents the influence and expansion of the movement. Wales, of course, has always had its Eisteddfodau (which are not noticed in the Association list), but now it is recorded that Scotland and Ireland, as well as England, are realising the stimulating and educative force of the movement. The widespread reports in the Press and, we may add, the publication of *The Competition Festival Record*, has fired emulation not only at home but abroad, as reports from the Colonies and the United States testify. An account of the meeting and of the papers read will be found in *The Record*, given as a supplement with our present issue.

The energy and optimism of Dr. Charles Harriss seem boundless. The formation of the Imperial Choir, might well have sufficed to give full vent to an 'ordinary individual's ambition, but side by side with this scheme he has launched another, almost dazzling in its boldness and certainly unprecedented in its comprehensiveness. He has arranged to take Dr. Coward and a picked choir of 200 voices on a concert tour through Canada to Australia, New Zealand and South Africa. In every town to be visited the English choir will, for some of their work, join with local choral and orchestral bodies, and thus show a spirit of amity and brotherhood. The tour will take place in 1911, and will occupy six months. The arrangements are necessarily of the most elaborate description, and they appear to have been thought out with the special skill derived from

an exceptional experience of ways and means. Dr. Charles Harriss left for South Africa on July 16, in order to complete the arrangements at the Cape. He will return to London in September.

Another missionary enterprise deserves mention in connection with the above. The famous Sheffield Union Choir, which is Dr. Coward's own choir, and is an organization quite independent of the Sheffield Festival with which Dr. Coward's name is associated, will visit Germany in September this year for the purpose of giving a series of concerts in Aix-la-Chapelle, Düsseldorf, Essen, Leipzig and Dresden. The programme will include 'The Dream of Gerontius,' 'Israel in Egypt' (selections), Bach's motet 'Sing ye,' 'Messiah' (selections), and some unaccompanied music. The tour will commence on September 24 and conclude on October 3.

In the July *Nineteenth Century*, Mr. Edward D. Rendall contributes an article under the suggestive and apparently sarcastic title, 'A plea for the introduction of music among the upper classes.' But although the implication of the title is startling and perhaps far-fetched, it is evident that Mr. Rendall is in deadly earnest. His contention is that the young of the aristocracy and upper classes generally are not so well cared for musically as are the children of the middle and lower classes. In contrasting the educational aims and ideals of the Board (now, by the way, Council) Schools with those of the well-known public schools, he quotes Mr. A. C. Benson, 'that mouthpiece of enlightened education,' as saying :

One desires, then, that boys should arrive at some comprehension of the conditions of modern life, of their own place in the world ; and to do this some knowledge of science, of history, of geography, and of modern languages and literature is essential ; they must also be prepared to earn a living, and to do this a real working knowledge of their own language, of simple mathematics, and of at least one modern language is, to say the least, highly desirable. This is a heavy programme.

Mr. Rendall does not ascribe much importance to the practice of chants and hymn-tunes and the piano-forte, which is more or less common in schools for the upper classes. He puts his faith in the development of musical capacity through singing, which, he says :

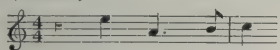
Is the only natural means of expressing musical feeling, because such reading requires concentration of mind and implies a discipline of the utmost value ; also because it makes the practice of choral singing possible, and this is almost the only direct means of teaching unanimity of feeling among masses of human beings ; and, lastly, because the daily use of such exercises is the best way of realising the traditional function of art, which is to soften and control those barbarous elements in boys' character which are especially in evidence in the Anglo-Saxon race.

He complains rather bitterly that skill in music gets no marks in the examinations now, the preparation for which is an indispensable feature in the public school boy's life. Further, he makes the old charge that music is neglected in the preparatory schools, although he does not blame the teachers, who have to bow to the system or perish. Mr. Rendall admits that there are evidences of musical progress in the well-known public schools, but this does not yield

to him much comfort. Although we have no doubt that music as a factor in education does not receive the attention it deserves in schools of the type criticised, we think Mr. Rendall is somewhat unduly pessimistic, and then he deals with the education of only one sex. The eternal feminine deserves some consideration.

The folk-music of Southern Nigeria was dealt with by Mr. Northcote Thomas in a deeply interesting lecture given by him at the Royal United Service Institution on July 16. It appears that in this far-away land music is a means of expression throughout life, just as it is in more civilized communities. In Nigeria, too, as elsewhere, music and dance are closely associated and re-act upon one another. The songs express a wide range of emotion, and are often much elaborated. In view of the fact that many of the melodies cannot be expressed in European musical notation, it was a priceless advantage to Mr. Thomas in his investigations that he was able to employ the phonograph. The instruments used by the natives are drums, bells, a small kind of guitar, a musical bow which is played with two sticks, and a flute. An extraordinary fact about the Nigerian songs is that they are sung in a rude harmony. This practice obtains mostly in the songs sung by the Oria, a secret society of men. It is stated that these songs are the most beautifully harmonized of all. Mr. Thomas has discovered enough about Nigeria to make students of folk-music desire to know a great deal more.

A recent number of the 'Monthly Journal of the International Musical Society' contains an interesting article on Schumann's 'Genoveva,' by Hermann Abert. In the latter part he calls attention to the use of representative themes in that work, and expresses surprise that no one has treated this point systematically. He considers that Schumann's organic treatment of themes shows an advance on the use which Wagner made of his in 'Tannhäuser.' It must, however, be remembered that Schumann was acquainted with 'Lohengrin,' in which Wagner also made an advance of the same kind. The three illustrations given by Abert show clearly that Schumann was working on representative theme lines, although, as the writer states, not in the plastic, forcible style of Wagner. He, however, points to one or two passages in which the themes are not logically introduced. Of the first of the two bold themes which he quotes, he remarks that it is to be found in 'Tristan,' namely:



but Schumann had gone to his rest long before that music-drama was written. May not that theme have been suggested to him by the one to the words 'Nie sollst du mich befragen' in 'Lohengrin'?

Thirty-three girls of the Manchester Ancoats Mill Street Institute Choir, under their conductor, Miss Say Ashworth, left on July 29 for Switzerland, where they are to give two (and perhaps three) concerts on the Kurplatz at Lucerne, in conjunction with the orchestra, and on August 6 they are to sing at the Interlaken Kursaal. Each girl has contributed out of her earnings two guineas towards the expenses, and in addition will lose a fortnight's wages. With orchestral accompaniment they will give Berlioz's 'Ophelia' ballad from the 'Tristia,' Schubert's 23rd Psalm, Elgar's 'Fly, singing bird' and 'The Snow,' along with numerous items of a *cappella* work.

THE VEIL.

DR. COWEN'S NEW CHORAL WORK FOR THE
CARDIFF FESTIVAL, SEPTEMBER, 1910.

(Continued from page 435.)

The title and motto of the second section of Part II. is as follows:

II. THE SOUL AND THE DWELLING.

*A House miraculous of breath
The royal Soul inhabiteth.
Alone therein for evermore,
It seeks in vain to pass the door;
But through the windows of the eyne
Signalles to its kin divine.*

The words at first brood somewhat mystically over the relations of soul and body, and are presented in a soprano and tenor duet of considerable development, displaying much charm and tenderness and occasional ecstasy. In the poem the words are described as 'A song Orm sang of old, to Oora with the locks of gold'

Ours are two dwellings,
Wondrously beautiful,
Made in the darkness
Of soft-tinted flesh:
In the one dwelling,
Prison'd I dwell,
And lo! from the other
Thou becomest me!
I am a Soul!

SOPRANO.
No. 11. *mf a tempo.*

Ours are two dwell - ings, Wondrously beau - ti - ful,

mf a tempo.

Ped. *

No. 12. *mf sempre accel. e cres. più e più.*

In the one dwell - ing, Pris - on'd I dwell, And

mf sempre accel. e cres. più e più.

In the one dwell - ing, in the one

lo! from the o - ther Thou becom - est me!

dwell - ing, Pris - on'd I dwell,

The duet flows into a solemn and placid movement, the gravity of which is accentuated by its unusual but finely appropriate tone-colour. For some time it is written for two soli contralti, baritone and tenor, and C.T.B. chorus. The soli soprano and tenor then re-enter, and sopranos are added to the chorus. The music

is very simple and flowing. An entry of the chorus, again minus sopranos, to the words

Be not afraid, my Soul,
To leave thy Mate at last,

is very striking. The soloists answer

But put her gently down
In the earth beneath thy feet.

And it shall be well for thee
In the beautiful Master's sight,
If it be found in the end
Thou hast used her tenderly.

The words

My Soul, thou art wed
To a perishable thing

Is it not wondrous,
The beautiful, mystical
House of the Soul!

set for chorus and soloists bring Part II. to a tranquil conclusion.

All through this number there is a throb of infinite tenderness, and a mood of joy blended with reverence at the thought of the 'beautiful Master.'

Part III. deals reflectively and very intimately with the awesome feelings inspired by the great mystery of existence. The title and motto of the first section are as follows:

I. SONGS OF SEEKING.

*'Songs of Seeking, day by day,
Sung while wearying on the way,—
Feeble cries of one who knows
Nor whence he comes, nor whither goes.
Yet of his own free will doth wear
The bloody Cross of those who fare
Upward and on, in sad accord,
The footsore Seekers of the Lord.'*

An ominous, agitated instrumental introduction leads to a solo by The Seeker (baritone). He first dwells on the beauty of the world—'God's green world'—and is calmly joyous:

Sweet it is to sit in leafy Forests,
And hear the stirring of strange breaths
In the branches.

The seasons are sung of in turn, the orchestra meanwhile significantly supporting with constantly varying texture the fancifulness of the poem. Then ensues the arresting thought:

Yet evermore a trouble doth pursue me—
A hunger for the welfare of my being.

Then with some dread the Seeker exclaims:

I speed for ever
From the mystic shape
That my life projects
And my soul perceives:

Will thy wrath pursue me,
Because I cannot
Escape the shadow
Of the thing I am?

With bitterness he cries

I sadden in the sad things of the World,
Yet crying, 'Wherefore are men bruised and beaten?
Whence do I grieve and gladden to no end?'

A climax of anguish is reached at the words:

No. 13.
a tempo maestoso. ♩ = 60.

and then comes a deep yearning:

Wherefore, O wherefore art Thou veil'd and hidden?

The mood softens, when the Seeker exclaims

At last in a garden of God
I saw the Flower of the World.

The chorus take up the strain, and in eight parts with gradually increasing intensity reach great exaltation:

O wonderful Spirit divine!
That walkest the garden unseen,
Come hither, and bless, ere it dies,
The beautiful Flower of the World.

After the choral climax the Seeker alone continues his appeal:

Unfold to me the image of Thy features,
Come down upon my heart, that I may know Thee!

and the music leads into the next and final section, which has for its title 'The Lifting of the Veil.' The opening words are assigned to the chorus, and are treated in a novel and impressive way:

No. 14. CHORUS. (Spoken in a low, mysterious voice.)
ALTOS AND BASSES. *pp*

A terror now seizes mankind. Then the Seeker awakes :

I awoke—and, rising,
My soul look'd forth—
The Dawn was glimmering,
All silver pale
And slowly fading
With a mystic tremor
The Lights gleam'd beautiful
In the wondrous Veil !

No. 15. SOPRANO SOLO.
Molto sostenuto. *poco rall.*

O Shad-ows, be at peace, . . for ye shall

rest.

a tempo.

Ped.

Hope, resignation, and comfort are now the moods, and soloists and chorus sing rapturously of the :

Rainbow of promise ! Colour, Light, and Soul !
Touching forlornest places with its tints,
Fringing the clouds with flowers of crimson fire,
And melting, melting far away,
Yonder ! upon the dimmest peak of Heav'n.

The music gets softer and slower, and gradually dies away to the words :

No. 16. SOPRANO SOLO.

melt . . . ing,

CHORUS. SOPRANO.

ALTO.

TENOR.

Melt . . ing a .

a tempo.

Ped.

melt . . . ing,

Melt . . . ing a -

melt . . . ing,

way,

melt . . ing, far a -

way,

melt . . ing,

melt . . ing a -

Ped.

and in this ineffable mood the work concludes.

'The Veil' takes a little more than an hour and a half to perform. The principal soloists required are soprano, contralto, tenor and baritone, and there are smaller parts for a second contralto and a second tenor. There is ample opportunity for the chorus.

The work will be produced at the Cardiff Festival on September 20. The principal soloists will be Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Walter Hyde and Mr. Herbert Brown. The composer will conduct.

The series of lectures which Mr. Sydney Grew has delivered at the Birmingham and Midland Institute concluded on June 23, when his subject was 'Modern composers for the pianoforte.' Among foreign composers, Mr. Grew picked out Macdowell and Reger for special consideration, and made passing references to the French and Finnish schools. He gave his chief attention, however, to the pianoforte works of young living British composers, in which he saw hopeful signs for the future. A performance of Mr. B. J. Dale's fine Sonata in D minor was given at the conclusion.

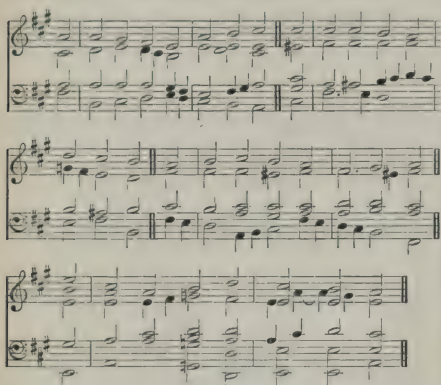
ON VARIED HYMN ACCOMPANIMENT.

BY WALTER G. ALCOCK.

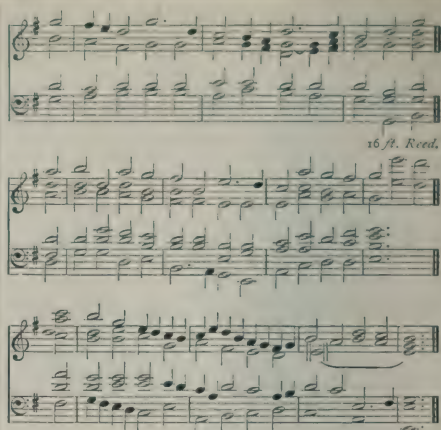
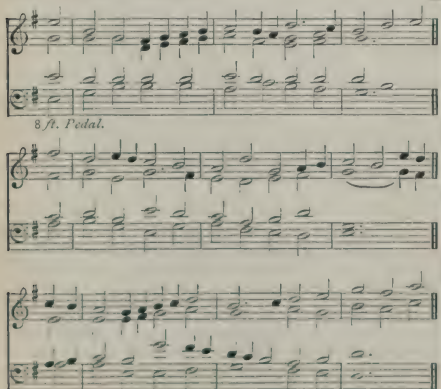
There are occasions when a verse of a hymn-tune sung in unison may produce an exceedingly fine effect, particularly if the organist take the opportunity of varying the harmonies. Much, of course, depends upon the possibilities offered by the tune, and some tunes are naturally better adapted than others to harmonic change. The point to remember is that chromatic harmony is not always the most suitable, and that a more subtle effect is gained by a judicious observance of the tonality suggested and the character of the words.

It is proposed to give a few examples which might possibly be of use to those organists who, though wishing to obtain variety, may not have examined the capabilities of the tune sung.

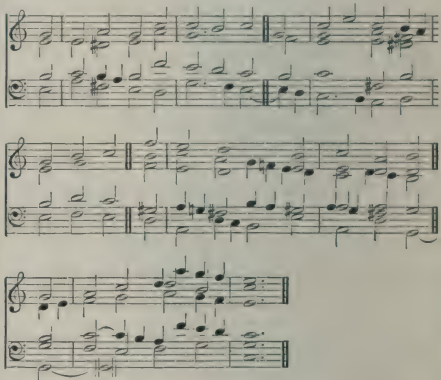
The 'Old Hundredth' offers an excellent opportunity, as the following will show. In the fourth chord of the last line the G natural in the bass is very effective:



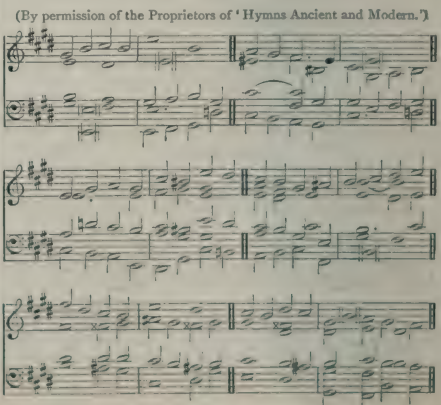
Another tune which admits of even greater change is 'Veni Emmanuel.' As it is in the Æolian mode, transposed to E, our harmonies should be formed strictly of notes included in that scale. It will be noticed that the seventh is flat throughout, and that there are no accidentals. In the first part the tune will be played upon pedal-stops of 8-ft. pitch, with necessarily different harmony. At the words 'Rejoice, rejoice,' the 16-ft. pedal enters effectively with entirely free, if modal, harmonies:



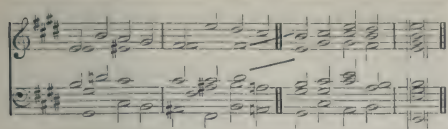
The tune 'St. Ann' is effective if not too greatly altered:



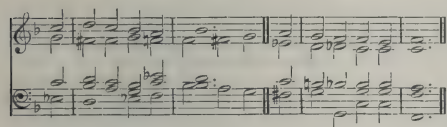
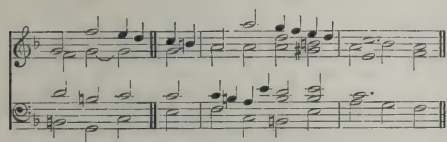
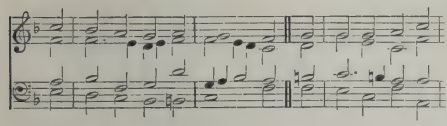
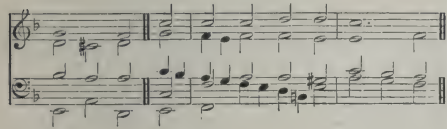
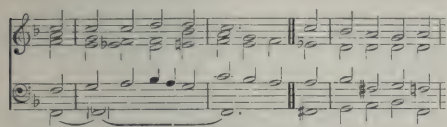
Dr. W. H. Monk's fine tune 'Evelyns' well lends itself to embellishment, to which the long notes at the end of some of the lines afford opportunity for continuing the harmonic scheme:



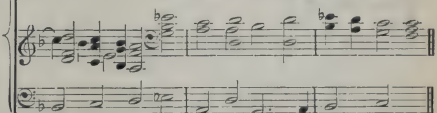
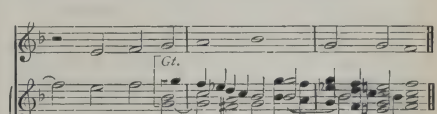
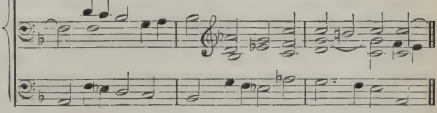
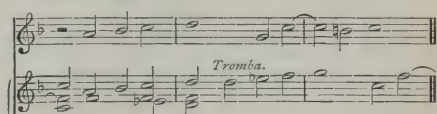
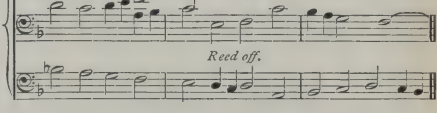
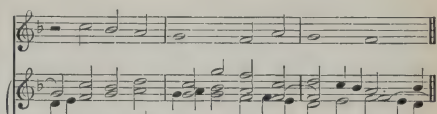
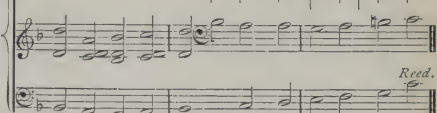
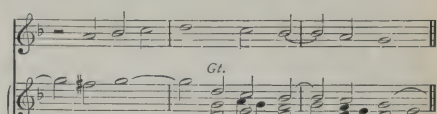
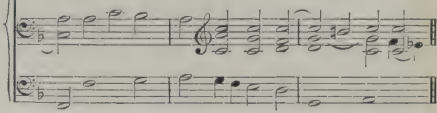
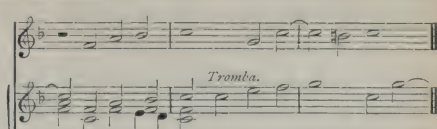
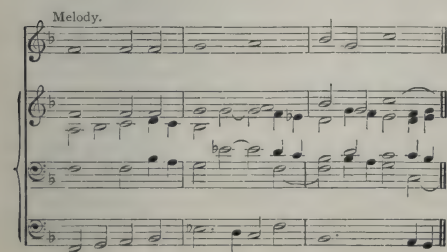
(By permission of the Proprietors of 'Hymns Ancient and Modern'.)



The tune 'Nun Danket' is probably as suitable as any for varied harmony :



The following splendid tune by Orlando Gibbons (though not in the 'A. and M.' collection) is included as an example of the development suggested by its broad, diatonic phrases. The harmonies were arranged by the writer and played by him during the unison verse sung at the Gibbons commemoration service in Westminster Abbey in 1907. The points of imitation will be noticed :



THE SYMPHONIC POEM BEFORE LISZT.

BY HERBERT ANTCLIFFE.

Aristocrat in taste and feeling, and with a fine despite of all commercialism and the bourgeoisie who exercised it, Franz Liszt was nevertheless in his art essentially a utilitarian. There was nothing he did or omitted to do but was calculated to a nicety to serve his purposes. These conflicting qualities are shown quite clearly in his invention of the form and title of the symphonic poem. No one knew better than he did that he was simply adapting to his purposes the means employed by his predecessors for expressing emotions and facts not primarily within the province of music, and it was with a definite purpose that in going a step further than others had done he allowed himself to be set up as the inventor of a new form. He certainly was the inventor, in so far that he gathered up the threads of other men's work and placed them together in a tangible whole. He was not, however, ignorant of the fact that this, and the giving of a name and a scope for the method of announcing the association of inspiring motive and resultant expression, was the full extent of his invention. Weber's 'Concertstück' was not the only work which had appeared in anything like the form and nature of those which Liszt put forward under the title of Symphonic poem, and we have to go no further back than Mendelssohn's 'Calm sea and a prosperous voyage' overture to find a definite tone-poem conceived and developed on much the same lines as those of Liszt, and not improbably the immediate artistic inspiration of those works. Liszt was exceptionally late in developing his creative faculties, and although in middle life at the time when he wrote these works, he was still in his imitative period. This does not at all impair the fact that they were also the outcome of his previous work (particularly his song-transcriptions) and of his strong literary tastes and inclinations. Rather, one statement strengthens the other.

But we must not be misled into the idea that the beginning of programme music was the beginning of the symphonic poem. Programme music had achieved considerable success before the symphonic poem in its most elementary and embryonic form made its appearance. It was known long before works of symphonic nature and dimensions were possible, and in spite of certain attempts in that direction and indications of such a genus being possible, we cannot claim the title for any work which was composed before the period of Beethoven and Weber. With the latter, however, we may fairly say that works of the class to which Liszt gave the name appeared. They were still issued under the titles of the older forms, and were not dissociated from them in structural principle, but the motive power and its expression were of the character which brought into being the new form.

Before we go any further, it may be well to accept a definition of the term 'Symphonic poem,' based upon what was evidently intended by Liszt, and what his successors and the ordinary musician of to-day understand by the term. It is, then, an orchestral work the dimensions of which, as well as its quality, entitle it to rank with other works of the highest importance, and the inspiration and intention of which are outside the scope of mere formal design.

It will be seen that this does not insist in any way upon the necessity for the work being developed throughout from one set of themes, nor does it exclude works in which the composer expresses himself most naturally and clearly in classical forms, so long as his aim is not a mere putting together of certain musical sounds in such forms. To do so would be to exclude

several of Liszt's own works to which he gave the title, and also a large number of works of his most ardent and able disciples which are generally regarded as coming under the designation.

The application of this definition will, as I have said, take us back to Weber's 'Concertstück,' to the same composer's 'Oberon' overture, to Beethoven's 'Battle of Vittoria,' the Ninth Symphony, and possibly also to the 'Eroica' and the 'Pastoral.' It does not, however, include the C minor, in spite of its poetical ideas, or the famous quartet 'Es muss sein,' as the intention of those works was primarily to carry out a musical design rather than to express anything extraneous to the music, and the indications of programmatic ideas were added as an after-thought. With Mendelssohn, Berlioz and Sterndale Bennett we get more of the spirit which inspired Liszt himself.

It must of course be remembered that before Liszt few composers wrote, or attempted to write, pure programme music, and consequently we must always regard the most advanced works of this nature as still belonging to the earlier methods and forms. Richard Wagner credited Weber with 'the invention of a new kind of music, "the dramatic fantasia," of which the Overture of "Oberon" is one of the noblest examples.' It might well be asked in this connection what is the difference between a 'dramatic fantasia' and a 'symphonic poem.' The only possible answer to this is that the difference is practically the same as between a drama, or a dramatic work of any dimensions, in words and a poem of any description. The former is restricted to a somewhat narrow form and expression, while the latter is wider in its application and may include dramatic, lyric, elegiac, and any other poetical form. While the former cannot comprise the latter, the latter can, and frequently does, comprise the former.

The first attempts at anything of the kind were made when orchestral music was still in its earliest infancy—in Italy, the country where melody alone has always been considered of higher importance than it is in other countries! Antonio Vivaldi, whose reputation to-day rests mainly on the inspiration his works afforded to J. S. Bach, but who was a really great master of form, and also one of the first to write orchestral accompaniments in his concertos, was the composer of a series of concertos which he called 'Le quattro stagioni, ovvero il Cimento dell' armonia e dell' invenzione in 12 concerti a quattro e cinque' ('The Four Seasons, or the Trial of Harmony and Invention in twelve concertos,' &c.). Generally speaking, however, this kind of music was confined to instrumental solos, and chiefly to music written for the clavier instruments, and we get no orchestral music worthy of consideration in this respect until we reach the works of Beethoven and Weber.

In spite of Beethoven's position, apart from his sheer creative genius, as the one who did more than any other individual to establish what we term the classical forms, and particularly the sonata form, several of his works are undeniably symphonic poems, in the strictest interpretation of the definition we have given. This applies particularly to the 'Choral symphony,' which is confessedly the result of a desire to transcribe into musical terms the sentiments of Schiller's poem. Its freedom from the restraint of conventional form has rarely, if ever, been exceeded by the most advanced of modern programme writers, and it was only by his mastery of abstract form rather than of individual forms that the composer was able to use this freedom successfully. It would be impossible for anyone else to write another work in the same form except with the same intention, and no one would think of attempting to define the form in which it is written, or of justifying its structure by

applying the rules upon which his earlier works are based. This fact, combined with that of its inspiration being directly attributable to a literary source, makes it possible to say that the greatest symphonic poem, probably of all time, was completed twenty years or more before the title was invented or a separate art form suggested by Liszt.

The desire to express in brief the main features and characteristics of an opera or drama in the overture which preceded it resulted in the 'dramatic fantasias' of Weber and Wagner, which took the beginnings of the form outside the isolated examples of an occasional world-genius, and placed the development on the line of the least resistance.

With Berlioz the desire for the reform and extension of the bounds of musical structure became more evidently expressed, though the eccentricities of this composer and his lack of self-control took him more or less out of the line followed by the men of stronger and better balanced powers, and made his expression of such desire less clearly articulate. The conjunction of poetic extravagance with outward conformity to the outlines of the classic forms, brings his work more into line with the early attempts at programme music than with any efforts towards the reform of structural principles. Had he been as great a master of form as he was of orchestration his works would have been the greatest contribution to the progress of musical form in the 19th century. As it is, the works of Berlioz as a whole make an interesting episode rather than create an epoch in the history of that progress, in spite of the fact that a number of them are undoubtedly symphonic poems. Or perhaps it would be more correct to say that they are a contribution to the development of programme music alone, without aiding the discovery or creation of a form or series of forms in which its expression can best be contained.

Spohr stands somewhat in the same position in this respect, though without the power or feeling for definite programme-writing which Berlioz possessed. His fourth ('Die Weihe der Toene'), seventh ('Irdisches und Gottliches im Menschenleben'), and last ('The four seasons') symphonies are not altogether successful attempts to write symphonic poems, while his overture to 'Faust' more successfully embodies the early principles of the form, and may be classed under the designation given by Wagner to Weber's overtures.

'Faust' seems to have been the inspiring force of quite a number of attempts in this direction. Of these, however, only Spohr's and Wagner's overtures and Liszt's own symphony come within the period we are now considering. The two latter, and of these two particularly Wagner's work, are distinctly orchestral tone poems of the highest type, in which the emotional content, while deciding and making the form of the work, is not allowed to run riot with the ground principles of tonal structure. After the 'Choral symphony' they are the strongest and most sane of those works which both indicated and assisted the trend of feeling which existed in the period to which they belong.

The delicate suggestiveness of Mendelssohn's and Sterndale Bennett's overtures would bring these works more into line with our subject if they were more extended in their dimensions. They were, however, distinctly tone-poems of a highly elaborate type, and led on definitely, even if they were not, as I have suggested, the direct musical inspiration of Liszt's works. With these closes the older period of programme and programmatic music, after which could only come the more direct methods of Liszt and Wagner and their successors.

THE IRISH ORIGIN OF SOME 'ENGLISH' COUNTRY DANCE-TUNES.

BY W. H. GRATTAN-FLOOD, MUS.D.

For some seven or eight years past the cult of folk-music has been making vast strides in England and numerous publications have been issued of 'traditional English tunes.' In looking through some of these recent issues I was struck by the fact that many of the airs were really Irish. On this account it may be well to put before the readers of the *Musical Times* some facts relative to the Irish origin of a number of country dance-tunes that are regarded as English. I do this in no partisan spirit but merely as a matter of justice, and to vindicate Ireland's claim to some airs the provenance of which is beyond any question.

To those who have studied the subject, it will not be anything new to mention the popularity of Irish dance-tunes in England at the close of the 16th century. The skirl of the Irish pipes, played by the leaders of the Irish Kerne who went to fight for Henry VIII. at Boulogne, was heard in London in May, 1544. Queen Elizabeth learned the Irish harp, and even the Irish language, as is evident from the State Papers. An Irish Jesuit, Father William Bathe (author of the first printed English treatise on music), presented her with a new harp of his own make, and Sir Christopher Nugent, Baron of Delvin, wrote an Irish Primer for her Majesty in 1582-3. The English country dance, or 'Long dance for as many as will,' was the Irish Rinnce Fada (Long Dance), and we find reference to the Irish Heys in 1588. The Faddy or Furry Dance—still danced on May 8, at Helston, in Cornwall—is a survival of the Irish Rinnce Fada. Dauncy and Chappell admit the Irish origin of Sir Roger de Coverley: its old name was 'Dunboyne,' and Fynes Moryson saw it danced in Ireland in 1603. Queen Elizabeth herself, in 1602, took a distinct fancy to Irish dance-tunes, and in the Talbot Papers, under date of September 19, 1602, the Earl of Worcester writes to the Earl of Shrewsbury: 'We are frolic here in Court; much dancing in the Privy Chamber of country dances before the Queen's Majesty, who is exceedingly pleased therewith. *Irish tunes* are at this time most pleasing.' Shakespeare alludes to ten Irish tunes (see my 'History of Irish Music').

Under King James, Irish music was in vogue at Court, and the Queen kept an Irish harper, Donal dubh O'Cahill, who subsequently entered the service of the Earl of Cork. Prince Henry's music-master, from 1608 to 1611, was an Irishman, Walter Quin, of Dublin, whose son, James Quin, M.A., was a fine bass singer at Oxford. Playford's *Dancing Master*, from 1651 to 1720, contains dozens of fine Irish dance-tunes, and thus may be traced the vogue of these imported Irish airs in England, with the result that they have been claimed as 'English.'

Henry Purcell adapted two Irish airs, one of which is the well-known 'Lillibullero.' Thomas Doggett, the Irish actor, introduced several Irish dance-tunes into his 'Country Wake,' afterwards altered to the ballad-opera of 'Flora.' Irish dance-tunes are to be found in the 'Beggar's Opera,' 'Beggar's Wedding,' 'Polly,' and in the many ballad operas that were produced in the years 1728-1738. They were also introduced into most of the musical plays of the mid-eighteenth century.

'Drops of brandy,' 'Ballinamona,' 'Rakes of Mallow,' 'Soldier's joy,' 'The parson in his boots,' 'Larry Grogan,' 'The peacock,' 'Johnny Magill,' 'The dandy,' 'Jackson's morning brush,' 'Langlee,' 'The drummer,' 'Captain O'Kane,' 'New Langlee,' 'The captain with his whiskers,' 'Peggy of Derby,' 'Ally Croker,' 'Captain Magan,' 'The black joke,'

'Buff coat,' 'Saturday night,' 'Petticoat loose,' 'The hare in the corn,' 'Molly Roe,' 'The geese in the bog,' 'The kettle-bender' and others I could name, are all Irish.

'Nancy Dawson' is invariably regarded as an English dance-tune, but it is certainly Irish, and was printed under another title in 1750. The song in honour of the fair and frail Nancy was not written till October, 1759, and was set to the Irish hornpipe which Miss Dawson danced in the 'Beggars Opera' at Covent Garden. I have a copy of the 1750 Irish hornpipe, and also of the setting in 1760 as 'Miss Dawson's hornpipe.'

'Brighton Camp' only dates from about the year 1785 or 1790, but the Irish air to which it was adapted was set to an Irish song 'Spailpin Fanach' previously. There is another Irish song set to this air in 'Paddy's Resource,' a song-book printed at Belfast in 1795.

'Speed the plough' was composed by an Irishman, John Moorehead, who was leader of the orchestra in the Manchester Theatre in 1793. It was introduced by him into his own musical piece of the 'Narul Pillar,' produced on October 7, 1799, and became so enormously popular that it was taken for the title of his next musical piece, 'Speed the plough,' given on February 8, 1800.

'Paddy Carey' and 'Darby Kelly' are both Irish, though frequently claimed as English. Andrew Cherry, an Irishman, set words to the former Irish jig-tune, while Thomas Dibdin, an Englishman, adapted verses to the well-known Irish lilt for an Irish comedian called Paddy Webb, in 1811. 'Haste to the Wedding' is also an Irish tune, although it is frequently quoted as 'English.' Another name for it is 'A trip to the Dargle.'

I have seen 'Garryowen' included in an English collection, though it is unquestionably Irish. An early printed copy is dated 1796. Three years later it was introduced by James Byrne, an Irishman, into the pantomime of 'Harlequin Amulet' at Drury Lane, and at once caught on. In the 'Memoirs of Grimaldi' we read that in 1799 this same James Byrne in 'Harlequin Amulet' changed the traditional dress of Harlequin to a 'neatly fitting white silk shape, into which the parti-coloured diamonds were deftly woven after receiving a lavish sprinkling of spangles.' Here I pause for the present.

CARILLON RECITALS AT MALINES.

A most interesting brochure has recently been issued containing the whole of the programmes of the carillon recitals to be given during the year by M. Josef Denyn—the famous carillonneur—at Malines. The information is printed in four languages—English, French, Flemish, and German—and the booklet contains, in addition to the programmes, particulars of the important items of interest in the delightful old city of Malines, together with maps (town plan and railway) and eight illustrations. The carillon—which is one of the finest in the world—has a compass of four octaves, and consists of no less than forty-five bells—the largest weighing nearly eight tons and the smallest but a few pounds—made by such great masters of bell founding as Peter Hemony, Dumery, Waghevens, Van den Gheyn, &c.

The programmes include Sonatas, Preludes, selections from grand opera, and representative folk-songs of all nations. The music is of real worth, and includes compositions of Bach, Chopin, Arne, Rossini, Schubert, Van den Gheyn, Gounod, Nicolai, Schumann, &c.

This little guide will be most acceptable to those who are fortunate enough to avail themselves of the opportunity of hearing one of the most delightful and unique performances in Europe.

Malines is so easily accessible to all who go to the Continent, via Ostend and Brussels, that it is surprising that more who are on holiday bent do not visit such an interesting old-world city.

The great feature, however, of the present year will be the International Concours de Carillonneurs—professional and amateur—which is to take place on August 21 and 22. There will be upwards of twenty competitors, all well-known carillonneurs from the following places: The Hague, Gouda, Utrecht, Leyden, Nymegen, Louvain, Courtrai, S. Hertogenbosch, Mons, Turnhout, Lier, Aalst, Oudenaerde, St. Niklaas, St. Truiden, Diest, &c. Each competitor will be required to play two pieces of his own selection, and a test-piece specially written for the occasion. The competitors for the Prize of Honour on the second day will be chosen from the successful candidates of the first day. The adjudicators specially appointed are Messrs. W. W. Starmer (of Tunbridge Wells), Jef Denyn, Cyriel Verelst, and Van Doorslaer.

As such an international competition is a rare event (the last was held thirteen years ago), the occasion will be of the greatest interest. As a conclusion to the festival, M. Denyn, the official carillonneur of the city of Malines, will give a recital, between the pieces of which interludes and fanfares will be played by a band of trumpets and horns stationed at the top of the tower, which is 324 feet high.

The adjudicators are to be entertained by the Municipality, and a memento of the festival publicly presented to each of them. The occasion will be one of a lifetime, and all who happen to be in the neighbourhood will do well to spend two days at Malines to hear the competitions and the delightful recital of Josef Denyn.

MANITOBA SCHOOL TEACHERS IN LONDON.

Under the auspices of the Provincial Education Department, about 160 Manitoba school teachers are on a visit to this country, partly on holiday and partly to inquire into our educational ways and means. The party arrived on July 16, and will stay about six weeks, during which they propose to visit many of the large towns. Many receptions have been arranged in their honour. One of the first was that given by Messrs. Novello in their music room on the evening of July 19. A musical programme was provided under the direction of Dr. McNaught. A first rate children's choir, consisting of twelve boys from Mr. James Bates's School for Choristers, and twelve girls from the Burlington Girls' School, Old Burlington Street (by permission of the head-mistress, Miss Wigg), also pupils of Mr. Bates, was a welcome feature of the first part of the entertainment. Miss Elsie Horne played pianoforte solos in her best style, and Miss Kay sang a selection of Somersetshire folk-songs. These were all highly appreciated by the guests, but perhaps they were even more interested in a set of Morris Dances, presented by students of the Chelsea Physical Training College, under the skilled and experienced direction of Mr. Cecil Sharp.

Mr. Alfred H. Littleton gave the visitors a warm welcome on behalf of the firm, and Dr. McNaught also greeted them on behalf of all interested in school music. Short addresses were delivered by Mr. James Bates and Dr. Hulbert, explaining the principles on which they work in connection with the

production of vocal tone. These practical lessons were eagerly followed by the company. Dr. Borland also spoke on the musical work of London schools, and a cordial letter from Dr. Charles Harriss was read. The refreshment of mind and soul was followed by some substantial refreshment of the body, and the guests separated in happy mood shortly before midnight.

The party, which consists mostly of ladies, is under the charge of Mr. F. Ney, of Winnipeg, and, whilst in London, of Mr. Gautrey, of the London Teachers' Association. It is stated that one of the objects of the visit is to bring the people in Manitoba into closer touch and communication with the Motherland through the medium of the greatest factor of Empire—the schoolroom.

Church and Organ Music.

LIVERPOOL CATHEDRAL.

On June 29, St. Peter's Day, the seal was set to the undertaking of building a cathedral for Liverpool, by the consecration of the first completed portion of the great building, viz., the Lady Chapel. At this memorable ceremony the Lord Bishop, Dr. Chavasse, was assisted by the Archbishops of York and Dublin, and twenty-three bishops. Headed by the Earl of Derby and the Lord Mayor, with the civic regalia, there was a congregation of some five hundred, representative of the great body of churchmen and churchwomen in this diocese who are offering this striking evidence of a living faith, in a building which will be an inspiration and encouragement to the national church as well as to the citizens of Liverpool. To judge by the beauty of the Lady Chapel, which the genius of Mr. G. Gilbert Scott has called into being, the main building of the great cathedral, when completed, will no doubt be equally remarkable for nobility and symmetry of design as well as for hugeness of dimensions. Built of local red sandstone, the architect describes the style of the chapel as a free interpretation of 14th century Gothic.

The Lady Chapel consists of a stone-vaulted nave and a chancel nearly sixty feet in height, which terminates in an apse. The floor is some fourteen feet below that of the cathedral, and the triforium of the chapel, which runs round the interior of the building, is on the same level as, and in direct communication with, the cathedral itself. The arcade is in two stages, the lower of which supports the gallery or triforium while the upper stage rises to the vaulting of the roof fifty-eight feet from the floor. Above the triforium rise the fourteen pointed windows with distinctive tracery, each of which is filled with stained glass forming a pictorial chronicle of the deeds of good women. Except the Child Christ and the Magi in the central apse window, all the figures are those of women. The floor of the chapel is composed of large squares of green and white marble, relieved by a scheme of panels of black and white inlay, and the space will accommodate from 300 to 400 worshippers. The cost is about £60,000, which has been chiefly borne by two Liverpool families, the Langtons and Earles (of which latter family Mr. Hamilton Earle, the singer, is a member). Numerous memorial gifts have been made, which include the reredos (a gorgeous triptych of gilt carving on a blue ground, designed by the late G. F. Bodley), organ, flooring, windows, furniture and fittings. The organ-balcony, at what is relatively the west end—the building being placed north and south—is on a level with the parapet of the triforium, a considerable height above the chapel floor, where the choir stalls are located. The chapel is lighted by six magnificent pendants for electric lights with twelve lamps in each. These are suspended by long chains from the vaulting, and are of gilded wrought-iron with rich details of 'tabernacle' work. The same beauty of workmanship and ingenuity of design appears in all the stone and wood-carving and in the ironwork. All the oak doors are embellished with elaborate forged-iron hinges and lock-plates, while many of the handles have on them grotesque animals of a mediæval character.

The organ, a two-manual instrument, blown by a two and a-half h.p. electric motor, bears the following builders' label:

'Hoc organum adificatum est per
Henry Willis and Sons,
Per aures ad animam.'

It fully sustains the reputation of its well-known builders, both in tone-features and mechanical equipment. The tone of the diapasons and pedal organ is rich and weighty. The addition of a clarinet stop would make the scheme as complete as it is effective.

The specification of the organ is as follows:

GREAT.			
	Feet.		Feet.
Double stopped diapason	.. 16	Principal	.. .. 4
Open diapason, I.	.. 8	Harmonic flute	.. .. 4
Open diapason, II.	.. 8	Fifteenth	.. .. 2
Claribel flute	.. .. 8	Trumpet (harmonic)	.. .. 8
Dulciana	.. .. 8		
SWELL.			
Geigen diapason	.. 8	Gambette	.. .. 4
Lieblich gedact	.. 8	Echo mixture (3 ranks).	
Salicional	.. 8	Hautboy	.. .. 8
Vox angelica	.. 8	Cornopean	.. .. 8
PEDAL.			
Acoustic bass	.. 32 ft. tone	Violine	.. .. 16
Open wood	.. 16 ft.	Octave	.. .. 8
Bourdon (from Great)	16 ft.	Bass flute	.. .. 8
COUPLERS.			
Great to Pedal.		Swell and Great unison.	
Swell to Pedal.		Swell and Great octave.	
Swell octave on itself.		Swell unison.	
Swell sub-octave on itself.			

ACCESSORIES.

Seven adjustable composition pedals.

Great to Pedal (double acting).

Tremulant.

Eight wind reservoirs, in addition to the main reservoir. Action, tubular-pneumatic, on the Willis pressure system.

Compass of manuals, CC to C''.

Compass of pedals, CC to F.

There are also adjustable combinations by switchboards placed at both sides of organ.

The consecration ceremony was marked by dignified and impressive simplicity. Preceded by Dr. Chavasse, Bishop of Liverpool, the long procession of bishops in their vocation robes, with the Archbishop of York in the rear, arrived outside the chapel, singing the hymn 'Blessed City, Heavenly Salem.' At its conclusion the Bishop knocked upon the closed door with his pastoral staff, and on entering the chapel received the petition for consecration presented by the Earl of Derby, who wore his robes as Chancellor of Liverpool University. During the procession of the prelates and other dignitaries to their places in the chancel, Psalm xxiv. was chanted by the choir, followed by 'Veni Creator Spiritus,' sung to Dr. Dykes's tune. This was followed by an impressive series of prayers, and separate consecrations of the lectern, the place of marriage, the place of confirmation, and the holy table. The Sentence of Consecration was then read by the chancellor and signed by the Bishop. The remainder of the music included Sterndale Bennett's 'God is a Spirit' (unaccompanied), 'Christ is our cornerstone,' to S. S. Wesley's tune 'Harewood,' a hymn by Whittier (written for the opening of Plymouth Church, St. Paul, Minnesota), and Dr. Harford Lloyd's anthem 'Who am I, and what is my people,' written for the Consecration of Truro Cathedral in 1887.

It was noticeable that no specially-written music marked the occasion. In its absence the effective three-fold Amen, composed by Mr. F. H. Burstall, the Cathedral organist, who presided at the organ, was agreeably representative of local talent. It was beautifully sung by the highly-efficient Cathedral choir. On this occasion there was no opportunity for utilising the services of the Liverpool Church Choir Association, as was done at the foundation stone-laying ceremony when his late Majesty King Edward VII. was present. Their turn will come when the great choir building is consecrated. The sermon was preached by the Archbishop of York, whose text was 'The Lord is in His Holy Temple, let the whole earth keep silence before Him,' and the offertory of £382 was devoted to the Cathedral Services Maintenance Fund.

TRURO CATHEDRAL.

The Benediction of the western towers, spires, and bells of the now completed Cathedral Church of Truro, gave opportunity for the solemn dignity of church music to fulfil its proper function as the handmaid of religion. The choir from the adjoining diocese of Exeter, conducted by Dr. D. J. Wood, showed practical sympathy by taking a long journey for the purpose of participating in the series of services, the musical portion of which began with evensong on June 20, when the anthem sung was Orlando Gibbons's 'Hosanna to the Son of David.' At the choral celebration at 8 o'clock on the following day, the introit, 'One thing have I desired of the Lord,' was written by Dr. Monk, organist of the Cathedral. The Benediction service took place at noon with much musical, ecclesiastical and civic dignity. The two choirs were heard with fine effect in Brahms's anthem 'How lovely is Thy dwelling place, O Lord of Hosts'; and during the presentation of the alms, 'O Lord my God' (S. S. Wesley) was sung, followed by a solemn 'Te Deum.' A special band of ringers, a 'Cornish band' and a 'Mixed band,' with members of the Guild of Ringers of Devon and Cornwall, rang peals during the day, in addition to an opening peal during the service. The programme included Grand sire Cators, Stedman, Rounds, Changes, Bob Royal and Kent Treble Bob, concluding with a short touch and fall of the bells. In the evening the two choirs gave a concert in the Public Rooms, Messrs. Dean Trotter, Walter Belgrove, Norman Kendall, Arthur Kellet and S. J. Bishop (Exeter) singing solos, and the Truro Choir rendering glees and madrigals by Spoforth, Lloyd, Morley, Ouseley, Stanford, Wilbye, Sullivan, Bennet, Bishop, Purcell and Smart.

EXETER DIOCESAN CHORAL UNION.

In the triennial rota opportunity was given this year to the choirs of the Archdeaconry of Totnes to participate in the annual festival of the Exeter Diocesan Choral Union on July 5, and ten deaneries were represented by thirty-three choirs, producing a total of 876 singers, who gathered from Brixham, Paignton, Torwood, Kingsteignton, Moreton-hampstead, Wolborough, Okehampton, Bridesstowe, Cornwood, Ermington, Holbeton, Plymstock, Ugborough, Avonwick, Kingsbridge, Yealampton, Tavistock, Kelly, Kelly College, Horrabridge, Fitzford, Plymouth, Stoke Damarel, Buckfastleigh, Salcombe, East Allington, South Milton, West Allington, Woodleigh, Morchard Bishop, and Exeter. Mr. T. Roylands-Smith conducted, assisted by Messrs. F. Harris (Paignton), W. Clotworthy (Tavistock), W. Beer, (Kingsbridge) and J. H. Burt (Exeter); and Dr. D. J. Wood at the organ gave invaluable aid in the accompaniments. The evening canticles were sung to Lloyd in D; the anthem was Tours's 'Praise God in His Holiness,' and the Te Deum was sung to Stewart in G. A beautiful setting of the hymn 'Praise God, the One Thrice-holy,' by Arthur Henry Brown, was a dignified processional, and a very fine plainsong, the ancient 'Martyr Dei,' was sung to the ancient hymn 'Jesu, Creator of the world.' With appropriateness the recessional 'Thy hand, O God, has guided,' was sung to Dr. S. S. Wesley's tune. Another touch of reminiscence was the playing by Dr. Wood of the Fugue in G minor (Bach), the day being the thirty-third anniversary of the occasion when he played the piece as a test for the post of organist.

Other festivals in affiliation with the Diocesan Union have been conducted by Mr. Roylands-Smith, at Braunton on July 13, with 120 singers, and at Colyton on July 27, with 300 singers.

RIPON CATHEDRAL.

On July 12, Ripon Cathedral was the scene of a most interesting and successful festival service, the musical portions of which were rendered by the combined choirs of York, Durham and Ripon. Advantage was rightly taken of the occasion by including in the scheme Dr. S. S. Wesley's fine eight-part anthem 'O Lord, Thou art my God.' The antiphonal effects which form such a feature of the work were well brought out, while in quality of tone, enunciation and attack, the singers reached a high level of excellence.

The bass solo was admirably sung by Mr. J. W. Senior, who was also associated with other members of the Ripon Choir in a sympathetic rendering of the quintet 'For this mortal must put on immortality.' The choir numbered about a hundred men and boys. The exacting duties of conductor were in the safe hands of Mr. C. H. Moody, organist of Ripon Cathedral, and to his energy and skill the great success of the music was due. The organists were Mr. T. Tertius Noble, organist of York Minster, and the Rev. A. D. Culley, organist of Durham Cathedral, the former being responsible for the earlier portions of the service. The Magnificat and Nunc dimittis were sung to Dr. Mann's setting in E, and the hymns comprised the stately processional 'Hail, festal day,' by Dr. Armes, and Mr. Moody's setting of an offertory hymn written by Mr. William Robertson, of Ripon. An interesting feature was the attendance of a number of American visitors (who are engaged on a tour styled 'The music lover's pilgrimage').

Success seems to be in store for the Manchester Diocesan Church Music Society, according to the report of the first year's progress read at the annual meeting of the general committee on July 5. The Bishop of Manchester was in the chair, as President of the Society, and many members attended. The objects in view are the help and encouragement of church music in the diocese of Manchester, and the promotion of good fellowship and brotherhood amongst those engaged in church music. That these sentiments should spring from a cathedral is surely right and proper, and as the important duties of hon. secretary and conductor are undertaken by the cathedral organist (in this case, Mr. Sydney H. Nicholson), it would be strange indeed if success were not attained. In his report, Mr. Nicholson announced that local centres had been formed in nine important towns, and that fourteen festival services had already been held. The total membership was more than 4,600, and 153 choirs had joined, and taken part in the festivals. He also announced that there would be a combined festival for Manchester choirs, on the completion of the rebuilding of the organ.

SPECIAL SERVICES.

On June 26, at Eccleston Parish Church, a festival of two choirs (Charnock and Eccleston) was held. There was, of course, a full choral service, the Magnificat and Nunc dimittis being sung to the setting in F by Berthold Tours. The anthems selected were 'Great is the Lord' (Sydenham) and 'In humble faith' (Garrett). There were processional and recessional hymns, and the Ely Confession and Tallis's Responses were included. Mr. J. Stubbs (director of the music) presided at the organ.

Sterndale Bennett's cantata the 'Woman of Samaria' was given with organ accompaniment only at St. Mary's Church, West Didsbury, on June 26. Mr. S. Langford conducted, Mrs. Horace Evans was at the organ, and the solo parts were sung by Miss Elisabeth Meacham, Miss Annie Worsley, Miss Elsie Gough, Mr. W. Atkinson and Mr. E. Rushton.

A festival service was held at Llandaff Cathedral on July 14, in which twenty-two choirs, numbering 978 voices, took part. A fine rendering of Sir George Martin's anthem, 'Ho, every one that thirsteth,' was given, while equal justice was done to the setting of the Te Deum composed by Mr. G. G. Beale. There were several hymns, which included that used as a processional, viz., 'Rejoice to-day with one accord,' by J. W. Elliott. Mr. G. G. Beale, organist of the cathedral, was at the organ, and Mr. David Jones, organist of St. Peter's, Pentre, Rhondda, conducted.

The annual choral festival for the rural deanery of East was held at Millbrook on July 14. Choirs to the number of 200 voices attended from the following parishes: Maker, Rame, Millbrook, Antony, Menheniot, Merrymeth, St. Germans, Hessenford, Landrake, and Callington. The

music was that selected by the Truro Diocesan Choral Association Committee for the current year. Mr. P. P. Wedlake conducted, and the service was chanted by Canon Hammond.

The visit of the choir of All Souls', Leeds, to Stanhope, Durham, by the kind invitation of the Lord Bishop of Richmond, on July 15 and 16, concluded with a special service in Stanhope Parish Church, the choral portions of which were sustained by the visiting choir. The music chosen comprised Eaton Fanning's setting of the Canticles in C, Attwood's 'Teach me, O Lord,' and Handel's 'Let the bright seraphim.' A short organ recital was afterwards given by Mr. S. Wallbank, who played Bach's Fugue in D, the Prière and Noel by Saint-Saëns, and the Finale from Guilman's Sonata (Op. 48).

On Sunday, July 17, at Hornsey Parish Church, a selection from the works of Dr. S. S. Wesley was given by the choir, under the able direction of Mr. Henry J. Baker, organist and choirmaster of the church. With the exception of the 'Agnus Dei' and 'Gloria in excelsis,' which was sung to Merbecke, the whole of the music was by Dr. Wesley. The canticles were sung to the setting in F, and the anthems were 'Blessed be the God and Father' and 'The Wilderness.' The voluntaries included the Andantes in G and E flat, the Prelude and Fugue in C minor, and the Larghetto in F sharp minor. A similar service is promised for August 14, Dr. Wesley's birthday.

THE ORGAN IN RUGBY SCHOOL CHAPEL.

The organ at Rugby has recently undergone extensive alterations and improvement by Messrs. Norman & Beard, under the direction of Mr. Basil Johnson, organist and music-master of the School, and may be regarded as an important addition to the number of fine instruments in the country generally and public schools in particular.

The new solo organ has been added in memory of Mr. Edwin Edwards, who was for twenty-two years organist to the School, and the scheme of the instrument, which he formulated and which was partially carried out by Messrs. Bryceson, has now been modernized and completed by Messrs. Norman & Beard. Very nearly all the old pipes have been included, but there are twenty-two new stops, and the mechanism, tubular pneumatic, is entirely new.

The following is the complete specification:

PEDAL ORGAN. CCC to F (30 notes).

Feet.		Feet.	
1. Double open wood .. 32		7. Octave .. 8	
2. Open wood .. 16		8. Principal .. 8	
3. Open metal .. 16		9. Bass flute .. 8 new	
4. Violone .. 16		10. Trombone .. 16 new	
5. Contra salicional .. 16 new		11. Bass clarinet .. 16 new	
6. Sub-bass .. 16			

CHOIR ORGAN. CC to C (61 notes).

12. Contra salicional .. 16 new	15. Gemshorn .. 4
13. Violin diapason .. 8	16. Gemshorn .. 2
14. Flauto traverso .. 8	

Enclosed in separate swell-box.

17. Viole d'orchestre .. 8 new	20. Lieblich gedact .. 8 new
18. Echo dulciana .. 8	21. Spitz flöte .. 4
19. Unda Maris (to B flat) 8 new	22. Clarinet .. 8

GREAT ORGAN. CC to C (61 notes).

23. Double open diapason 16	29. Principal .. 4 new
24. Open diapason (large) 8 new	30. Harmonic claribel .. 4 new
25. Open diapason (medium) 8	31. Twelfth .. 2½
26. Open diapason (small) 8	32. Fifteenth .. 2
27. Hohl flöte .. 8	33. Mixture (3 ranks) .. 8
28. Rohr flöte .. 8	34. Posauene .. 8

N.B.—The large Open diapason, 8 ft., and Posauene, 8 ft., stand inside the west arch on a separate heavy pressure soundboard, the bass of the diapason forming the west front.

SWELL ORGAN. CC to C (61 notes).

35. Bourdon .. 16	43. Lieblich flöte .. 4
36. Open diapason .. 8 new	44. Fifteenth .. 2
37. Geigen diapason .. 8	45. Mixture (4 ranks) .. new
38. Gamba .. 8	46. Double trumpet .. 16 new
39. Lieblich gedact .. 8	47. Cornopean .. 8
40. Echo gamba (A♭) .. 8 new	48. Oboe .. 8
41. Voix celeste (to B flat) 8 new	49. Vox mystica .. 8 new
42. Principal .. 4	50. Clarion .. 4 new

SOLO ORGAN. CC to C (61 notes).

(In separate swell-box.)

Feet.		Feet.	
51. Harmonic claribel flute 8 new		54. Corno di bassetto .. 16 new	
52. Concert flute .. 4 new		55. Harmonic tuba .. 8 new	
53. Orchestral oboe .. 8 new			[high pressure]

COUPLERS.

56. Solo octave.	64. Swell to Choir.
57. Solo sub-octave.	65. Solo to Swell.
58. Solo unison off.	66. Solo to Great.
59. Solo octave.	67. Choir to Great.
60. Swell sub-octave.	68. Swell to Pedal.
61. Swell octave to Great.	69. Solo to Pedal.
62. Swell sub-octave to Great.	70. Choir to Pedal.
63. Swell to Great.	71. Great to Pedal.

ACCESSORIES.

Five pistons to Great.
Five pistons to Swell (two pistons (A♭ and A♭) are duplicates of composition pedals, the remainder give special solo effects).

Four pistons to Choir.

Three pistons to Solo.

One piston to Choir couples Choir to Pedal, and at the same time reduces Pedal organ to sub-bass only and Choir organ to soft 8 ft. tone. This piston takes in all other pedal couplers.

One reversible piston for Solo to Great coupler.

One reversible piston for Great to Pedal coupler.

One reversible piston for Swell to Great coupler.

Five composition pedals to Pedal.

Five composition pedals to Swell.

One reversible pedal for Great to Pedal coupler.

One reversible pedal for Swell to Great coupler.

One stop to connect Great pistons to Solo compositions.

Ordinary Swell pedals to Swell and Solo.

Balanced Swell pedal to Choir.

Translunants to Swell and Choir organs.

Number of speaking stops 55

Number of couplers 16

Number of accessory movements 40

Total number of pipes 3,131

The wind is supplied by a 'Kinetic' blower driven by a 10 h.p. motor, the apparatus being placed in a cellar at the corner of the new quadrangle.

An interesting series of organ recitals has been given in St. James's Church, Whitehaven, by Mr. G. Tootell, organist of the church, where the instrument is widely known as a splendid example of Messrs. Harrison & Harrison's work. The programmes chosen have shown off the organ to great advantage by reason of their scope and variety. Every style has been represented, from Bach and Handel to Wagner, and several living composers, including Max Reger. Interesting and well-written analytical notes by Mr. Tootell added greatly to the enjoyment of the congregation, and, with the recitals, must have been of value in the musical education of the district.

At Manchester University, on July 1, M. Alexandre Guilman gave an organ recital on the Whitworth Hall instrument to an audience which packed the building to excess, very many being turned away. The next day the University did honour to itself and to the veteran organist by conferring the degree of Mus. Doc., *honoris causa*, upon M. Guilman, Dr. Pyne introducing him to the assembly.

A new organ was dedicated in St. Michael's Church, Devonport, on July 7, Mr. F. W. Moreton giving a recital. Mr. W. N. Curnow accompanied the service. The organ is a three-manual, with a particularly well-furnished swell, and is blown by hydraulic power and fitted with Hele's patent key-stops on the Choir. A new organ, dedicated on July 13 in Brixham Parish Church, has been built at a cost of £1,000. It was opened by Mr. John Hele, of Plymouth.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. W. H. Carter, organist and choirmaster of the Ven. Bede's, Sunderland.

Mr. Algonwyn W. J. Osborne, organist and choirmaster of Theydon Bois Parish Church, Essex.

Mr. George H. Rees, organist and choirmaster of Crown Court Scottish National Church, Covent Garden.

ORGAN RECITALS.

- Mr. Basil Johnson, Rugby School Chapel—Dithyramb, *Basil Harwood*.
 Mr. Odey Marshall, St. John's, Buckhurst Hill—Marche Triomphale, *Lemmens*.
 Mr. Westlake Morgan, Japan-British Exhibition—Prelude and Fugue in B minor, *J. S. Bach*.
 Mr. Edward Potter, Japan-British Exhibition—Toccata in F, *W. Faulkes*.
 Miss Helena Spicer, Japan-British Exhibition—Dorian Toccata, *J. S. Bach*.
 Mr. Bonfield Akers, Japan-British Exhibition—Marche Religieuse, *Guilmant*.
 Mr. Paul Rochard, Hinckley Parish Church—Air with variations and Finale Fugato, *Henry Smart*.
 Mr. H. C. L. Stocks, Parish Church, Yeovil—Requiem 'Eternam, *Basil Harwood*.
 Mr. W. F. G. Steele, Town Hall, Melbourne—Prelude and Fugue in A minor, *J. S. Bach*.
 Mr. Clarence Lott, St. Sepulchre's, Holborn—Offertoire in D, *Batiste*.
 Mr. W. Deane, St. Mary's, Johannesburg—Allegro Appassionato (fifth Sonata), *Guilmant*.
 Mr. J. C. McLean, Tabernacle C. M. Chapel, Aberdovey—Sonata No. 1, *Mendelssohn*.
 Mr. W. Ley, Upton Church, Torquay—Larghetto in F sharp minor, *S. S. Wesley*.
 Mr. Charles E. Cooper, Baptist Church, King's Heath—March for a church festival, *W. T. Best*.
 Mr. Bryan E. Warhurst, St. Thomas's Church, Rhyl—Suite Gothique, *Boëllmann*.
 Mr. S. Wallbank, Stanhope Parish Church—Finale, Sonata (Op. 48), *Guilmant*.
 Mr. F. Gostelow, Congregational Church, Dunstable—Overture No. 1, in C, *Höllins*.
 Mr. C. Hylton Stewart, Grimsby Parish Church—Voluntary in A minor—*John Stanley*.
 Mr. G. D. Cunningham, St. Stephen's, Walbrook—Sonata No. 6, *Mendelssohn*.
 Mr. Allan H. Brown, Crystal Palace—Fugue from Sonata, *Reubke*.

Reviews.

- Te Deum laudamus*. Set to music in the key of A. By W. G. Ross.
Magnificat and Nunc dimittis in E flat. By G. A. Macfarren.
The Office for the Holy Communion in C and E flat. By Healey Willan.

[Novello & Co., Ltd.]

Mr. Ross's setting of the *Te Deum* is in many ways well written, and much of it should prove effective when sung, though it demands a choir of more than average attainments, by reason of the independence of the organ part and of the many unaccompanied portions allotted to the voices. We doubt the wisdom of the sudden modulation from A major to G major at the words 'The glorious company,' which is attained by practically one chord. We are also perplexed at a progression in the organ part leading to 'O Lord, let Thy mercy,' but there may possibly be a misprint which would explain it. Though some passages are to us reminiscent, we may be forgiven if we say that good models have been chosen. Mr. Ross's setting should encourage him to further effort, provided he aim more at directness of expression and modulation, with originality.

The issue in octavo form of Macfarren's setting in E flat should be welcomed by choirs seeking music of a robust and healthy character, of which we have scarcely enough. The service deserves wide recognition, which its diatonic and straightforward character and original treatment should secure for it.

Mr. Healey Willan takes a high ideal of what a setting of the Holy Communion Office should be, and while his music is undoubtedly the work of a gifted and cultured musician, we plead with him to deny himself by writing

more simply. We are certain he can do so without sacrificing his ideals. It is possible that with the great advances made in choral singing, the music before us may be often performed, but a simpler style would no doubt find a wider acceptance. Mr. Willan evidently has faith in the capabilities of the modern organist, for the organ part would tax the resources of many players, and of their instruments also. There are many fine points in the service, such, for instance, as that at the words, 'And the third day.' The 'Sanctus,' too, should be effective, and so should the 'Gloria in Excelsis.'

The life and works of Edward John Hopkins, Mus.D. Cantuar., F.R.C.O., Organist of the Temple Church 1843-1898. By Charles William Pearce, Mus.D. Cantab., F.R.C.O.

[The Vincent Music Co., Ltd.]

'The inception and growth of the modern English schools of organ-building and organ-playing owe exceedingly much to the pioneer labours and influence of the late organist of the Temple Church.' So says Dr. Pearce in the Preface to his very interesting book, and we heartily agree with him. Fifty-five years organist of the Temple Church! What changes, what advancement, must have passed before the eyes of the veteran musician! That he bore a prominent part in the progress of the tonal scheme of the organ is abundantly shown in the admirably-written book before us. Dr. Hopkins was not content without a thorough examination of the best examples offered by Continental organ-builders, and his visits abroad are vividly described. That he went with an open mind is evident by his capitulation on the subject of the 'vox humana.' Speaking of French organs generally, he observes, 'I must confess myself a perfect convert in respect to the "Voix Humaine" stop when I tried the one at Amiens. I was very much delighted with the quality, and my previous opinion of this stop began to waver; but its effect as a Swell stop—under expressive control—especially with the tremulant, is one of the most perfect things I have ever heard.' That he was content with small scale and light wind is evident from another quotation. When at the Madeleine in Paris, he says: 'Nor did I ever feel so convinced (by contrast) of the coarse, boisterous and irreligious effect of the large English pedal pipes. Nothing can be more tranquil and soothing than some of the 8-ft. and 4-ft. flute-work in this organ.' But we recommend Dr. Pearce's book to all who are interested (and they must be many) in the varied experiences of a long and remarkable life. They will find here graphic descriptions of Hopkins' early struggles, with his long, wet walks to Mitcham Church (ending with his boots full of water), his mutual practices and blowings with his cousin, J. L. Hopkins, his meetings with Mendelssohn, and indeed innumerable incidents which only such a life affords. We very heartily congratulate Dr. Pearce on his delightful book, which is most appropriately inscribed to his friend Dr. H. Walford Davies.

- The River*. Words by Pietro d'Alba. Composed by Edward Elgar.
Sons of the sea. By S. Coleridge-Taylor.
Silent love. By Frank Lambert.
Love is for ever. *Zimmerzethaire*. By Ernest Newton.
My Susan was a bonny lass. Sigh no more, ladies. By Frederic Austin.

[Novello & Co., Ltd.]

'The river was in full flood and, had it remained so another twenty-four hours, would undoubtedly have overwhelmed the enemy; but it sank far below its normal level more rapidly than it had risen three days before.' This footnote to Sir Edward Elgar's 'The River' explains the purpose of the poem, a kind of invocation to the river Rustula, which

Sank and fainted, low and lower
 When thy mission was to save,
 Coward, traitress, shameless!
 Rustula!

The heroic strain of the words, which are a paraphrase of an Eastern European folk-song, is borne out in the music. The setting of the first stanza is reproduced in

the settings of the second and fourth, with variations in the accompaniment and an increased dramatic intensity at the end. The striking feature of the song is the demand it makes and the opportunity it gives for varied and vivid expression in its interpretation, and in the hands of a singer who has these qualities and a broad style of vocalisation at his command, it should become one of the most effective of the composer's shorter vocal works. The pianoforte part presents little difficulty; publication in three keys brings the song within the range of all voices.

The rhythmic vigour and directness of expression of Mr. Coleridge-Taylor's 'Sons of the sea' will commend it to singers, of whom baritones with a turn for dramatic emphasis will find it best suited to their range and style. In Mr. Lambert's 'Silent love,' which is also written for middle voices, smooth phrasing is essential; the note of the song is simplicity.

Mr. Newton secures widely differing effects with his two songs mentioned above. The sentiment of 'Love is for ever' is not overdone, and its demands for expressive singing are made easier to satisfy by the absence of complexity and difficulty. The melody is attractive, and attaches itself to the memory. In 'Zummerzethire' a native of the western county tells in six humorous verses, cleverly set to music appropriately idiomatic and with a captivating lilt, his impressions of a visit to 'Lunnon Town' and winds up with the aphorism 'there bean't no boobies in Zummerzethire.'

Mr. Frederic Austin can compose in an unmistakably English idiom strongly reminiscent of the old style, and at the same time contrive to say something fresh and original. 'My Susan was a bonny lass' is an example. It is vigorously conceived, and owes something to its arresting changes of measure. It owes more, however, to the musicianship which is displayed in the detail of almost every bar. 'Sigh no more, ladies' is just as effective, and throws new light on the musical possibilities of these often-set words. The first-mentioned song is published in three keys and the second in two keys.

Vier Gesänge. Poems by Martin Drescher. English versions by Mrs. Bertram Shapleigh. Composed by Hugo Kaun (Op. 86).

[Ed. Bote & G. Bock, Berlin.]

The endeavour to be artistic and the endeavour to be original can be traced side by side in these songs; occasionally their effect is cumulative, and here and there they clash. In 'Staff and bundle in my hand' ('In der einen Hand den Stab') the words express the feelings of an outcast, whose restlessness and bitterness are well conveyed in the accompaniment. 'Ask me no more' portrays vividly and dramatically the wrath of one who sought for repose in solitude, and sought for love, but failed in both quests. The pianoforte part, which is vigorously conceived and symphonic in design, supports a bold, declamatory vocal part. 'The Vagabond' ('Der Vagabund') is playful in character and interesting throughout, if not highly inspired. 'We sat by the wayside' ('Wir sassen am Wege') is discursive and unequal in effect, but on the whole highly expressive. The four songs represent a conscientious attempt to do justice to the poems, in which a restrained but individual use is made of the resources of modern harmony.

Grand Cortège. 'Original Compositions for the Organ,' No. 30. By Edwin H. Lemare.

Overture in C sharp minor. 'The Recital Series,' No. 37. By Bernard Johnson.

Allegretto. 'The Recital Series,' No. 38. By Claude E. Cover.

[Novello & Co., Ltd.]

Strong, rhythmic figures and bold harmonic progressions are the outstanding features of Mr. Lemare's effective organ piece, which will be welcome to those organists possessing instruments of adequate resources for the effects indicated. Excellent contrast in theme and registration is afforded by the middle section, which is followed by an effective passage leading to the recapitulation.

Mr. Bernard Johnson's overture is labelled 'Homage à Tchaikovsky,' which is fully accounted for by the appearance and development of a similar theme to that which gives the despondent character to the last movement of the Russian master's 'Symphonie Pathétique.' There is much that, if difficult, is interesting, and the overture should find a place in the programmes of organists wishing for strenuous and well-written music. The harmonies are well distributed, and the carefully indicated registration should secure a truthful interpretation of the work.

The Allegretto by Mr. Cover is of slighter build than the foregoing, but none the less acceptable as a deftly-written and effective piece, suitable as exhibiting the organ in its gentler mood.

BOOKS RECEIVED.

Instruments of the modern orchestra and early records of the precursors of the violin family. By Kathleen Schlesinger. Two vols. Pp. 658. Price 18s. 6d. (London: William Reeves.)

Denkmäler der Tonkunst in Österreich, XVII. Jahrgang; 'Costanza e fortezza,' von Johann Josef Fux. Edited and arranged, with introduction, by Dr. Egon Wellesz. (Vienna: Artaria & Co.; Leipzig: Breitkopf & Härtel.)

Piae Cantiones. A collection of church and school song, chiefly Ancient Swedish, originally published in 1582 by Theodor Petri, of Nyland. Revised and re-edited by the Rev. G. R. Woodward, M.A. Price 13s. net. Printed for the Plainsong and Medieval Music Society. (London: 44, Russell Square.)

The Englishwoman's Year-book and Directory, 1910. Edited by G. E. Mitton. Pp. xxiv. + 382. (London: Adam and Charles Black.)

Ritmica Musicale. By Alberto Tacchinardi. With 260 illustrations. Pp. xv. + 254. (Milan: Ulrico Hoepli.) [A treatise on musical rhythms.]

Sims Reeves on 'The art of singing.' Pp. 65. Price 1s. net. (London: Chappell & Co.)

James Platt the younger. A study in the personality of a great scholar. By William Platt. Pp. 51. Price 2s. net. (London: Simpkin Marshall, Hamilton, Kent.)

Grove's Dictionary of Music and Musicians. Vol. v. T-Z and Appendix. Edited by J. A. Fuller-Maitland, M.A. Pp. viii. + 672. Price 21s. net. (London: Macmillan.)

Science and Singing. By Ernest G. White. Pp. 72. Price 4s. 6d. net, \$1.25. (London: The Vincent Music Co.; United States: Thomas J. Dorlan.)

Correspondence.

DR. ARNE'S RELIGION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am glad that my previous letter regarding Dr. Arne's sacred compositions for the Catholic church elicited such a valuable article as that which appeared in your June issue from the pen of Mr. W. Barclay Squire. My contention was that Arne—like his mother, Anne Wheeler, who was, according to Dr. Burney, 'a bigoted Roman Catholic'—lived and died a Catholic, and acted as organist of the Sardinian Chapel in Lincoln's Inn Fields, also composing Masses and motets for that old private place of worship. Mr. Squire's article corroborates all this, but it also reveals an important episode, namely, that Arne, under the stress of the cruel penal laws against Catholics, conformed for a time to the Protestant church. As the article leaves the reader to infer that Arne's 'conformity' shortly before making his will means that he died in the Anglican communion, I wish to remove that impression. Arne was a Catholic all his life, and though weak in many matters, even so far as to yield to the temptation of conforming in order to secure a legal status for his worldly goods, he again 'verted' before his death to the ancient faith, and thus died a Catholic, like his sister, Mrs. Cibber.

I am happy to be able to supply the following account of Arne's last days: Having become reconciled to Mrs. Arne, from whom he had separated for several years, he determined to secure her a competency in case of his death.

Unfortunately the existing laws utterly debarred Catholics from making due testamentary provisions, and therefore Arne conformed. However, in his last illness he sent for Father Peter Browne, senior chaplain of the Sardinian Embassy at Lincoln's Inn Fields, and was received back into the Catholic church. I may also observe that in the same year (1778) Father Browne received the Rev. George Chamberlayne, Fellow and Bursar of King's College, Cambridge, into the Church.

Dr. W. H. Cummings, in his article on Arne in the current issue (July-September) of the 'Quarterly Magazine of the International Musical Society,' amply sustains my views, and he quotes from 'a trustworthy contemporary writer' as follows: 'In his last stage, the dormant seeds of early maxims revived in his bosom too strong to be checked. A priest was sent for, and he was soon awed into a state of submissive repentance. For about an hour before his death he sang an harmonious Halleluja, calculated to usher him into the other world.' Joe Vernon heard Arne sing this 'harmonious Halleluja,' singing which he expired on March 5, 1778. It was only in the year that Arne died that the British Parliament passed the first Act of Toleration towards Catholics, rendering them capable of acquiring real property, whether by inheritance or purchase. Yet the penalty for not 'conforming' still remained on the Statute Book, and in 1782 an instance of the law being enforced occurred in Yorkshire.—Yours faithfully,

W. H. GRATTAN-FLOOD.

July 12, 1910.

A MUSICIAN'S HOLIDAY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you permit me to call the attention of your readers to 'The Musicians' Holiday' to be held on the North Coast of Ireland under the auspices of the Home Music Study Union from September 3 to 13 next? Combining as it does the attraction of fine scenery, the open air, informal lectures on music and recitals and the freest of good fellowship, it should, I think, make a strong appeal to both amateur and professional musicians, both ladies and gentlemen. The effort is entirely a voluntary one, and the lecturers—Dr. E. C. Bairstow, Mr. Rutland Boughton, Mr. Thomas J. Hoggett and Mr. Percy A. Scholes—all give their services. Any music-lover is welcomed, whether a member of the Home Music Study Union or not. I shall be delighted to send a copy of the circular to any of your readers who desire it. I may add that the willing co-operation of numerous helpers has enabled us to make the cost of the holiday a very small one, and that there are cheap fares from most parts of the country.

Yours faithfully,

49, West Cliff Terrace, J. E. LAWRENCE.
Harrogate. (Hon. General Secretary.)
July 14, 1910.

TALLIS'S CANON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—A peculiarity in Tallis's well-known Canon, usually sung to Bishop Ken's evening hymn 'Glory to Thee, my God, this night,' has just been pointed out to me. I wonder if it is generally known. It is this: each of the four strains of which it is made up consists of the same chords and progressions as the other three strains, so that two, three, or all the four could be sung or played simultaneously, if the second chord of the tune were slightly altered as follows:



It would be interesting to know if a copy exists in this form, and also if there are other tunes with this remarkable peculiarity. Would it be considered allowable to print future copies with this slight alteration?

MUS. BAC. (Oxon.).

Obituary.

We regret to record the following deaths:

ALFRED EDWARD IZARD, at Kingsgate, near Broadstairs, Kent, on July 11. The news of the death of this able musician at the early age of forty-seven came as a shock to the deceased's numerous professional and other friends. A nervous breakdown had afflicted him last summer, and he retired to Kingsgate to recruit. After a time he regained strength, but in the spring he suffered a relapse which ended in a peaceful death. Mr. Izard became a student of the Royal Academy of Music in 1878, making the pianoforte his principal study. He became a sub-professor in 1883, and a full professor in 1885, and that post he held until his decease. He was a very skilful accompanist, and his services in this direction were therefore greatly valued by professional singers. He had many social qualities that endeared him to a large circle of friends who are now saddened by his death, and whose sincere sympathy will be extended to his bereaved wife and children. Mr. Izard was a nephew of Mr. Frederick Walker, who deeply laments his loss.

ARTHUR HEW DALRYMPLE PRENDERGAST, on July 13, at 57, Cromwell Road, Kensington, aged seventy-seven. Mr. Prendergast was a well-known figure at musical gatherings, more especially those concerned with English music in particular. He was one of the first, if not actually the first, to introduce Elgar's choral music into London, he having conducted Miss Holland's choir at a performance of 'The Black Knight,' given in May, 1895. He had considerable gifts as a composer. He won the Madrigal Society's prizes in 1880 and in 1889. He was educated for the law, but he abandoned this career in order to devote himself to music. He was born on June 28, 1833.

HERR HANS SIMROCK, at Berlin, on June 26. The deceased, who was born in 1861, had been for nine years the head of the music-publishing firm of Simrock.

LOUIS-ALBERT BOURGAULT-DUCOUDRAY, on June 4, at Vernouillet (Seine-et-Oise). Born at Nantes on February 2, 1840, he became a pupil of the Paris Conservatoire, where he studied composition under Ambroise Thomas. In 1862 he obtained the Prix de Rome. He is best known through his studies on the folk-music of Greece and Brittany. He was appointed professor of musical history at the Paris Conservatoire in 1878, and held the post for thirty years.

HOFRAAT DR. ALOYS OBRIST, on June 29, at Stuttgart. From 1895-1900 he was first conductor at the Stuttgart Court Opera. He afterwards devoted himself to music-scientific studies, and acted as 'Custos' to the Liszt Museum in Weimar. He was also a very active member of the executive committee of the Allgemeine Deutsche Musikverein.

A series of twelve festival concerts will be given by the orchestra of the Konzertverein Munich, in the new Music Festival Hall of the Munich Exhibition, from August 5 to September 4, with Ferdinand Löwe as director. The programme will include the whole of Beethoven's Symphonies and twelve other Symphonies by Mendelssohn, Brahms, Bruckner and Liszt. Prospectuses and further information may be had from the office of the Music Festivals, also from the Travellers' Bureau, Schencker & Co., Munich.—The first French musical festival in Munich will be held in the Exhibition from September 18 to 20, under the patronage of the Société française des Amis de la Musique. The object of this festival is to show for the first time in foreign territory the development of French classical and modern composition. The festival will consist of three orchestral concerts and two matinées of chamber-music. The management of the Munich Court Opera has arranged for two performances. The most prominent French composers, directors, instrumental and vocal soloists will participate, also the Munich Madrigal-Vereinigung and the Munich Tonkünstler-Orchester.

FOUR WEEKS OF MUSICAL LIFE IN LONDON : THE IMPRESSIONS OF A GERMAN MUSICIAN.

By PROFESSOR THEODOR MÜLLER-REUTER, of CREFELD.

It was with the object of making historical researches in the musical archives of the British Museum, and of learning something of the actualities of London's musical and concert life during its season, that I visited the metropolis in May of this year. In a stay of four weeks it is manifestly impossible, even with the best will in the world and the exercise of the greatest energy, to arrive at a conclusion on London's musical activities that can in any way be regarded as final and all-embracing. Nevertheless, performances in concert hall and theatre, and constant intercourse with distinguished English artists, professors, composers and others of the musical world have contributed to produce a number of impressions which may not be without a certain value. It is therefore with the greatest pleasure that, in compliance with the courteous request of the editor of this journal, I now set my impressions on paper, at the same time asking that what I have written may not be considered in any sense a treatise on English, or even London, musical life.

LONDON AS A MUSICAL CENTRE.

For a long period London, that marvel of cities, has been during the season the all-compelling magnet to the leading musical artists of all countries. Here composers, conductors, virtuosi, and singers have sought and found that hearty recognition which leads to both artistic and financial success. Germany, the land of music *par excellence*, has always contributed a specially large contingent of musical visitors, while the free import of German music into England has ever flourished, carrying with it many and unquestionable benefits. In fact, a careful observer cannot fail to notice that for many years there has existed between England and Germany a musical reciprocity which has been made possible largely through increased musical activity in England. A generation of native, highly capable musicians has sprung up, and conspicuous in the forefront stand artists who compete with the best that Germany and the Continent can produce. Contemporary British composers are making their foothold in Germany ever surer, and in the realm of choral music Englishmen have achieved lasting success. In this connection special mention must be made of Sir Edward Elgar, whose orchestral works also have a prominent place in German programmes; indeed, his *Symphony in A flat* (Op. 55)—a very important work, the first German performance of which was conducted by Arthur Nikisch in Berlin—will certainly be performed several times in Germany next winter. I must not omit mention of those other eminent musicians, Sir Hubert Parry, Sir Alexander Mackenzie and Sir Charles Stanford.

English virtuosi and singers are not very well known to German audiences, but judging by the excellent performances I have heard, the visits of English artists to Germany will certainly be more numerous in the near future. The competitions of German male-voice choirs have their English parallel in the important mixed-choir competitions, the influence of which on English music is of much greater value than that of German male-voice competitions on music of the Fatherland. That the *quantity* of music given in a city of seven millions—the Mecca of artists of every civilised nation—is greater than in Berlin, is natural, but to me the *quality* also appeared higher.

THE QUEEN'S HALL AND LONDON SYMPHONY ORCHESTRAS.

As a conductor, I found most to interest me in the orchestras of London, of which I heard three in the following order—Queen's Hall, Philharmonic and London Symphony. In addition to these, I made the acquaintance of the opera orchestras of Covent Garden and His Majesty's Theatre (the Beecham Orchestra), and the orchestras of the Empire and Palace Theatres of Varieties. Let us consider the concert orchestras first. One's first impression is of the wonderful orchestral tone, which without any doubt exceeds that of our German orchestras in its round, full quality. This beauty of tone has something bewitching in it, the purity of intonation is excellent, and the orchestral discipline truly remarkable. The blending

of string and wind tone alike in *pp* and *ff* is so perfect that one could almost say that the wind tone is embraced by the strings. This perfect blending is not due to the disposition of the orchestra, which is in the form of a fan and not wedge-shaped as is usual in Germany; for at Covent Garden and His Majesty's Theatres, where the orchestras are of course differently disposed, the same peculiarity is noticeable. The most important factor in the production of so beautiful a tone seems to be the string quartet, in which the bowing suggests the influence of the French school. The welcome, too, which London orchestras give their conductor when he comes on to the platform is a pleasing feature: there is respect on both sides, an earnest of harmonious working. The London Symphony (103 members) seems to stand at the head of the three orchestras. I had the opportunity of studying their quick readiness in accompaniment both at concerts and rehearsals. (To avoid misunderstanding, I may add that I heard the Queen's Hall and Philharmonic orchestras each at one concert only, and the London Symphony at several.) Two works for pianoforte and orchestra by Hinton and Delafosse (performed at different concerts) were easily mastered each at one rehearsal in spite of their many rhythmical difficulties; and experience has shown that the capability of an orchestra and the extent of its musical knowledge are best evidenced by its elasticity and power of adaptation in accompaniment. An equally high standard was attained in Tchaikovsky's *Pianoforte concerto in B flat minor*, played by Katherine Goodson and Lambrino. Of pure orchestral performances, I would mention first Wagner's '*Siegfried Idyll*' as a pattern of tonal beauty, and with it the last movement of Brahms's fourth *Symphony*, the *Passacaglia*, which under Nikisch's master-hand seemed to lose its austere colour, and was played with the utmost *verve*. Among other works given by the London Symphony Orchestra were Tchaikovsky's fourth and Beethoven's seventh symphonies, Brahms's '*Haydn variations*', the '*Coriolan*' and '*Euryanthe*' overtures, a new symphony by the young Russian composer M. Steinberg, and several compositions by Wagner. With the exception of the symphonies by Beethoven and Steinberg, which were conducted by Albert Coates—known in Germany through his work as conductor at Elberfeld and Mannheim—everything was in the hands of Arthur Nikisch, with whose absolute mastery of the orchestra it was difficult for the younger artist to compete. The favour shown to Russian music cannot fail to strike the German musician. In five concerts Tchaikovsky's *Symphonies Nos. 4 and 6*, the *Pianoforte concerto* (twice), and symphonies by Rachmaninoff and Steinberg were performed. The '*Pathetic*' symphony was played by Henry J. Wood with the Queen's Hall Orchestra at the impressive memorial service to the late King Edward. Three thousand people in deepest mourning, the ladies' head-dresses presenting a swaying sea of black feathers and ribbons—the absence of applause—the visible emotion of the soloist, Madame Ada Crossley—Chopin's *Funeral March* received standing at the commencement of the programme, and at the close '*God Save the King*'—between them Mendelssohn's aria from '*Elijah*', '*O rest in the Lord*' and Sullivan's aria '*And God shall wipe away all tears*', Mozart's *Masonic Funeral Music*, and Tchaikovsky's '*Pathetic*' symphony—made a moving and fitting tribute to the memory of the dead ruler, 'the visibly beloved' of his sorrowing people. The '*Pathetic*' symphony hardly seemed appropriate to the reverent feeling and sadness pervading the audience, at least as regards the two middle movements, which are certainly not in keeping with the expression of mourning. The Queen's Hall Orchestra, especially the wind, revelled in it. Every conductor knows that uncomfortable place in the first movement, where the melody in D major played by the clarinet is taken up in the lower register by the bassoon. It would be impossible to imagine a nearer approach to a perfect blend of tone between the two instruments than was obtained on this occasion. The *tempo* adopted for the second movement, and the *stretto* at the end of the third are open to question, and the climax of the first movement did not attain the tremendous effect possible. But these details in no way detract from the very high opinion I formed of the orchestra's work, which, in the fullest sense of the word, was excellent.

THE PHILHARMONIC SOCIETY.

The Philharmonic Society is in an enviable position. It is in its ninety-eighth season, has a guarantee fund of £2,566, and over four hundred subscribers who contribute about £1,300. With such resources, something may be done by the Society even in expensive London! The most important work in the seventh concert of the season was Rachmaninoff's voluminous Symphony in E minor; Liszt's first Rhapsody, served up by Arthur Nikisch 'with a little red pepper,' ended the programme. The orchestra of the Philharmonic Society is closely connected with the London Symphony Orchestra, as may be gathered from the lists of their respective members. Fifty-six artists of the London Symphony Orchestra—among them the best of the wind—belong also to the Philharmonic. It is not easy to perceive any difference in the standard of their performances; and if I am inclined to give the London Symphony first place, it must not be forgotten that, as I have already remarked, I heard them four times and the Philharmonic only once. From this it is evident that the London Symphony Orchestra plays more often together, and thus more readily achieves perfect unanimity and balance. The accompanying powers of the Philharmonic Orchestra showed themselves in Ernest Schelling's 'Fantastic Suite' for pianoforte and orchestra to be on the same high level as those of the London Symphony Orchestra; the work seemed to me, after one hearing, a noteworthy addition to music literature, and I must say the same of the works by Hinton and Delafosse in similar form. In Rachmaninoff's Symphony the wind players again excelled; I am sorry that I have no space in this article to mention them separately. In Liszt's Rhapsody, Nikisch played just as he pleased with the orchestra.

COVENT GARDEN OPERA.

Another concert Orchestra, the New Symphony, I unfortunately had no opportunity of hearing, but I attended performances at Covent Garden and His Majesty's Theatre. I was extremely sorry that the master, Hans Richter, was not conducting at Covent Garden. Herr von Schuch was taking his place, and directed 'Tristan and Isolde.' With regard to the ensemble, the performance at Covent Garden was not to be compared with the performances at Dresden, where I have heard the work several times under von Schuch. There his virtuosity as a conductor meets with a very different response from the orchestra. However, this is no detriment to the Covent Garden Orchestra, seeing that the Court Orchestra in Dresden has many years' experience of and intimate acquaintance with their conductor's slightest movements and changes of facial expression. The same sonority of the strings was apparent both here and at His Majesty's; it is obviously a speciality of London orchestras, and German conductors, as well as orchestral players, can learn much from it.

THE BEECHAM OPERA.

A new undertaking, the Thomas Beecham Opera Comique season, at His Majesty's Theatre, Haymarket, opened its doors for the first time in May. In England, theatres are heavily handicapped, for there is no State subsidy, whilst the municipal theatre is unknown; but if soloists, chorus and orchestra remain on the same high level as in this, Mr. Beecham's first season, it is possible that the undertaking may survive. Thomas Beecham conducted Offenbach's 'Tales of Hoffmann' with considerable energy. He certainly believes in Hans von Bülow's *bon mot* 'In the beginning was rhythm.' I was very glad to make the acquaintance of Stanford's romantic comic opera 'Shamus O'Brien,' the performance of which, however, was not so good as that of the 'Tales of Hoffmann.' The opera has been given in Breslau, but on account of its political subject is hardly likely to find a permanent place in German répertoires.

CONCERTS.

To return to the concert-hall. Pugno and Ysaÿe played in Queen's Hall, at three o'clock in the afternoon, three Beethoven Pianoforte and Violin sonatas. There was an attentive audience of nearly 2,000 people, many of whom had brought the music with them. To assume from the size of the audience that chamber music is more admired

than in Germany would naturally be wrong; but it would appear that in England there are not so many opportunities of hearing chamber music, and consequently the appetite is not sated. A glance at the German music calendar will show that in Berlin there are thirty-two societies which give chamber music concerts. Ysaÿe and Pugno naturally play Beethoven sonatas differently from Joachim and d'Albert, but the readings of the two artists of the French school were full of charm. Among the pianists I heard, first mention must be made of Rosenthal and Katherine Goodson; indeed, the latter must to-day be counted among the foremost in her branch of the profession. A serious appreciation of Pachmann's art is, in spite of his beautiful touch, rendered difficult by his gesticulations. Schelling and Delafosse were very interesting as composers; I have already spoken of their suites. Mary Dvorak played for no apparent reason Liszt's transcription of the 'Tannhäuser' overture. If it *must* be played, it is surely better in the hands of a man. A young generation of native lady pianists has studied under and been brought out by Mr. Tobias Matthay, whose pupils, Myra Hess, Hilda Saxe, and Gertrude Peppercorn gave ample evidence of the great ability of their teacher.

COSMOPOLITAN LONDON.

Concert life in London is essentially international; every civilized nation sends its artists. To make the acquaintance of English, French, Belgian, American, Russian, German, Bohemian, and Hungarian singers, virtuosi, composers and conductors, in the limited time at my command, was to me a matter for congratulation, not only from the pleasure that the opportunity afforded, but also from the instruction derived from the experience. When to this I add, and with the fullest conviction, that there was nothing inferior, I give to my readers a true, if somewhat inadequate picture, of my hastily-gathered impressions. The international character of London's concert life is best made clear to those not intimately connected with it either by business or profession, by a number of names taken at random: Nikisch, Wood, Coates, von Schuch, Beecham, Rosenthal, Lambrino, Katherine Goodson, Hinton, Schelling, Delafosse, Elena Gerhardt, Ida Riman, Ada Crossley, Pauline Donalda, Susan Strong, Olga de la Bruyère, Gerardy, Zimbalist, Burrian, van Rooy, Steinberg, Rachmaninoff, &c. Of composers, I have only mentioned those now living. It is indeed a many-sided picture, and there may be a certain danger for native art in these widely varying influences; at least, much that I heard seemed to suggest this, but the experiences and impressions of four weeks are by no means sufficient to afford convincing proof. To sum up, I left London with the knowledge that English orchestral performances are on a very high level, that English composers are well able to hold their own, and that the rising generation of English virtuosi and singers is more than very capable. Taken all together, it must with pleasure be admitted that a German musician can to-day learn a great deal in London, the centre of English life and thought.

After a most enjoyable visit, I left the city of cities, full of gratitude for the hospitality shown me by all the artists with whom I had been fortunate enough to come in contact.

ROYAL ACADEMY OF MUSIC.

FOUNDATION STONE LAID.

On July 14, Lord Strathcona and Mount Royal laid the foundation stone of the new building of the Royal Academy of Music in Marylebone Road. The occasion was a landmark in the history of the Academy, and in this connection some brief historical particulars may be of interest. The inception and carrying out of the scheme for a National School of Music were largely due to the zeal of John Fane (Lord Burghersh), eleventh Earl of Westmorland. The Royal Academy of Music was founded in 1822 and opened on March 24, 1823, under the patronage of King George IV., who became a benefactor to the Institution by an annual donation of 100 guineas. Both this patronage and contribution were continued by King William IV., by whose command a Handel Festival was held in Westminster Abbey with the help of the students. The proceeds, which

exceeded £8,000, were equally divided between the Academy and three other musical organizations. Queen Victoria and King Edward VII. were no less generous in their relations to the Academy, and the tale of Royal patronage is carried continuously from the foundation to the present day by the message from His Majesty King George that was read at the ceremony. Since the death of H.R.H. The Duke of Saxe-Coburg and Gotha, in 1900, the office of President has been held by H.R.H. The Duke of Connaught and Strathearn, whom the recent national bereavement prevented from laying the new foundation stone.

The musical work of the Academy was from the outset governed by methods which hold down to the present day; that is, the educational results were solidified and brought before the public eye by frequent concerts and operatic performances. An orchestra composed of students always assisted at these gatherings. The Associated Board was formed in 1889, under the Presidency of H.R.H. The Prince of Wales, by the union of the Royal Academy of Music and the Royal College of Music as an examining body. The constant increase in the number of students necessitated more than one extension of the premises of the Academy, the most recent addition being that of No. 6, Tenterden Street, in 1892. Over 6,000 students have received musical training at the Academy, and over 500 are now in attendance. The popular and gifted Principal, Sir Alexander Campbell Mackenzie, has held office since 1888. His predecessors since the foundation were Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; and Sir George A. Macfarren, 1875.

The expiration of the lease afforded an opportunity for the change of premises that has long been felt to be necessary. The site in Marylebone Road, hitherto occupied by the Marylebone Charity School for Girls, was chosen on account of its many advantages, among which accessibility may be mentioned. The new building, designed by Messrs. Ernest George & Yeates, will consist of a central block with two wings. The east wing will contain the concert hall, 122 feet long by 45 feet wide, which will be provided with a fine organ by Messrs. Norman & Beard, the gift of Mrs. Threlfall, in memory of her husband, the late Mr. Thomas Threlfall, for many years chairman of the committee of management. The difficult problem of deadening sound will be studied in the construction of floors and partitions, and double doors will be arranged to all the rooms. The contractors, Messrs. G. E. Wallis & Sons, of Maidstone, have engaged to finish their work by June 30, 1911.

The function, which had as its central point the laying of the foundation-stone by Lord Strathcona, was a brilliant success, in the credit of which the weather claimed a share. The large number of guests included, besides those mentioned below as contributing speeches, Sir Hubert Parry, Sir Charles Stanford, Sir Ernest Clarke, Dr. Cowen, Mr. Edward German, Dr. Charles Harriss, Sir A. Paolo Tosti, Mr. Oscar Beringer, Mr. Tobias Matthay, Mr. Frederick Corder, other professors at the Academy, and many other people eminent in the musical world. The dedication service was conducted by the Bishop of Kensington and Dr. Morrison, Rector of St. Marylebone. Alderman E. E. Cooper, chairman of the managing committee, read the following letter:

‘Royal Pavilion, Aldershot, July 12.

‘DEAR SIR ALEXANDER MACKENZIE,—I have communicated to The King the contents of your letter of yesterday. His Majesty is very glad to consent to become Patron of the Royal Academy of Music, and trusts that the new building of the Academy—the foundation-stone of which is to be laid on Thursday next—will soon be completed and that the useful work of the Academy will increase and prosper in its new home.

‘Yours very truly,

‘ARTHUR BIGGE.’

and the following telegram from the Duke of Connaught:

‘Congratulate you on stone of our new building being laid. So sorry it was impossible for me to perform the ceremony.’

Lord Strathcona having laid the stone, gave an address, in which he pointed out the excellent work carried on by the

Academy since its foundation. He said: Generations of men eminent in the musical world had benefited by the educational facilities which it afforded. The increasing number of pupils desirous of profiting by the benefits offered rendered the accommodation cramped, and the provision of a new building absolutely necessary. The new building would have ample accommodation, and would be fitted in every way to meet the requirements of those using it. Under its improved conditions the Academy might even make an advance on the work of the past, excellent as that work had been.

Lord Kilmorey, in moving a vote of thanks to Lord Strathcona, mentioned that Mrs. Threlfall had promised to give an organ for the concert-room in memory of her late husband.

Sir George Donaldson seconded the motion, which was adopted.

Mr. Alderman Cooper said he had received an interesting communication from Lady Rose Weigall, the last surviving child of the founder of the Royal Academy of Music. She wished to express the pleasure it had been to her to read of the many developments of the institution which was so very near to her father's heart, and for which he worked so indefatigably. Very few of those who worked with him could be alive now, but it was pleasing to feel that his name was revered and honoured. Lady Rose Weigall telegraphed regretting her inability to be present, but stated that her son would represent her.

He then moved a vote of thanks to the Bishop of Kensington and Dr. Morrison, which was seconded by Mr. E. Nicholls and carried.

The Bishop of Kensington, in reply, said he was glad that the site was to be utilised, not for another gigantic block of red-brick flats, but for the home of the mistress of all the Arts, of the queen of all the sciences and of that music without which the world would be a dreary desert indeed.

Sir Alexander Mackenzie delivered the following address:

‘We have been honoured by the gracious encouragement of our Patron The King; by the warm congratulations of our president, the Duke of Connaught; the good will of many generous friends of music is with us; and the founder of the Academy may be said to have spoken to us, through his child.

‘It is now the musician's privilege to finally express the fervent hope that the spirit of our beloved and divine Art may enter with us, and continue to dwell in the house that is to rest on this stone.

‘This exhilarating—and, I confess to me—uplifting moment has long been looked forward to, long honestly and patiently prepared for. And now that it has come, now that the ideal has at last hardened into an accomplished fact, we must remember that although the Academy has done its appointed duty—and done it well, I venture to think—for eighty-eight years, its work may be truly said to be only beginning, because it is entering upon a lease of new life, upon a fresh career with even higher hopes, aspirations, and desires to be useful. And these expectations will call for the unabated, nay, the increased energy, determination and enthusiasm of all who earnestly wish to see them fully realised. And I have no fear that any of these necessary qualities will be lacking, either in the near or the distant future.

‘It would be pleasant just now to look forward and think of all the good work which will be done on this spot; yet awhile, I sincerely trust, by ourselves, and in years to come by others who are to follow us and carry it on in the same keen and zealous spirit. But this is not the time to indulge in mere day-dreams. The present moment plainly and sternly tells us that it must be ours to earn and keep the confidence, esteem and friendship of all those who love and who would uphold the honour of English music.

‘Ours to realise the great privilege we enjoy in being joined to others in a united endeavour to heighten its value, to press on its happily increasing recognition, and to firmly establish its future renown.

‘Ladies and Gentlemen,—Lest I be tempted to say more, I shall take the liberty of breaking in upon the solemnity of this auspicious occasion, and call upon our fellow-students in music, and this assemblage generally, to exercise their vocal powers and give three ringing cheers for the old and the new Royal Academy of Music.’

The following selection of music: Overture, 'Richard III.' (German); Grand March, 'Imperial' (Neville Flux); incidental music, 'Henry VIII.' (Sullivan); Overture, 'The golden dawn' (Corder), and the accompaniments to the hymns—'Angel-voices, ever singing' and 'Now thank we all our God'—were played by the Royal Artillery Band, under the direction of Mr. R. Neville Flux. An eight-part choral song, 'My soul would drink those echoes,' especially composed for the occasion by Sir Alexander Mackenzie, was sung with impressive effect by a choir of students.

The annual distribution of prizes took place at the Scala Theatre on July 21. Mrs. E. E. Cooper performed the ceremony.

DR. BUCK ON THE VALUE OF MUSICAL LEARNING.

Dr. Percy Buck, the newly-appointed Professor of Music at Dublin University, gave his first public lecture in that capacity at Trinity College on June 27. His subject was 'The value of musical learning,' which he discussed in abstract and general terms and with an elegance of diction that widened his appeal beyond the circle of the musically gifted. The substance of his remarks was as follows:

What does the Art of Music owe to learning, and, whatever the debt may be, would the art be better or worse without it? The debt is overwhelming and unpayable; it has never been repudiated by any considerable musician; and the present chaotic condition of musical production and criticism is due very largely to the restiveness and insincerity of those who, in disowning the slow and laborious development of past centuries, are playing unconsciously the part of Mrs. Partington by their denial of the whole principle of evolution. It must be admitted that in the past the attitude of the normal learned musician has been too often conservative to the point of stagnation. Beethoven, Schumann, Wagner, Brahms, to mention a few, were condemned, and some lived to see their persecutors dismissed in ridicule. The fault of their detractors was that they were exclusively men of learning. To-day, however, it would be difficult to name any man of learning to whom is attached the discredit of stagnation.

There are those who do not love the somewhat overbearing blattancy of Strauss, or the often perverse ingenuity of Max Reger, or even the twilight harmonies of Debussy; but if any critic were to found his disapproval on the fact that in enlarging boundaries the fences had been broken (and this was the beginning and end of the charges against Beethoven, for example), then such a critic would have to hand in his credentials amid universal laughter. Music, like almost every other branch of human activity, is both a Science and an Art. The duties of a musical scientist are two-fold. He may be a pioneer, or he may fill the humbler rôle of collating the works of the creators as soon as the experiments of the greater minds have been crystallized into idiom for ordinary usage. Even were we to grant that musical learning had rendered no service beyond the collation or systematic arrangement of knowledge, is there not a case to be made out for it? It has been abused for the invention of pettifoggery rules; yet, though rules have been laid down with indiscriminating assurance and held to with inartistic pertinacity, what is a rule in music or in anything else but an induction from the best usage? Without discriminating exegesis the work of genius will either bear no seed, or else will raise that most sterile of all crops, a school of imitators, who reproduce the eccentricity of their model without divining his inspiration. On the scientific side alone it is as necessary to take stock of one's position in art as in commerce. It requires men learned in the best sense to do so, and that did no other merit attach to them they would, by this one duty, justify their existence and discredit the somewhat contemptuous estimation in which they have been held.

Music is, and must remain for ever, primarily an appeal to the emotions; but that appeal must always be, as it always has been, under conscious and intelligent direction and control. A composer does not draw his work from his brain as you pull a thread of silk from a cocoon; no work, however inspired, issues from the human mind fully and finally equipped. For a composition is inevitably twofold—it consists of an idea plus a development. Of more it may

and generally does consist, but this is the irreducible minimum; and whether we are dealing with a Ninth Symphony or with a simple chant there must be originally an idea, and subsequently a deliberate arrangement and subordination of the whole to its adequate presentation and development. No one really denies this, not even those iconoclasts who flock to the standard of any new musical prophet, provided only he disowns the past. But what these anarchists fail to see is the dilemma which is so apparent to the wider view. Granted that music is an emotional appeal made consciously intelligent, we may admit their claim that no mere exhibition of learning, however interesting, can possibly be in itself beautiful or desirable *qua* music; but they must admit our claim that the same conclusion is true of any music which, divorced from intellectual control, makes its appeal to the emotions alone. For it is only the directed and purposeful effort of man that can take an idea and so clothe it with flesh and blood that a living organism emerges from what might have remained only a beautiful mask. Learning and theory, of the right kind, are no analytical device whereby the essence of genius is extracted and the tyro taught to manipulate the tricks of the trade. Rather do they, as I claimed at first, collate the works of genius, show you how the great minds worked, and sow seed which, though condemned by its detractors for failing to raise up fresh genius—a task it never set itself—is yet responsible for all criticism which can be called true, and all appreciation which can be called discriminating. Musical learning is not a question of figured basses, of fugue and canon and double counterpoint—these are the mere grammar to be assimilated before a student can be called equipped as a craftsman and assayer. They train the mind in dealing in the rough with the materials of which works of art are made: they systematize knowledge so that it can with sureness dissociate the false and true. Without this equipment in some degree one's opinions on music become mere personal predilections, worthless and haphazard *obiter dicta*. Why is it that so few have any glimmering of the essential difference between good and bad music? Why is it that people confound the dull with the good, and take it for granted that a heavy oratorio is probably 'better' music than a light comic opera? It is because the musical education of most people, including even the bulk of professional musicians, has been on its theoretical side a mere filling the mind with facts in a manner exactly equivalent to putting them into cold storage. Facts, to become learning, must be co-ordinated, and learning, to become fertile, must be applied, re-adjusted and imparted. For a human being's value in this world, as far as the Goddess of Learning is concerned, is simply his value as a passer-on or a distributor of knowledge as opposed to a pigeon-hole of isolated facts.

It is often asked by those interested in music but not technically conversant with its developments, what is the main battle-ground of the struggle now going on between the old and the new? It is undoubtedly the question of what is known as 'Form' or 'Design.' There is a passage in De Quincey's 'Essay on Conversation' which will illustrate the direction of this contest. He is contrasting the different methods of setting forth a subject, and takes, as his two typical exponents, Johnson and Burke. With Dr. Johnson, he says, you feel that the scheme of presentation had been so carefully thought out that, when the statement is finished, there has been said nothing which was not in the speaker's mind at the outset. That is, in music, of course, the method of the accepted classical model, Beethoven. With Burke, on the other hand, we have the method of flashing improvisation. Starting with a given topic, and with perhaps a definite preconceived attitude towards it, Burke would throw a brilliant searchlight on to one facet of the subject after another, until some overpoweringly eloquent climax was reached, making the whole organic by the fact that each thought followed the last in logical sequence, but giving the impression that each burning sentence had been welded on the spur of the moment, and that the creation had taken place in front of you, not, as in the case of Dr. Johnson, before even the preamble. That is, I take it, roughly the method of Tchaikovsky. No doubt, theorists were in the last century too narrow, in that they demanded

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FOUR-PART SONG.

Words by KATHLEEN EASON.

Composed by S. COLERIDGE-TAYLOR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto.

SOPRANO. *p* When whis - pers of sum - mer are fill - ing the air, . . . It's

ALTO. *p* When whis - pers of sum - mer are fill - ing the air, . . . It's

TENOR. *p* When whis - pers of sum - mer are fill - ing the air, It's *f*

BASS. *p* When whis - pers of sum - mer are fill - ing the air, . . . It's *f*

Allegretto. ♩ = 92.

(For practice only.) *p* *f*

dim. oh ! to es-cape from the tumult of life, to es-cape from the tu - - mult of

dim. oh ! to es - cape, . . . to es-cape from the tu-mult of

dim. oh ! to es - cape, . . . to es-cape from the tu - mult of

dim. oh ! . . . to es - cape, . . . to es-cape from the tu-mult of

dim.

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life, . . . From its cease - less wor - ry, and its end - less care, . . . To

life, . . . From its wor - ry, and its end - less care, To

life, . . . From its wor - ry, and end - less care, To

life, . . . From its wor - ry, and end - less care, To

poco rall. *a tempo.* *cres.*

flee from the sound, the sound of its strife, to flee from the sound of its strife, to

flee from the sound, . . . the sound of its strife,

flee from the sound, the sound of its strife, the sound of its strife,

flee from the sound, . . . the sound of its strife,

dim. *p*

flee from the sound, . . . from the sound of its strife. . . It's from the sound of its strife, of its strife. . .

from the sound of its strife, of its strife. . .

from the sound of its strife, of its strife. . .

from the sound of its strife, of its strife. . .

poco rall. *pp* *ff* *poco rall.*

Poco più moto.

oh! . . . just to be . . . by the sweet . . . summer sea,

Oh! it's just to be . . . by the sea, the sweet . . . sum-mer

Oh! it's just to be . . . by the sea, the sweet . . . sum-mer

Oh! it's just to be . . . by the sea, the sweet . . . sum-mer

Poco più moto. ♩ = 100.

... When the danc - ing waves sing low, . . . when the danc - ing

sea, When the danc - ing waves sing low, when the danc - ing

sea, When the danc - ing waves sing low, . . . when the waves

sea, When the danc - ing waves sing low, . . . when the danc - ing

waves sing low, . . . And the heav'n's . . . are bright . . . and

waves sing low, . . . And the heav'n's are bright, and flush'd with

. . . sing low, . . . And the heav'n's are bright, and flush'd with

waves sing low, . . . And the heav'n's are bright, and flush'd with

waves sing low, . . . And the heav'n's are bright, and flush'd with

waves sing low, . . . And the heav'n's are bright, and flush'd with

waves sing low, . . . And the heav'n's are bright, and flush'd with

waves sing low, . . . And the heav'n's are bright, and flush'd with

flush'd . . . with the light . . . of a sun - set af - ter -

light, the heav'ns are flush'd with the light of a sun - - - set

light, the heav'ns are flush'd with the light of a sun - set af - ter -

light, . . . with the light . . . of a sun - set af - ter -

glow, . . . of a sun - set . . . af - ter - glow, . . .

af - ter - glow, of a sun - set . . . af - ter - glow, . . . *mf*

glow, . . . of an af - - - ter - glow, . . . It's *mf*

glow, . . . of a sun - set . . . af - ter - glow, . . . It's *mf*

the peace that is there, . . .

oh! for the peace that is wait-ing there, . . . When

oh! for the peace that is wait-ing there, . . . When

oh! for the peace that is wait-ing there, . . . When

3

rall.
are fill - ing the air. . . When

rall.
whis - pers of summer are filling the air. . . When

rall.
whis - pers of summer are filling the air. . . When

rall.
whis - pers of summer are filling the air. . . When

Tempo 1mo.
whispers of sum-mer are fill - ing the air, . . It's oh! to escape from the
a tempo.

a tempo.
whis-pers of sum - mer are fill - ing the air, . . It's oh! to es -

a tempo.
whis-pers of sum - mer are fill - ing the air, It's oh! to es -

a tempo.
whis-pers of sum - mer are fill - ing the air, . . It's oh! . . to es -

Tempo 1mo.
mf tumult of life, to es - cape from the tu - mult of life, . . From its
mf cape, . . to escape from the tumult of life, . .
mf cape, . . to escape from the tu - mult of life, . .
mf cape, . . to escape from the tumult of life, . .

dim. *mf* *poco rall.*

p a tempo. *cres.*
 cease - less worry, and its end - less care, . . To flee from the sound, the
p a tempo. *cres.*
 From its worry and its end - less care, To flee from the
p a tempo. *cres.*
 From its wor - ry, and end - less care, To flee from the sound, the
p a tempo. *cres.*
 From its wor - ry, and end - less care, To flee from the

sound of its strife, to flee from the sound of its strife, to flee from the
 sound, the sound of its strife, from the
 sound of its strife, the sound of its strife, from the
 sound, the sound of its strife, from the

sound, . . from the sound of its strife. . . When whispers of
 sound of its strife, of its strife. . . When
 sound of its strife, of its strife. . . When
 sound of its strife, of its strife. . . When

poco rit. *pp*
poco rit. *pp*
poco rit. *pp*
poco rit. *pp*
poco rit. *pp*

sum-mer are fill-ing the air, when whis - pers of
 whis - . . pers of sum-mer are fill-ing the air, . . whis - pers,
 whis - . . pers of sum-mer are fill-ing the air, . . whis - pers,
 whis - . . pers of sum-mer are fill-ing the air, whis - pers,

Musical score for the song "Summer" (Sommer) by Franz Schubert. The score is in G major, 3/4 time, and consists of five systems of music. The first system shows the vocal melody (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are: "summer are fill - - - ing the air." The tempo is marked "poco a poco." and the dynamics are "ppp" (pianissimo) and "meno mosso." (less movement). The second system continues the vocal melody and piano accompaniment. The lyrics are: "whis-pers, whis-pers of summer are fill-ing the air. . ." The tempo is marked "poco a poco." and the dynamics are "ppp" (pianissimo) and "meno mosso." (less movement). The third system continues the vocal melody and piano accompaniment. The lyrics are: "whis-pers, whis-pers of summer are fill-ing the air. . ." The tempo is marked "poco a poco." and the dynamics are "ppp" (pianissimo) and "meno mosso." (less movement). The fourth system continues the vocal melody and piano accompaniment. The lyrics are: "whis-pers, whis-pers of summer are fill-ing the air. . ." The tempo is marked "poco a poco." and the dynamics are "ppp" (pianissimo) and "meno mosso." (less movement). The fifth system continues the vocal melody and piano accompaniment. The lyrics are: "whis-pers, whis-pers of summer are fill-ing the air. . ." The tempo is marked "poco a poco." and the dynamics are "ppp" (pianissimo) and "meno mosso." (less movement).

DR. BUCK ON THE VALUE OF MUSICAL LEARNING—
(Continued from page 510).

an almost servile obedience to the methods of Johnson and Beethoven, and are now right in recognising the logical structure in the other process.

Musical learning presents yet another aspect in its value as a moral discipline. We have all come across the young pianist who, though anxious to attain efficiency, declines the drudgery of technical practice in the vain hope that some short cut to skill will miraculously appear. Whatever pity or sympathy we may have for such a one, we can have little belief in the real earnestness of an ambition which refuses to undergo the necessary toil: and we further recognise that such a character is the very one that is in want of the discipline which the dignity of effort brings in its train.

To adapt a passage from the philosopher William James, theoretical as much as practical work in music engenders a habit of observation, a knowledge of the difference between accuracy and vagueness, an insight into nature's complexity, and into the inadequacy of written signs to express completely the composer's conception, which, once wrought into the mind, remain there as lifelong possessions. It confers precision, because if you are writing down a chord you must make it definitely right or definitely wrong; and it gives honesty, because when you express yourself by making a thing instead of talking about it, it becomes impossible to dissimulate your vagueness or ignorance by ambiguity. Musical learning has been not always in the past on the side of progress; but there will always be a need for it so long as it recognises that its sphere is not dictatorial but auxiliary. For we must remember that whilst every step of progress is necessarily a step forward on the main road, yet, in all branches of life, innumerable steps forward are made which afterwards prove to have been along barren side tracks, or, if on the main road, have to be painfully retraced. And if we are not to be at the mercy of every plausible charlatan, of every brilliant anarchist, and of every misguided genius, what can save us so surely as a body of solid opinion disseminated through the land, learned without being dry-as-dust, liberal without being gullible, conservative without being stagnant? Such a time of crisis has, in the judgment of not a few, now arrived, and a good part of Europe would seem, musically, to be losing its head. Yet many, if not most, music-lovers, however open-armed to new sensations, would not willingly see every landmark removed and every idol dethroned; and to such I appeal for a consideration of those more moderate views which, even in these days of extremes, cannot disown the whole evolution and development of that Art which is at once our mistress and our handmaid.

THE WESLEY COMMEMORATION SERVICE.

WESTMINSTER ABBEY, ST. PETER'S DAY, JUNE 29.

This memorable service, given in honour of one of England's greatest musical worthies, Samuel Sebastian Wesley, was well designed, and was carried out with due dignity. A special choir, which included many well-known musicians and amateurs, was organized and rehearsed by Sir Frederick Bridge. A large and representative congregation attended, and it was obvious that the whole service made a deep impression.

The selection of music was an admirably representative one. It was not possible to include all Wesley's masterpieces and satisfy all tastes. But some regret is permissible that so typical an example of his genius as the anthem 'Wash me thoroughly' was not chosen.

The opening voluntary was an Andante in E flat, from the set of pieces composed by Wesley for a chamber organ, and dedicated to Lady Acland. This was sympathetically played by Dr. Alcock, who accompanied throughout the service. The anthems, 'O Lord, my God' (unaccompanied) and 'Ascribe unto the Lord' were next very finely sung. The service proper was shortened from the order given in the book by commencing at the first Lord's Prayer, and the versicles and responses were sung according to Tallis's festival use.

Psalms lxxviii. and cl. were set respectively to a chant in D, by Wesley, and the 'Grand chant' ('Mr. Pelham Humphry'), the version of the latter being in accordance with an MS. of the Restoration period in the British Museum.

For the Magnificat and Nunc dimittis, Wesley's fine setting in E was, of course, selected. After the third Collect three anthems were sung: 'All go unto one place,' 'Cast me not away,' and 'The Wilderness.' The impressive and truly poetic character of the first-named anthem was fully realised. With the grief of a nation's loss still clinging around all hearts, and the tombs of its illustrious dead before all eyes, this anthem struck a peculiarly significant and soul-stirring note. The immortal 'Wilderness' of necessity found a place in the scheme. The full choral portions were well sung, but some of the solo and quartet portions of the anthem were disappointing.

After an address by the sub-Dean, which we report below, the great anthem 'O Lord, Thou art my God' was given. This was the composer's 'exercise' on taking his accumulated degrees of Bachelor and Doctor of Music at Oxford, in 1839, and is justly considered a monument of artistic conception and contrapuntal skill. The remaining numbers of the selection were the well-known Easter anthem, 'Blessed be the God and Father,' the hymn 'Brief life is here our portion,' to the well-known tune 'Aurelia,' and the anthem 'Praise the Lord, O my soul.' After the Blessing a four-fold Amen, adapted by Sir Frederick Bridge from Wesley for the service, was impressively sung, and while the immense congregation dispersed, Dr. J. K. Pyne (of Manchester) played the Introduction and Fugue in C sharp minor. Unfortunately, however, the effect of a great portion of this fine piece was somewhat marred by an obstinate cipher.

It remains to add that Sir Frederick Bridge conducted throughout the service with his usual energy and decision, and that the tasteful and finely-played organ accompaniments of Dr. Alcock were a memorable feature.

RECITAL OF WESLEY'S ORGAN COMPOSITIONS.

A most appropriate and interesting adjunct to the service was provided in the form of an organ recital from the works of the composer, which took place at the Abbey in the evening.

In these days, when recital programmes exhibit somewhat too decided a tendency to lighter forms of organ composition and to orchestral transcriptions, Wesley's pieces are none too frequently heard. It was a great pleasure, therefore, to lovers of the more solid style of music, to spend a profitable hour in listening to them on this occasion.

With a keen sense of the fitness of things, Sir Frederick Bridge had invited the co-operation at the recital of well-known organists who were either former pupils of Wesley, or who are at present holders of cathedral and church appointments with which he was identified. Former pupils were represented by Dr. J. K. Pyne (of Manchester) and Mr. T. E. Aylward (of Cardiff, and formerly of Llandaff and Chichester); while the cathedral and church appointments were represented by Dr. G. R. Sinclair (Hereford), Dr. E. C. Bairstow (Leeds Parish Church), Dr. W. Prendergast (Winchester), and Dr. A. H. Brewer (Gloucester).

These gentlemen, with Sir Frederick Bridge and Dr. Alcock (Chapel Royal, and assistant-organist of the Abbey), ably performed an interesting programme to a large and attentive body of listeners, which included many well-known organists and other members of the musical profession. The abilities of some of the performers are too well known to require any comment, but as Mr. Aylward is seldom heard in London, we may say that we were not a little impressed with his sympathetic and temperamental rendering of the beautiful Andante cantabile in G.

Dr. Alcock's well-wrought and clever extemporization on themes from the anthems 'Praise the Lord, O my soul' and 'Wash me thoroughly' is also worthy of special mention.

The full programme was as follows:

	Played by
Andante in F	Dr. E. C. BAIRSTOW.
Choral Song and Fugue	Dr. J. K. PYNE.
Air with variations, in F sharp minor	Dr. W. PRENDERGAST.
Andante in E flat	Dr. A. H. BREWER.
Improvisation on Themes from Dr. S. S. }	Dr. W. G. ALCOCK.
Wesley	
Collection in aid of the Organists' Benevolent League.	
Andante cantabile in G	Mr. T. E. AYLWARD.
Air composed for Holsworth Church Bells	Dr. G. R. SINCLAIR.
National Anthem, with Fugue	Sir FREDERICK BRIDGE.
	M.V.O., M.A., MUS.D.

The sub-Dean of the Abbey, Dr. Robinson Duckworth, chose for his text: 'Let us now praise famous men . . . such as thought out musical tunes and set forth verses in writing.' After tracing the history and achievements of Samuel Sebastian Wesley's ancestors, Dr. Duckworth said that the late Edward Dannreuther had described the brilliant father and son as 'by far the weightiest composers who wrote for the Anglican Church service at a period when English music in general was at a low ebb.' 'They tower,' he said, 'above all their contemporaries, and in their particular department, in which they are by no means imitators, they need not shun comparison with Continental celebrities such as Spohr, or even with such a master as Mendelssohn.'

Of Samuel Sebastian Wesley's personality much might be said, for it was of no ordinary type. He was conspicuously endowed with the strenuous qualities of his family, and therefore not a very tractable member of the cathedral bodies to which he belonged, for he had set his heart upon drastic reforms and changes, some of which were no doubt needed, and he was impatient of delay or opposition. Consequently his life was too often embittered by collision with Deans and Chapters, precentors and publishers. Those, however, who were admitted to intimate acquaintance have borne witness to the genuine kindness of his nature, the wide range of his knowledge, and the charms of his conversation. In Exeter Cathedral there was a tablet to his memory inscribed with these words: 'This monument has been placed here by friends as an expression of high esteem for his personal worth, and in admiration of his great musical genius.' But a greater monument than any which friends could erect he had created for himself in the imperishable works which he had left behind.

Samuel Sebastian Wesley was born in London on August 14, 1810. He died at Gloucester on April 19, 1876, aged sixty-five. A long sketch of his life, with two portraits, appeared in the *Musical Times* for May, June and July, 1900.

YORK MUSICAL FESTIVAL, JULY 20, 21.

As York has not held a musical festival since 1835, the scheme worked out so admirably this year may be regarded as a new one. Given a commodious arena for performances on a large scale, a first-rate chorus, a fine professional symphony orchestra, the best of British solo singers, a distinguished pianist, an astutely devised programme calculated to satisfy a large conservative clientele and yet to provide some interest for the blasé critic, a highly capable local conductor aided by some of the best-known British composers, and a large well-to-do class to appeal to for financial support and personal attendance, and we have the factors which go to the making of a successful festival, all of which were happily in evidence at York.

Mr. T. Tertius Noble, as everyone knows, is the organist at the Minster, and it was he who set the ball rolling. He is entitled to much congratulation on the result of his labours.

The choir consisted of about 400 voices, and was, we understand, formed entirely from local resources: a fact that is a striking tribute to the musical capacity of the district. The tone was on the whole fine and blendful. Each part was well equipped, and in turn distinguished itself. The basses seemed relatively somewhat deficient in sonority and richness. The execution was always very musically and fluent, and revealed highly capable training. There were not many thrilling moments or much high colour in great climaxes; in fact, some restraint seemed to be intentional. The band was excellent. The Queen's Hall Orchestra supplied the wind, and the strings were mainly furnished by the best northern orchestras. Mr. Rawdon Briggs was the leader. The soloists were Madame Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes, Mr. Herbert Brown, and, for the pianoforte concertos, Miss Fanny Davies.

All the performances were held in a great hall used ordinarily for exhibitions. This arena provided ample accommodation, and, what was very welcome, plenty of space and fresh air. But it cannot be said that it was acoustically an ideal apartment. In accordance with a custom difficult to upset, the expensive seats were the worst and the cheap seats the best for hearing.

Four concerts were given on the two days. At the first the programme was miscellaneous. It was largely an Elgar selection, inasmuch as four of the seven items were his compositions, namely, Overture 'Cockaigne,' 'Enigma variations' (very finely played), the 'Sea-pictures' songs (which served to display Miss Lett's fine voice and style), and the 'Wand of youth' (No. 2) suite. The composer conducted. Miss Fanny Davies gave a charming performance of Mozart's G major (Köchel 453) Pianoforte concerto, Bach's Concerto in G for strings was played, and Mr. Herbert Brown sang with great effect a 'Song of the Genie' for baritone and orchestra, composed by Mr. Granville Bantock to words written by Helen F. Bantock.

On the evening of July 20, 'Elijah' was given before an immense audience. The performance does not call for special remark. With such resources and an alert conductor the work went smoothly, and created its customary effect.

On the morning of the second day the concert was entirely orchestral, and only one piece of new music was brought forward. Beethoven's 'Leonora' (No. 3) overture, Schubert's 'Unfinished' and Wagner's 'Tannhäuser' overture were all well played, and an exceptionally fine performance of Schumann's Pianoforte concerto was given by Miss Fanny Davies. The novelty was a setting, for tenor solo and orchestra, of Tennyson's poem 'The dying swan,' by Dr. Hathaway, who conducted. The music displayed some expressive power and musicianship, and the solo was well sung by Mr. Elwes. The remaining number was Tchaikovsky's Symphony No. 5, in E minor, which was also successfully presented. Mr. Noble conducted, and exhibited his capacity as an orchestral chief.

At the final concert given on the evening of the second day, the chief work performed was Elgar's 'King Olaf,' a cantata in which the composer has embodied some of his most powerful and imaginative thoughts. The performance under the composer was an excellent one, although now and then the chorus-singing seemed formal. A suite of dramatic dances, by Granville Bantock, was performed for the first time under the composer. The dances are distinguished by the names Snake, Sappho, Veil and Dagger. All four were announced for performance, but the second was omitted. Those that were heard displayed Professor Bantock's elegant and delicate fancy in orchestration to great advantage. Each dance has a poetic basis of much interest, which is admirably mirrored in the music.

The last item on the programme was a selection from the York Pageant music composed by Mr. Noble. This included instrumental movements and choruses. The music displayed the facility and musicianship of the composer, and very happily concluded the festival.

THE BEECHAM OPERA SEASON.

HIS MAJESTY'S THEATRE.

Since our last report of this opera season, the chief works produced have been Mozart's 'Così fan tutte,' Johann Strauss's farcical opera 'Die Fledermaus,' and most notably Richard Strauss's 'Feuersnot.' Mr. Beecham is evidently a man of his word, and is determined to live up to his very attractive prospectus.

'COSÌ FAN TUTTE' (THEY ALL DO IT).

This is one of the lightest of Mozart's dramatic works. The libretto deals with a farcical story in which the constancy of two sisters is tried by their lovers disguising themselves as new suitors. The music is as merry as the story, and the whole work provides delightful entertainment. The dialogue of the English version used was by Mr. Percy Greenbank, and the words of the lyrics were those by the Rev. Marmaduke Browne, printed in Novello's edition. The opera was produced on June 27, under the personal direction of Mr. Beecham, with the following admirable cast:

Isidora	Sisters: Ladies of Ferrara	.. Ruth Vincent.
Dorabella		.. Lena Maitland.
Despina, their waiting maid	..	Beatrice La Palme,
Ferrando, an Officer, in love with Dorabella	..	Walter Hyde.
Gratiano, an Officer, in love with Isidora	..	Frederic Austin.
Don Alfonso, an old philosopher	..	Lewys James,

The performance was first-rate in every particular. The ladies concerned showed their capacity to enter into the style of Mozart's beautiful music, and Mr. Walter Hyde and Mr. Frederic Austin not only sang well, but lived up to

the humour of their parts so successfully as to excite roars of laughter. All the refinement and delicacy of the orchestral music was manifest under Mr. Beecham's dexterous and highly rhythmical style of conducting.

‘DIE FLEDERMAUS’ (THE BAT).

This amusing and attractive opera was composed by the celebrated waltz-writer in 1874. Since that time it has been performed on countless occasions on the Continent, and it was also produced—not very successfully—in England about fifteen years ago, by the Coburg Court Theatre Company, at Drury Lane. The Beecham company performed the opera for the first time on July 4. The plot is farcical, and makes unusual demands upon the theory of the law of probability, but all the same it provides excellent vent for Johannes Strauss's facile and melodious powers. Mr. Alfred Kalisch has provided an entertaining English version. The music, which never strains the attention, is full of delightful melody and the charm of flowing rhythm. The orchestration verges upon the obvious, but it is always smooth and lucid. The cast was a strong one, the exponents of the principal characters being Miss Carrie Tubb (Rosalinde), Miss Beatrice La Palme (Adele), Miss Muriel Terry (Orlofsky), Mr. Joseph O'Mara (Von Eisenstein), Mr. Frederick Ranaow (Dr. Falke) and Mr. Walter Passmore (Frank, the Governor of the prison).

The performance was an all-round excellent one. Miss Tubb especially distinguished herself in the elaborate Hungarian song that is such an attractive feature in the brilliant ball-room scene, and, throughout, Miss La Palme was a vivacious actress and a clever singer. It is possible to feel some regret that so much of the humour of the parts taken by Mr. O'Mara and Mr. Passmore depends upon the simulation of bibulousness, but there can be no question of the irresistible drollery of the last-named artist. *A pas seul* by Vivian Tailleux and some ballet dances were very great additions to the spectacle. Mr. Hamish McCunn conducted.

‘FEUERSNOT’ (BELTANE FAKE).

The first performance of this much talked-of opera in this country, which was given on July 9, attracted a distinguished audience of musical folk. The libretto of the opera is by Ernst von Wolzogen, and the chief male character, Kunrad, is a portrait of Strauss himself. The scene is laid in Munich in legendary times, and the allegorical plot is written round the festivities associated with Midsummer Eve or St John's Eve, when it was customary to light bonfires. The children are collecting material for the blaze, and apply at the house of a recluse (Kunrad), who is addicted to necromancy. He astonishes the townsfolk by encouraging the demolition of his house by the children. He is smitten by Diemut, the Burgomaster's daughter, who is watching the proceedings, and to her intense dismay he kisses her before the crowd. In shame she retires to her home, and is pursued by Kunrad, who endeavours to persuade her to let him enter. After much colloquy she pretends to consent, and hoists him up in a basket attached to a wheel. She leaves him dangling half-way up, and then mocks him. The populace come and add to the ridicule. Kunrad, now infuriated, exerts his occult powers, and immediately all the lights and fires are extinguished. Diemut then yields herself to Kunrad, the fires and lights are restored and everybody is happy. The music is always intensely interesting, although it not infrequently fails to appeal to the sense of the beautiful. No doubt Strauss is a law to himself; but on any theory it is hard to understand why the vocal music of this opera should so often be outrageously difficult. Even the children's choruses belong to the ‘impossible’ category. That there are splendid passages in the work no one sensitive to music can deny. Kunrad's soliloquy on things in general, and the iniquity of Munich's treatment of Wagner in particular, the magnificent love-duet between Kunrad and Diemut, and the glow and significance of the orchestral colouring, and many other features, show the composer at his best: yet one can scarcely avoid the feeling that the work as a whole is not an artistic success.

At the first performance the two principal characters were taken by Mr. Oster (Kunrad) and Miss Maude Fay (Diemut). At later performances Mr. Frederic Austin and Miss Edith Evans were even more successful in these parts.

MUSIC AT THE BOURNEMOUTH CENTENARY FÊTES.

(FROM OUR SPECIAL CORRESPONDENT.)

Bournemouth, in a birth-centenary popular festival held after months of preparation on a scale quite unprecedented in modern English life, staked all on ten days' fine weather—from July 6 to July 16—and got it to a hair's breadth. When July 6 arrived the local weatherwise foresaw success, for that night the wind came from the north-west, while the moon was new. But those who guaranteed or underwrote £30,000 wagered on the unknown and unknowable in weather. As a matter of fact, one left torrential rain in a muddy London, to find the sun shining through particles of opal ether in a beautiful and spick-and-span Bournemouth. This glamorous atmosphere, rather than hot sunshine, continued throughout the festivities and had a peculiar, magical effect on sensibility. One can give here little more than a bare catalogue of the phases of ten-day revelry. There were military tournaments, held in a natural wooded amphitheatre, and on the sword instead of on the tan. There were grotesque processions, always accompanied by confetti battles, in the manner of Nice; with their great cars exhibiting humorous allegory, with their fifteen-feet high big-head satirical figures nodding along in parties, with their comic cavalcades, with their numberless whimsically got-up pedestrians. There were ‘quarter-deck’ balls on the pier and masked balls in the covered skating-rink. There were athletic meetings and Young-England meetings. There were motor-car ‘gymkhanas’ and motor-boat regattas. There was a six-day meeting for aeroplane-flying at a vast specially-levelled aerodrome on the banks of the Stour, dwarfing the hippodrome of ancient Olympia; a meeting which to multitudes was a revelation of this marvellous new thing in human effort, and which surpassed all previous English displays of the kind: the dragon-like purring of the upward-soaring machines haunts the memory. The proceedings, as we all know, were marred by fatal disaster. There were generous banquets. The town itself was a garden of colour by day and of illumination by night; and 10,000 union jacks flew from masts, gable-ends and balconies. Above all, at Bournemouth's birthday party, a happy populace, which I should estimate in hundreds of thousands, put themselves heart and soul into the hands of King Pierrot and showed that England can still be ‘Merrie England,’ with abundance of fun, while free from license.

The music which accompanied all this was here, there, and everywhere. There were full military bands (Coldstream Guards, Lieut. Mackenzie Rogan, and 7th Hussars, Mr. James Slattery), playing each three times a day. There were for the first time in England the bag-pipers of the Inniskilling Fusiliers, from Omagh dépôt, co. Tyrone, playing (in trousers, alas!) on the Irish or ‘Union’ pipes, which may be more musical, but are certainly less stirring than rough Scottish Highland bag-pipes echoing from mountain-side to mountain-side. There were ‘Bohemian orchestras’ for ball work and garden work, and sundry small bands at different sites. There were various entertainment parties, including a jodelling party from the Bavarian Highlands, a Royal Welsh Male Choir, cafés chantants and military ‘grand tattoos’ (Rogan), otherwise massed band serenades, with eight bands and 300 torch-bearers. Finally and principally, grand orchestral and vocal concerts were given once a day at the Winter Gardens Pavilion. All these operations were controlled, co-ordinated and directed by Mr. Dan Godfrey, who has performed thus the most arduous, comprehensive and important function, so far, of his life.

At the Winter Garden concerts the chief solo-singers were Melba, Agnes Nicholls, Susan Strong, Edna Thornton, Alice Verlet, Margaret Cooper, Robert Maitland, Plunket Greene, and Kennerley Rumford; the chief instrumentalists were Backhaus, Mischa Elman, Myra Hess, Zimbalist, and Moisevitich. I cannot here distinguish between admirable artists. Clara Butt and Pachmann, who had been engaged, were prevented by illness from attending. As exhibiting at its best the playing or accompanying of the admirable Winter Gardens Orchestra, under the baton of Mr. Dan Godfrey, who has developed a great sensibility, and apart from any personal predilection as to works, the following



BOURNEMOUTH MUNICIPAL ORCHESTRA AND COMPOSERS PRESENT AT THE CENTenary FÊTES, JULY, 1910.

The chairs are occupied by Mr. ALFRED H. LITTLETON, Sir EDWARD ELGAR, Mr. EDWARD GERMAN, Mr. DAN GODFREY, Sir HUBERT PARRY, Sir ALEXANDER MACKENZIE, and Sir CHARLES VILLIERS STANFORD (reading from left to right).

(Photograph by Mr. W. Hazel, Royal Central Photo. Co., Bournemouth.)

pieces made the chief impression on me in the course of the concerts, all of which I attended: Beethoven's fifth Symphony, Brahms's 'Students' Festival' overture, Mackenzie's *Benedictus*, Massenet's *Scène religieuse*, Mendelssohn's Violin concerto, Schumann's Pianoforte concerto, Sibelius's *Valse triste*, Strauss's *Don Juan*, Svendsen's 'Norwegian carnival', Wagner's *Vorspiel* and *Liebsteod*, Wallace's *Villon*. Altogether seventy-six large pieces with orchestra were done at these festival concerts.

As entire concerts, the most important were the Wagner concert of July 15 and the all-British concert of July 8. At the former were sung Wagner's four seldom-heard early songs (1838-1840), beautiful in themselves but quite ineffectively scored, except the last one, 'Attente,' by Felix Mottl. The success of the complete *Finale* from 'Valkyrie,' as rendered with full poetic force by Susan Strong and Robert Maitland, was a sufficient answer to the cant which would ban such extracts in the concert-room. At the all-British concert the following works were done, the living composers conducting their own: Sullivan's *Macbeth* Overture (1888), Parry's characteristic variations (1897), Mackenzie's Burns rhapsody (1881), Stanford's Irish rhapsody (1902), Elgar's 'Pomp and Circumstance' March in D, and second 'Wand of Youth' Suite (1908), Edward German's Welsh rhapsody (1904). No such complete representation of our leading orchestral composers has before been offered in a single concert. That a tightly-packed house should be drawn by these names, should listen in absorbed silence, and should rapturously applaud every item, is a sign of the times, as well as a tribute to the education received by the Winter Gardens audiences through the daily Municipal Orchestra. A photograph taken on the occasion is given on the preceding page.

It is just fifteen years since Mr. Dan Godfrey started the Symphony Concerts, almost exactly sixty a year, with which twice a week in thirty weeks of each year he accentuates the performance of his orchestra, thus playing, with a very short midsummer vacation, daily throughout the year. The omnivorousness of his programmes, and the determined way in which he has presented our indigenous orchestral music, are by this time fairly well known. In the 910 ordinary Symphony Concerts down to last May, 1,263 separate works, old and new, have been performed, of which 267 have been of symphonic rank. There has been a Beethoven symphony at 147 concerts, a Brahms at sixty-five, a Tchaikovsky at fifty-two, a Schumann at fifty, and so forth. Out of the 1,263 separate works, not less than 454 have been by 129 British composers. What is less known is that Mr. Dan Godfrey has for several years past been driven by the gadfly of emulative conducting virtuosity. His daily duties will have placed him at the conductor's stand not less than 750 times a year, and on each occasion he will have conducted about eight separate works. That makes 6,000 items a year, or 90,000 items in 15 years, in respect of which the ear has acted focus under conditions of receptive, critical and administrative attention. It is this which constitutes the habitual conductor a specialist, and differentiates him from the composer who conducts just now and then. Briefly, Mr. Dan Godfrey takes enormous pains with the finish of his band, and it is this, even more than the omnivorousness of the programmes, which makes it the model of provincial orchestras. No wonder then that music has been one of the most important features in the recent Bournemouth fêtes.

STRAUSS'S 'FEUERSNOT.'

On another page we notice the production of this opera by Mr. Beecham. The following extracts from the criticisms on the work that have appeared in the daily Press, show that its value as music is appraised very differently by experienced critics.

There is nothing in the music to repel the most old-fashioned listener; the music is full of melodic grace. . . . There are two waltz tunes which have a certain amount of *entrain*. What the opening scene of the children collecting wood for the bonfire, with all the little dialogues between different groups, would have become in the hands of the authors of 'Die Meistersinger' or of 'Falstaff' may be guessed; the action hangs fire terribly for the first half of the work.—*The Times*.

In 'Feuersnot' there is a great deal of feverish and strenuous music in the orchestra, but only on rare occasions does it produce a stimulating effect. On the contrary, the noise is often as not repels rather than compels attention. All the beauty and passion in 'Feuersnot' is heard in the orchestra rather than on the stage, and all its music is summarised in the symphonic interlude that follows Kunrad's address. The vast majority of the solo music is ungrateful.—*Standard*.

To the modern ear, the symphonic commentary is full of melody, and the vocal writing is often of the utmost beauty. Such dissonances and Straussian asperities as there are only serve as a foil to the beauty of the rest of the music. The thematic material, if economical in its supply, is stronger and simpler than usual with Strauss, and this gives the polyphony a more marked design or pattern.—*Daily News*.

The children's choruses as they collect faggots for the bonfires are of a haunting charm, and not less so is the waltz they dance. Polyphony can never have been seen in a less alarming guise than here, where the gaiety and frivolity of style seem to have borrowed a leaf out of the other Strauss's book.—*Sunday Times*.

The idea of this amalgamation of purely orchestral interest with dramatic and vocal attachments is in itself an excellent one, and seems to me a logical development of the symphonic poem rather than a development of the accepted operatic medium of musical expression. The drawback—and it is a serious one—in the case of Strauss's conception is his persistently 'wicked' demands on the resources of the singer. The instrumental score of 'Feuersnot' is a sheer and superb success, and the association of the music with the stage movement is never for a moment to be disputed.—*Observer*.

But though the influence of Wagner is continually felt, the music could have been written by no one but Strauss—and often it is Strauss at his best. In richness of harmony, in wealth of orchestral resource, in vivid touches of characterization, in subtle power of romantic suggestion, and often in sheer freshness and beauty of melody, it is one of his finest and most inspiring works.—*Daily Graphic*.

His use of the folk-song of his native Bavaria in a work that is nothing else than a sublimated symphonic poem is surely new, or was so when 'Feuersnot' was produced some nine years ago. In Strauss's later operas the symphonic poem idea seems even more emphasised, but 'Feuersnot' set the key, as it were. And how superbly symphonic is the orchestra! We shall hear, no doubt, many a bitter cry as to the unvocality of much of the music that is to be sung, and it cannot be denied that there is truth in the complaint.—*Daily Telegraph*.

Then follow the two choruses already referred to, and an orchestral interlude of wonderful graphic power in which the uneasiness of the crowd in the dark and the growing passion in the hearts of the unseen lovers are suggested with masterly skill, while few things in Strauss are more significant and from the technical point of view more masterly than the sudden glow of gorgeous orchestral colour at the climax. . . . The fugue sung during the darkness and the final chorus after the lecture given to the people by Kunrad from the balcony are among the most dramatic pieces of choral writing in all operatic literature, because for all their complexity they seem wholly spontaneous. The solo sung by Diemut from her balcony, in which she expresses her resentment at the insult Kunrad had inflicted, and the mysterious longing caused by the mystic influence of the Subend (Midsummer Eve), has few equals in modern music for languorous, sensuous beauty.—*Morning Leader*.

Many times Strauss appears to have over-weighed his theme; on the present occasion by the elaborate, nay even prodigal, indulgence in the musical decorative art. . . . Mr. Thomas Beecham and his forces did ample justice to the acroamatic nature of the score, which makes its appeal to the intellect rather than to the emotions. Herein Richard Strauss wends his pilgrimage a long way back in the wake of the composer of the Venusberg music in 'Tannhäuser,' though he has embellished his work with a wealth of captivating melody, and placed an estoteric reliance on modern harmonies and intervals.—*Yorkshire Post*.

As to the music of 'Feuersnot,' while not beyond criticism, its interest and beauty are undeniable. It is notable equally for the charm of its melodies, the brilliance of its orchestration, and the originality and individuality which pervade it

throughout. . . . Strauss rather recalls, at times, a brilliant conjurer who performs the most astonishing tricks, but does them so quickly that no one can take them in properly. . . . But when all deductions have been made, the rare quality of the music is incontestable enough. Certainly, there is no other composer writing for the stage to-day who has given the world anything like it.—*Westminster Gazette*.

The score is full of pleasing themes, handled, of course, with a great mastery of orchestral colour. The little love-duet is charming in its very Straussian way; indeed, throughout the composer's style is readily recognisable. If there is less sense for characterization than is shown in 'Elektra,' the nature of the text scarcely gives the same scope. Possibly the ensembles and choruses are the most attractive parts at a first hearing.—*Pall Mall Gazette*.

The opera is full of lovely music. The terrible Strauss unbends whenever he thinks of children or young people, and into their mouths he puts some of the most charming strains imaginable. The refrain of the children, the trio of Diemut's companions as they steal on in the basket scene, the chorus 'O Diemut, du thöricht einfältig Kind' (a reminiscence of an earlier trio), and a dozen other things of the kind, are inexpressibly delicious. There are two waltzes that would do credit to the great Johann himself. All through the opera the characterization is excellent, and the music is woven in long, sequential pictures that contrast strikingly with the more discontinuous manner and thematic brevity of some of Strauss's later works.—*Birmingham Daily Post*.

STRAUSSES, OLD AND NEW.

It is obvious that confusion exists, even in some musical circles, as to the identity and relationship of the many Strausses who have earned fame in the musical world. A lady who ought to have known better recently observed that Strauss's 'Feuersnot' represented a considerable advance upon his 'Fledermaus'; and a certain element of the commonplace in some of Richard Strauss's tunes gives a show of reason to the supposition that he was once a composer of drawing-room waltzes. We hope that the following particulars will help to dissipate such errors and delusions.

LUDWIG STRAUSS (born 1835; died 1899) was a violin and viola player of the first rank. He led the Philharmonic and Hallé Orchestras, was solo violinist to Queen Victoria, and was closely associated with the Saturday and Monday Popular Concerts as a quartet player.

JOHANN STRAUSS the elder (born 1804, at Vienna; died 1849) was a famous composer of dance music, and earned the title of father of the Viennese waltz. From an early age his life was devoted to music. His violin and viola playing led to his association with a string quartet, and the conductorship of a small orchestra at places of amusement. In the latter capacity he found an opening for his talent as a composer with immediate success. His band became much in demand, and increased in numbers. The years 1833 to 1838 were occupied with European tours, which brought him to London at the time of Queen Victoria's coronation. Here he created a *furor*, and his services were demanded at upwards of seventy concerts. A tour of the provinces preceded his return to Vienna. Henceforth he enjoyed immense popularity, and was much honoured by Royalty. His second English tour, which occurred in 1849, marked the culminating point of his esteem in this country. Shortly after his return he was carried off by scarlet fever. He left three sons, who afterwards became famous musicians.

JOHANN STRAUSS the younger (born 1825, at Vienna; died 1899) rivalled his father's fame as a composer of dance-music, and became known as the 'Waltz King.' He composed the 'Blue Danube' Waltz ('An der schönen blauen Donau') and the operetta 'Die Fledermaus,' produced last month at His Majesty's Theatre. His father opposed his design to follow a musical career, which nevertheless was soon carried to fruition. At the age of nineteen he was performing his own compositions with his own small orchestra. A few years later he amalgamated his own and his deceased father's bands, and undertook a successful tour in Germany. For ten years he held a conductor's post in St. Petersburg. His career was as brilliant as that of his father, but less eventful. It was described fully, with a

portrait of the composer, in the *Musical Times* for August, 1909. His creative style differed little from that of the elder Strauss. During the latter part of his life he devoted his energies to the composition of operettas, of which he left sixteen examples.

JOSEPH STRAUSS (born 1827, at Vienna; died 1870), the second son of Johann Strauss the elder, was a conductor and a prolific composer in the style of his father and brother.

EDUARD STRAUSS (born 1835, at Vienna) the youngest son of Johann Strauss the elder, is also a composer, but has achieved greater fame as a conductor. He has made frequent concert tours in Germany, and his visit to London in 1885 for the Inventions Exhibition is remembered.

RICHARD STRAUSS, the celebrated composer of 'Elektra,' is no relation to the family of waltz composers. He was born at Munich in 1864, and is still busy composing. His father was a horn-player, and fostered his child's precocious musical talent. The most effective part of a long and thorough musical education was received at the hands of Billow and Alexander Ritter. His fine abilities as a conductor were recognized in 1885, and secured him successive posts as Capellmeister, leading in 1889 to his appointment as Court Capellmeister at Munich. He has frequently made European concert tours, and has visited London on several occasions, notably at a 'Strauss Festival' in 1903. The relative positions of his best-known works can be seen from the following table:

1889.	Don Juan (Op. 20).
1890.	Tod und Verklärung (Op. 24).
1894.	Guntram (Opera) (Op. 25).
1895.	Till Eulenspiegel (Op. 28).
1896.	Also sprach Zarathustra (Op. 30).
1897.	Don Quixote (Op. 35).
1899.	Ein Heldenleben (Op. 40).
1901.	Feuersnot (Opera) (Op. 50).
	Symphonia Domestica (Op. 53).
1905.	Salome (Opera) (Op. 54).
1908.	Elektra (Opera) (Op. 58).

Except the operas, all of these are orchestral tone-poems. 'Don Juan,' 'Heldenleben' and 'Salome' are important as representing three important stages of advancement of style. An illustrated article upon his life and works appeared in the *Musical Times* for January, 1903.

ROYAL OPERA, COVENT GARDEN.

If the presence of novelties is the determining factor in the character of a season, then this year's record at the Royal Opera, Covent Garden, must be accounted uneventful. But as a matter of fact too much stress is laid on the importance of operatic novelties, and for the simple reason that the British as opera-goers have still much to learn. The business of the Grand Syndicate, it is clear, is to provide for a class of patrons who are very well acquainted with opera and its best exponents. Therefore their hand is free to put forward what they like, and they have taken full advantage of the privilege. The one novelty has been M. Raoul Laparra's 'La Habanera,' and it has been not only the single new work of the month but also of the whole season. Its production was promised last season, when the work would have been one year old; its postponement until July 18 made the period since its first hearing at the Opéra Comique, Paris, exactly that of two years and a-half. It is a remarkable work, but it would have created a greater impression had the management made it quite clear to the public that the composer is not yet five-and-twenty years of age. It is his first effort, and he is his own librettist. The summary of it is that it is the work of a remarkably clever boy. It is new in the aspect of fidelity of its expression, but not in its tonality. There are some passages that recall the early Verdi—not a bad school, provided the later Verdi be also studied—but the hearers are spared the tuneless temerity of the new Italian school or the Eastern eccentricities of the new French school. It is individual, and in ten years' time—provided he be not spoilt in the interval—M. Laparra should be able to write something that will attract and retain attention. The story is dreadfully gruesome. Two brothers, in old Castile, love the same girl, Pilar. Pedro has succeeded

in winning her hand and is about to be united to her; Ramon, the brother, endeavours in vain to conquer his grief and jealousy, and in a fit of mad passion stabs Pedro. He is not charged with the crime—the 'époque indéterminée' in which the action takes place seems to account for the absence of any law on the subject of homicide—but his victim, in dying, to the measured strains of a habanera played outside, vows to haunt him and to appear to him in a year's time less one day. The year, less one day, passes, and Ramon's house is visited by three blind beggars. The guilty man sees four, and his conviction is strengthened when his visitors begin to play the habanera that accompanied the original crime. The last Act takes place in the burial ground where the murdered man lies in his unavenged grave. His murderer endeavours to confess his misdeed to Pilar, but she frustrates his intention by dying on her betrothed's tomb, and the conscience-stricken brother rushes out of the cemetery, demented, either to work out his moral salvation or to provide the material for another opera. The music is more healthy than the story, but it is largely ineffective by reason of the lack of experience of its designer. A strong sense of colour and of effect is shown, but the whole is much too immature to hold any permanent place. It was finely played. Madame Demellier, of the Paris Opéra Comique, made her first appearance in England as Pilar, and suggested that the other and more famous Franco-Iberian opera by Bizet would have been a better medium for the display of her undoubted gifts. M. Dalmorès was the lover who is slain, and M. Bourbon as his slayer gave a wonderfully dramatic delineation. M. Frigara conducted. The coldness of the reception was not altogether due to the wintry July evening on which the work was produced.

A SERIES OF REVIVALS.

The other operas mounted have all been familiar. Taken in their chronological order, M. Charpentier's delightful 'Louise' comes first in the month. The cast was nearly the same as last year, namely, with Madame Edvina as a very charming representative of the wilful work-girl Louise, and M. Dalmorès as the lover; but on this occasion, in the absence of M. Gilbert, Signor Marcoux appeared as the Father. He gave a finely-wrought study, although he was not entirely successful in reproducing the real French spirit of the part. The opera was received with a like amount of cordiality as on its production, and it seems probable that its wonderful reality, its picturesqueness, and its high musical value will constitute it as permanent an attraction in England as it is on the Continent. Another of last year's productions, Baron F. d'Erlanger's 'Tess,' a pretty and tuneful if not very English version of the Wessex classic, was revived, with Mlle. Destinn again in the name part; Signor Sammarco as d'Urberville, and Mr. Riccardo Martin as an Angel Clare of much merit. The annual performance of Meyerbeer's 'Gli Ugonotti' has been given, and the occasion may be regarded as noteworthy, since both Madame Tetrassini and Mlle. Destinn appeared in the cast; Signor Zerola was the Raoul, Mr. Edmund Burke the San Bris, Mr. Murray Davey an excellent Marcello, and Mlle. De Lima (a new-comer) a sprightly Urbano, but with the famous 'Caso non eguale' omitted. For the rest, there has been little but repetition; the plan has, however, proved profitable. It has introduced an excellent Mephistopheles for Gounod's 'Faust' in the shape of Mr. Edmund Burke, while Madame Kousnietzoff has reappeared as Marguerite. Miss Lalla Miranda has once more illustrated Australian vocal attainments by her assumption, at short notice, in place of Madame Melba, of Violetta in Verdi's perennial 'La Traviata.' In the penultimate week Puccini's 'Manon Lescaut' was added to the list, with Mlle. Destinn and Mr. Martin, and the season, which in spite of doubts and difficulties has been in every way successful, was brought to a close on July 30.

CHESTER HISTORICAL PAGEANT.

Conspicuous success attended the daily performances of the Chester Pageant, July 18 to 23. They visualised the scenes of long dead generations with a vividness of historical interest and a semblance of living reality remarkable in conception and splendid in spectacle. To Mr. George P. Hawtrey, the pageant-master, is due the introduction of the spoken word and dramatic element which heightened the spectacular interest of the various tableaux, and to Dr. Joseph C. Bridge the appropriate choice of music of English flavour, in keeping with the various eras represented. This happy choice was especially shown in the delightful scenes of old English revelry of the Tudor and Stuart periods. Attention was directed last month to the Pageant music-book published by Messrs. Novello, which contains in addition to lilted choral arrangements of old English melodies, examples of Dr. Bridge's facility as a composer, notably in his chorus of monks, 'Urbs Syon aurea,' 'The hobby-horse' song, and the stately 'Ode to Chester.' Detailed accounts of the historical accuracy of the costumes and the fine spectacular effects in their picturesque environment, having already appeared elsewhere, it remains merely to chronicle the musical side of the Pageant.

After the opening procession, in which the fine band of the Royal Marines (Portsmouth Division) was followed by the 250 members of the chorus, the National Anthem was sung under the direction of Dr. J. C. Bridge. No subsequent episode provided a prettier spectacle than the Introduction, devised and written by Mr. Hawtrey. The goddess of the Dee, accompanied by countless little elves and fairies who appeared from all quarters of the distant woodland, furnished a feast of undulating colour, intended to represent the wavelets of the river, which flows too far away to be brought actually into the pageant. Meanwhile the chorus sang 'An Invocation to Deva,' a choral adaptation of the valse 'Sabrina,' by Mr. Lewis Hann, of Cheltenham. It should be mentioned that the charm and effect of the choral music lay in its being chiefly unaccompanied, and that the various choruses were heard before each episode, while the arena was unoccupied; a plan which allowed exclusive attention to be paid to the expressive singing. The first episode dealt with the Roman occupation and with Agricola the Governor of Britain in A.D. 78. Flemming's music to 'Integer vixit' was here suitably introduced. Henry Lawes's 'Invocation to Sabrina,' as arranged by Sir Frederick Bridge, was the prelude to the second episode, 'King Edgar receiving the homage of the eight tributary kings,' A.D. 973, and incidentally were played the lively strains of William Lawes's 'Almain,' 'Sarabande' and 'jigg.' Henry Smart's 'Waken, lords and ladies gay' was sung before episode three, 'The Founding of the Abbey of St. Werburgh, A.D. 1093,' and as a recessional Dr. Bridge's melodious 'Founders' Hymn.' Episode four depicted 'Archbishop Baldwin's visit to Chester to preach the third Crusade,' a highly-interesting scene; the choral music included Dr. Bridge's 'Chorus of Monks' and Sullivan's 'O gladsome Light.' The fifth episode illustrating Prince Edward and Princess Eleanor visiting Chester, A.D. 1256, was preceded by Rachmaninoff's Prelude, conducted by Lieut. G. P. Miller, M.V.O., and as a recessional, Edward German's 'Morris dance' and Grieg's prelude to 'Sigurd Jorsalfar' were played. The sixth episode, 'Richard II. is brought a prisoner to Chester, A.D. 1399,' was chorally introduced by Dr. Bridge's arrangement of the merry old ballad, 'The Miller of the Dee,' and another old song, 'The Cheshire Cheese,' was the prelude to episode seven, which was firstly devoted to the 'Visit of King James I.,' A.D. 1617, and secondly to the Midsummer Revels, circa 1620. In this delightful scene the music had a close connection with the episode, and local colour was given instrumentally by the 'Waits' tunes, quaint and lively old dance measures which used to be played on the 'Recorders' or flutes in different sizes, of which Chester possesses one of the only two complete sets now extant. The Chester 'Recorders' were borne in the procession. The choral examples of old English ballad music, which made one visitor's eyes brighter while saying 'I love this music,' included Dr. Bridge's spirited arrangements of 'Come, lasses and lads,' and 'Joan to the maypole,' in which the accompanying drum-taps marked the rhythm. Very mirth-provoking was the Battle of the

Mr. W. W. Starmer, whose recent lectures at the Royal Institution on bells, carillons and chimes caused great interest, has been appointed an adjudicator at the International competition of carillonneurs which is to take place at Malines on August 21 and 22 (see p. 506). Mr. Starmer is the first English musician to be elected to this office.

Hobby-horses, for which Dr. Bridge had written a capital song for the Chester Guilds' boys. A fine madrigal, 'Sister, awake!' composed by Thomas Bateson, organist of Chester Cathedral in 1602, preluded episode eight, descriptive of the Siege of Chester and visit of Charles I., A.D. 1645. For the Finale, Dr. Bridge had written an 'Ode to Chester,' in which the pen of the ready writer was employed in martial strains set to words by the late Rev. S. F. Macdonald, of Matthew Henry's Chapel, Chester. Such is the barest outline of the musical features of this great and notable Pageant, in the preparation and the performance of which civic pride had been thoroughly enlisted and employed. The episodes had been written by local writers, and all classes of society were fully represented in the multitude of performers, both horse and foot, who had been so well rehearsed and so capably directed.

THE QUEEN'S HALL PROMENADE CONCERTS.

On Saturday, August 13, the sixteenth series of Promenade Concerts organized by Mr. Robert Newman will open at Queen's Hall, and for ten weeks a concert will be given on every week-day evening. Mr. Henry J. Wood will conduct the entire series. The particulars issued indicate that a gratifying amount of attention will be given to the claims of British executants and composers. Nearly the entire list of artists is composed of British names, some thirty of which will appear in the programmes for the first time.

The new works that are to be performed are in all but a few cases by British composers. They include the following:

Two Eastern Dances for Orchestra ..	Easthope Martin
Suite for Strings	Arthur Foote
Fantaisie Concertante for Viola and Orchestra ..	J. Rogister
Fantasia on English Folk-Song ..	Vaughan Williams
Two Night-Pieces for Orchestra ..	H. V. Jervis-Reed
New Suite—'The Magic Mirror' ..	William Y. Hursthouse
New Festival Overture	Walford Davies
Four Dances from 'The Blue Bird' ..	Norman O'Neill
'The Vicar of Bray'—Variations for String Orchestra (Op. 35)	Ernest Austin
Serenade for Small Orchestra	Percy Pitt

Works by Messrs. Arnold Bax, Ernest Bryson and J. W. G. Hathaway, the names of which are not yet given, will also be performed.

The older works that will be added to the repertoire include the 'Hulda' ballet music by César Franck, Macdowell's Pianoforte concerto in D minor (Op. 23), and Ebenezer Prout's Concerto in E minor for organ and orchestra (Op. 5).

The leader of the orchestra will again be Mr. Arthur Catterall, and Mr. F. B. Kiddle will be the organist and accompanist.

ROYAL COLLEGE OF MUSIC.

A 'Memorial Concert for the Founder of the College' was given by the choir and orchestra on June 29, under the direction of Sir Charles Stanford. The most notable in a programme of impressive and solemn works, was Bach's 'Trauer-Ode,' written for the funeral of Queen Christina of Poland in 1727. The work has suffered unjust neglect from which this performance may help to rescue it. An edition of the Ode will shortly be published by Messrs. Novello & Co. The other works were Brahms's Rhapsody for contralto and male-chorus, expressively sung by Miss Florence Taylor, Beethoven's 'Eroica' symphony and Brahms's 'Song of destiny.'

On July 14 a chamber concert was given. The chief concerted works performed were Smetana's String quartet in E minor and Beethoven's D major Pianoforte trio (Op. 70, No. 1).

A highly-interesting orchestral concert was given on July 22. The programme opened with Mr. J. D. Davis's beautiful and musically Symphonic poem 'The maid of Astolat,' which was performed sympathetically and with executive ease by the students, under the direction of Sir Charles Stanford. Brahms's Concerto for violin and violoncello in A minor (Op. 102), was played by two scholars, Mr. Philip Levine and Mr. Cedric Sharpe, and

vocal solos were given by Miss Catherine Ryan and Mr. David Ellis. The most noteworthy feature of the concert came at the end in the shape of Sir Alexander Mackenzie's three orchestral preludes to 'Manfred,' which the composer himself conducted. The three preludes are musical illustrations to three quotations from 'Manfred,' so chosen as to provide well-contrasted movements. The first, 'Astarte,' has the greatest dignity; the second is a pastoral whose picturesqueness is heightened by the employment of cow-bells; the third, inspired by the words 'I do defy—deny—spurn back and scorn ye,' and entitled 'The flight of the spirits,' is a vivid piece of musical description. The whole cycle is finely conceived and scored with great effect. Sir Alexander Mackenzie and his work were well received by a large audience.

The twenty-seventh annual general meeting was held on July 15, H. R. H. Prince Christian of Schleswig Holstein in the chair. The secretary, Mr. Charles Morley, announced that The King had graciously consented to become Patron of the College, and had been pleased to appoint Prince Christian as president. The report of the Council referred to the peculiar loss sustained by the College in the death of King Edward, to whose labours the Institution owed its existence and whose constant sympathy and support as Patron were invaluable. Prince Christian moved, and Mr. Lionel Benson seconded, the adoption of the report.

The following presentations were made by the chairman: Challen gold medal for pianoforte-playing to Joseph A. Taffs (scholar); gold medal for the most generally deserving pupil to Evelyn M. Pickup (exhibitioner); John Hopkinson gold and silver medals for pianoforte-playing to Miss Grace A. Humphery and Miss De Rozario (both in absence).

A resolution expressing thanks to Prince Christian was moved by Mr. E. H. Pember, seconded by Mr. S. Ernest Palmer, and carried by acclamation.

TONIC SOL-FA ASSOCIATION.

The fifty-third choral festival of this Association was held at the Crystal Palace on June 25. The junior choir of 5,000 voices carried out their programme with an excellence of tone-production and rhythmic feeling that have seldom been surpassed by similar bodies of juvenile singers. They were ably and sympathetically conducted by Mr. S. Filmer Rook; Mr. C. H. Rowcliffe was the organist.

The singing of the adult choir of 1,500 voices was distinguished by its smoothness and refinement. Although a collection of units, the choir sang with the precision of a permanent organization and provided a practical demonstration of Dr. Borland's controlling power and personal influence. The capabilities of the choir were fully explored by the following programme:

O praise the Lord with one consent	Handel
How sweet the moonlight sleeps	Leslie
Merrily wake music's measure	Barnett
The three fishers	G. A. Macfarren
There be none of beauty's daughters	Walthew
Good night, beloved	Pinsuti
Sweete flowers, ye were too faire	Walmisley
When Israel out of Egypt came (Psalm 114) ..	Mendelssohn

The expression thrown into the singing of the part-songs was always interesting, and the fine interpretation of the Mendelssohn Psalm was a notable achievement. A large orchestra played separate items effectively and, with assistance at the organ, supplied accompaniments.

NONCONFORMIST CHOIR UNION.

The twenty-second annual festival of this organization, held at the Crystal Palace on July 2, attracted an attendance of unusual magnitude. The concert given by the combined choirs, numbering in all over 4,000 voices, proceeded smoothly and successfully under the careful and able guidance of Mr. Frank Idle. Mr. John E. West's Te Deum in G was one of many works interpreted with noteworthy effect; another was 'Unfold, ye portals everlasting,' from Gounod's 'Redemption.' In Spohr's 'As pants the hart,'

the solo part was in the hands of Miss Ada Forrest. Other sacred works in the programme were Tchaikovsky's 'Hymn to the Trinity,' Wesley's anthem 'Wash me thoroughly,' and Sullivan's 'O gladsome Light.' The secular portion consisted of Cowen's 'Come to me, gentle sleep' and 'Bring branches from forest,' Lee Williams's 'The song of the pedlar,' Elgar's 'O happy eyes,' and Eaton Fanning's 'We love our island story.'

Songs were given by Miss Forrest and Mr. Alexander Tucker. An orchestra took part, and Mr. J. A. Neale assisted at the organ. The competitive part of the day's proceedings is dealt with in the *Competition Festival Record*.

THE NATIONAL UNION OF SCHOOL ORCHESTRAS.

The festival concerts of this organization were held on July 16 at the Crystal Palace. It is safe to say that never before has there been assembled under one roof such an extraordinary number of violinists. The 'intermediate' orchestra of 2,500 and the 'advanced' orchestra of 2,000 gave separate concerts of well-chosen music, and Mr. Allen Gill, who is used to directing operations on a large scale, secured performances of striking effectiveness and efficiency in spite of the arrangements that permitted only one rehearsal. An interesting event was the playing of Schumann's 'Slumber song' by the five winners of the Guildhall School of Music Scholarships, founded by the Union. The two challenge shields for school orchestras were awarded to Croyland Road Council School, Edmonton (intermediate) and Westbury Girls' School, Barking (advanced). At the two concerts the Walthamstow Silver Prize Band and Mr. T. Mee Pattison at the organ supplied harmony to the melody of the violinists. The vocalists were Miss Alice Motterway and Mr. Samuel Masters.

'THE DREAM OF GERONTIUS.'

PERFORMANCE AT ARUNDEL CASTLE.
(FROM OUR SPECIAL CORRESPONDENT.)

A powerful stimulus to music in Sussex was provided by the performance of Sir Edward Elgar's 'The Dream of Gerontius,' which was given by the invitation of the Duke of Norfolk at Arundel Castle on July 14. The Sheffield Choral Union was engaged as the choir; the orchestra was that of the Queen's Hall; the principals were Mr. Gervase Elwes, Mr. Herbert Heyner and Miss Clare Hamilton, and the conductor was Mr. Henry J. Wood. It is probable that the event constituted a record in the musical annals of Sussex, for though of late years there have been some striking proofs of the increasing interest in music, of which the most notable is the Municipal Festival at Brighton, nothing of quite so perfect a character has been done in this part of England before. The educative value of the undertaking is great, for with the aid of the Sheffield Choral Union, whose technique Dr. Henry Coward has brought to such a high pitch, and the Queen's Hall Orchestra, a performance of notable finish was secured. The important part of 'Gerontius' was in the hands of one of its best exponents, and a marked impression was made by Mr. Herbert Heyner with the baritone music.

The particular object of the performance was the augmentation of the finances of the Arundel Hospital and the Littlehampton Hospital Building Fund. To what extent these deserving Institutions are benefited has not yet been made public, but the attendance was eminently satisfactory. The great Hall of the castle, one of the newer portions of this fine old landmark, was utilised as the concert room. It is theoretically complete, for there is an excellent organ in the gallery, but it was not possible to make use of it on this occasion, owing to the difference of its pitch from that of the orchestra. The hall, which holds between 400 and 500 people, was well filled. The audience came from all parts of the county, as was made clear by the number of motor cars that stood ranged against the outer walls of the castle like mighty engines of war, though of different import from those in use in the past.

In spite of the novelty of the conditions under which the performance was given, it reached a very high level. The choir left Sheffield the previous evening, and stayed the night in London for rest and rehearsal, proceeding the next morning to Arundel. A short rehearsal in the morning served the double purpose of making certain one or two points and of testing the acoustic properties of the hall, for it is to be noted with interest that this was the first occasion on which the castle had been used for musical performances. It is hoped that it will not be the last. The hall not only fulfils its purpose well, but is also situated at a part of the county where much might be done to foster the love of music.

The introduction of so notable a work as Sir Edward Elgar's setting of Cardinal Newman's poem was certainly a happy beginning. It was put forward in such a way as to produce the most favourable impression of its great and distinctive qualities, and the rapt attention with which the interpretation was listened to, and the interest shown in the occasion, give rise to the most sanguine hopes concerning this new and gratifying concern for the art shown by the Duke and Duchess of Norfolk. Details of the performance are superfluous. The choir sang magnificently. Its special methods, its fine incisiveness, pure tone, and unflinching tunefulness, never showed to better advantage. Its work was remarkable for the beauty of tone heard in the semi-choruses, the volume of sound in the exalted 'Proficiscere, anima Christiana,' and the conviction of the inspired final number which brings to an end one of the greatest works in British musical literature. Mr. Gervase Elwes sang with full meaning, although suffering some personal discomfort as the result of a blow in the mouth from a cricket ball, and, as already indicated, Mr. Herbert Heyner established his reputation by his singing of the baritone music. Miss Clare Hamilton, who is a new recruit to the ranks of oratorio singers, gave the music of the 'Angel' with notable accuracy, and with all the feeling it demands. Her singing was notable for its calm restraint, which while it was appropriate to the character, also invested her reading with an exceptional quality. Mr. Henry J. Wood's firm conducting was a feature of the interpretation, and raised it to a very high level. The orchestral portions were given their full meaning, and the performance, like the generous spirit that provided it, was in every way worthy of note and commendation.

London Concerts.

CHAMBER MUSIC.

The 'New Quartet,' whose members are Mr. A. E. Sammons, Mr. Thomas W. Petre, Mr. H. Waldo Warner and Mr. C. Warwick-Evans, made their first appearance early in the year and gave their second concert at Bechstein Hall on June 28. The supposition that the length of the interval was occasioned by their zeal for thorough rehearsal, was borne out by the admirable qualities of their playing. Their performance of Debussy's G minor Quartet was one of outstanding excellence. Beethoven's first 'Rasoumofsky' quartet was interpreted with an attractive infusion of romance, and a sympathetic reading of Mr. Balfour Gardiner's Quartet in one movement completed the programme.

Dr. Walford Davies's 'Peter Pan' quartet, originally produced by the Walenn Quartet, was given a welcome repetition on July 7 at their concert in Æolian Hall. The music is as peculiarly British as Mr. Barrie's humour, and reproduces its imaginative genius with such completeness and aptness as to suggest an obvious course to those who next produce the play. The Quartet played Dr. Davies's work, and quartets by Haydn and Dvorák, with excellent effect. Songs were provided by Miss Jean Waterston.

PIANOFORTE RECITALS.

At Mr. Percy Grainger's recital, which took place at Æolian Hall on June 22, neither the programme nor the playing were of the common order of things. Tchaikovsky's unfamiliar and interesting Sonata in G minor (Op. 37) brought out the vitality of the pianist's style and his power of

controlling without weakening a climax. Some examples of old Dutch music arranged by Julius Röntgen were introduced. Mr. Grainger's creative gifts were effectively exhibited in a fantasia on a 'Slow dance' by Sir Charles Stanford, and an arrangement for String quartet of two Irish reels. The latter work was played by the Langley-Mukle Quartet.

Mr. Vernon Warner promises to supplement his now finished career as a prodigy with a longer and more useful career as an artist of the pianoforte. The highest hopes were justified by his performance of César Franck's 'Variations symphoniques' and Tchaikovsky's B minor Concerto at Queen's Hall on June 23, when he was assisted by the Queen's Hall Orchestra, under Mr. Henry J. Wood.

Congratulations are due to Miss Jean Nesbitt, a new pianist from Canada, upon the well-deserved success of her first recital in England, which took place at Bechstein Hall on June 27.

The brilliant pianist, M. Alfred Cortot, made a welcome appearance at Æolian Hall on June 29, and showed in Chopin's four Ballades and Schumann's Carnival (Op. 9) how much poetry he has at his command.

Herr Backhaus gave his second Chopin recital at Queen's Hall on July 2. The chief features of the programme were the B minor Sonata and the Etudes, of which he gave a technically faultless performance. Herr Backhaus also played the rarely-heard but beautiful Prelude in C sharp minor (Op. 45), and several Mazurkas, the latter in a rather Teutonic fashion.

Mr. Edward Goll, who gave a pianoforte recital at Bechstein Hall on July 4, showed a distinct advance in his art. His programme covered a wide range, and served to indicate the breadth of his sympathies.

The junior students of Mr. Tobias Matthay's Pianoforte School gave a recital at Bechstein Hall on July 6, and Mr. Matthay's artist-students and scholars at the Royal Academy of Music were heard at the same Hall on July 14. Of the latter, Master Vivian Langrish and Miss Evie Dawkin deserve to be specially mentioned.

Several young pianists, trained by Mr. Carl Weber, made a successful appearance at Bechstein Hall on July 12, the most notable performances being those of Miss Ella Hackworth in César Franck's Prelude, chorale, and fugue, and Miss Maude Dixon with Max Darewski in Saint-Saëns's Variations for two pianofortes on a theme by Beethoven.

VOCAL RECITALS.

An interesting recital was given by Herr Reinhold von Warlich at 54, Mount Street, the residence of Lord Plymouth, on June 21. The vocalist included von Fielitz's 'Eiland' song-cycle and some Elizabethan love-songs by Morley, Tobias Hume and Robert Jones in his programme, which he carried out with his usual skill and expressive feeling.

Mr. Theodore Byard, whose illness has for some time kept him from the concert-platform, gave a recital at Bechstein Hall on June 23 and again won complete favour. His programme was distinguished by the introduction of interesting novelties by foreign composers and due consideration given to English music. 'Séparation,' by the brothers Hillemecher; 'Le Semeur,' by Alexis de Castillon; and songs by Messrs. Cyril Scott, Roger Quilter and Amherst Webber were well interpreted and well received.

An unconventional programme, interesting chiefly on historical grounds, was compiled by Miss Maggie Teyte for her recital at Æolian Hall on June 24. It consisted of a number of operatic excerpts by 18th century composers, chosen from the répertoire of Madame Dugazon. On the same day Madame Noldi gave a recital with a varied programme at Æolian Hall. Recitals were given by Miss Gertrude Lonsdale at Bechstein Hall on June 27, and by Miss Irene St. Clair at Æolian Hall on June 28.

Miss Eva Katharina Lissmann gave further evidence of her exceptional ability as a lieder singer at Bechstein Hall on June 29; she was assisted on this occasion by Mr. Hans Lissmann, himself a vocalist of ability.

The commendable endeavours of Miss Leila Duart, who made her first appearance on June 30 at Bechstein Hall, produced artistic results and were well received. 'Rafael,' a Danish tenor who made his first appearance in England at

Bechstein Hall on July 1, showed considerable ability, but scarcely enough to justify him in dispensing with initials and other customary complements to a surname.

Recitals were given by Madame Blanche Marchesi at Leighton House on July 7 and 14. On both occasions she was assisted by Mr. George Copeland, an admirable player of Debussy's pianoforte pieces.

Mr. Robert Chignell carried out an exacting programme to universal satisfaction at Æolian Hall on July 12. He sang Brahms's four 'Serious songs' with deep expression. Some songs by that clever musician, Miss Katherine Ruth Heyman, were given their first performance and were well received.

OTHER RECITALS AND CONCERTS.

Few reciters now before the public rival the many-sided ability and personal excellences of Mrs. Tobias Matthay, and the recital which she gave at Æolian Hall on June 23 was in the highest degree enjoyable. Her programme ranged from the tragic to the humorous, with a tendency to favour the latter, and many of the items gained in interest from the introductory remarks made by the reciter.

A new Violin and Pianoforte sonata by Miss Bertha Tressler was played by Madame Harriet Solly and Miss Ada Thomas at the latter's recital given on June 23 at Steinway Hall. The work was commendable both for its ideas and for the skill with which the composer has treated them.

Signor Livio Boni created an excellent impression in giving his first violoncello recital in England at Bechstein Hall on June 23. At the same Hall, on the following day, Miss Helen Gough, a young and promising violinist, made her first appearance with great success. Miss Gladys Clark also made her first appearance as a violinist on June 24 at Queen's Hall, when she gave artistic interpretations of Concertos in A major by Mozart and A minor by Vieuxtemps, assisted by the New Symphony Orchestra under Mr. Landon Ronald.

A 'Dream of Beethoven' was the most notable of the compositions of Mr. John Francis Barnett brought forward by his sister, Miss Emma Barnett (pianist), at Broadwood's on June 23.

Madame Yvette Guilbert's characteristic methods of singing English as well as French songs were exhibited at Bechstein Hall on June 24 and 29, as usual to the delight of large audiences. Her juvenile counterpart, Mona Gondré, assisted on both occasions.

The persistent faultlessness of Mischa Elman's violin playing is so often exhibited to London audiences, and has been so often commented upon that it is sufficient to place on record his recital given at Queen's Hall on June 25, when he played the D minor Concerto of Max Bruch.

Some works by M. Emmanuel Moor, a composer of 'modernistic' proclivities, were submitted at Æolian Hall on June 27, with Madame Marie Leroy (vocalist) and Madame Marie de Jaroslawska (pianist) as skilled and sympathetic exponents.

A violin recital, given by Miss Isoline Harvey at Bechstein Hall on June 28, displayed the advantages of a recent course of study with Sevcik.

It is seldom that a lady gives an organ recital at Queen's Hall, and much interest was shown in Miss Adelaide Parker's venture on June 30. As was proper in a pupil of Sir Walter Parratt and Max Reger, Miss Parker showed considerable skill and insight into artistic effect. Her programme included Reger's B.A.C.H. fantasia. Miss Winifred Ponder contributed vocal numbers.

Three works by English composers received their first performance at the concert given by Madame Clara Butt at Queen's Hall on June 30. Miss Annie D. Steele's song-cycle 'Among the lilies,' the words of which are extracted from the Canticle of Canticles, was sung by the concert-giver with accompaniment supplied by the Queen's Hall Orchestra, under Mr. Wood. The composer has gone far towards succeeding in her ambitious design to reproduce in her music the depth of feeling and aloofness of the words. The other novelties were a Pianoforte concerto composed and performed by Mr. Frank Merrick, and a set of 'Old English Dances' by Mr. Roger Quilter; both had lucidity, melodiousness and artistic phraseology in their favour, and earned ready appreciation.

A concert was given at Æolian Hall on June 30 by the excellent Audrey Chapman Orchestra, with the design of providing for the expenses of the organization. Mr. René Ortmans conducted his efficient body of lady instrumentalists in an exacting programme, to the demands of which they responded in masterly fashion. The soloists were Miss Edith Miller and Mr. Gervase Elwes.

Señor Casals gave an extra concert, in company with Mr. Tovey, at Æolian Hall on July 1, and the consummate skill and expressive nature of his violoncello playing again provoked admiration.

Mlle. Marguerite Scialtel gave recitations with extreme skill and attractive individual methods at Bechstein Hall on July 4, assisted by Mr. Morgan Kingston (vocalist) and Dr. Serge Barjansky (violoncello).

The three Misses Eissler, pianist, violinist, and harpist, gave an interesting recital at Leighton House on July 5.

Mr. Francis Tovey's fondness for the flute impelled him to write a sonata for that instrument and the pianoforte, which was performed with unequivocal success at Steinway Hall, on July 5, by Mr. R. Murchie and Miss Hirschfeld. The work showed skill, both in invention and design, and one need not cavil at Mr. Tovey's disposition to employ the resources of expression opened in recent years by composers other than English, for the total effect lost nothing thereby.

A first appearance was made by Mlle. Pauline de Schonberg as a reciter at Steinway Hall on July 7.

Mr. Henry Holden Huss and his wife, who are pianist and vocalist respectively, and reside in New York, made their first appearance in London at Steinway Hall on July 8. Some compositions by Mr. Huss were included in the programme.

Mr. Wilfred J. Bendall's setting of 'The lady of Shalott,' for ladies' voices, was sung at a concert given by Mr. Atherton Furlong at Bechstein Hall on July 10. The composer accompanied. Solos were given by vocalists trained by the concert-giver.

On July 12, Miss Selma Sacke (violinist) and Miss Vera Wise (pianist), two clever young artists from South Africa, gave a recital at Steinway Hall and earned admiration for the refined beauty of their combined playing. Their programme included an MS. Sonata by Mr. J. D. Davis, upon which the composer has evidently expended much care in the endeavour to secure legitimate effect. He gives expression to his modernism without recourse to complexity and without sacrifice of design. The themes have character and refinement.

A concert by senior students of the London Academy of Music took place at the Hampstead Conservatoire on July 14, when a well-chosen selection of vocal and instrumental solos were rendered by the students in a manner which reflected credit on the training received at this institution.

A concert was given at Bechstein Hall on July 15 by three juvenile artists named Cherniavski. Jan is a pianist, Leo a violinist, and Mischel a violoncellist. They were heard together in a spirited performance of Arensky's D minor Trio, and each contributed a solo to the programme.

Signor Mario Lren Lorenzi showed more than ordinary skill as a harpist in giving his recital at Broadwood's Rooms on July 16. Though still early in his 'teens, he is thoroughly versed in all the possibilities of his instrument, and plays in an individual and effective manner that excites an interest not usually associated with harp-playing.

The high musical traditions of Oundle School, to which we drew attention by an article in our issue of December last, were preserved in the Midsummer concert given on June 25. The most notable items in a programme of great length were movements from Schumann's 'Faschingsschwank' and Beethoven's Sonata, Op. 27 (No. 2), for pianoforte, Brahms's Sonata, Op. 38, for violoncello and pianoforte, Dvorák's Bagatellen for pianoforte quartet, Purcell's chorus, 'In these delightful, pleasant groves,' Pearsall's 'Let us all go a-maying,' and Stanford's Elizabethan pastoral 'Phœbe.' Mr. C. M. Spurling organized the concert and conducted the choir and orchestra. The latter contributed Dvorák's 'Slavonic dance' No. 4, and Johann Strauss's 'Kaiser Waltz.'

MUSIC IN VIENNA.

Vienna, July 15.

The opera vacation commenced on June 22, shortly after the termination of the Italian opera season. On June 19 we were treated to a sensational performance of Richard Strauss's opera 'Elektra,' conducted by the composer. The title-part and the part of Klytemnestra were presented in the most favourable light by Miss Edyth Walker and Madame Bahr-Mildenburg. The Vienna public, always amiably disposed towards famous visitors, accorded Herr Strauss a most enthusiastic reception. The work itself did not on this occasion alter any previous impression, and the personal influence of the composer in no way tended towards toning down the nerve-shocking brutality of the music.

In Opera circles the air is full of rumours with regard to the management, a change in which is expected during the holidays. Director von Weingartner intends to resign, chiefly for private reasons. Conjecture is rife as to his probable successor, though nothing definite is yet known.

On June 26 another Italian opera company commenced with Puccini's 'La Bohème' a series of performances in the Carltheater, which is usually devoted to operettas and melodramas. The list of principals included Messadmes Giachetti, Almansi, Padovani, and Alvarez (the last-named a brilliant Carmen), and Messrs. Carasa, Folio, Castoldi, de Marco, Modesti and Corrado. Maestro Bonazzi proved a highly efficient conductor. In spite of considerable energy, the company failed to obtain sufficient public support, and on July 3 had to suspend its productions.

RICHARD VON PERGER.

MUSIC IN MANCHESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Manchester musical life has been focussed during the past month in the annual public examinations—three in number—of the Royal Manchester College of Music, at which compositions by students have been a more prominent feature than in previous years. The most conspicuous examples were provided by two pupils in composition of Dr. Walter Carroll's, the first of which was a Trio for violin, violoncello and pianoforte by Mr. Harry Baynton-Power (a native of Chorley), who may be regarded as a product of the competitive festival movement in Lancashire. Mr. Power is a pianist of considerable fluency, and his composition, whilst showing greater intimacy with the pianistic idiom than with that of stringed instruments, is refreshingly free from the smugness and the triteness often to be noted in early works: there is individuality, but it is not allowed to run riot. Miss Alice Dill showed genuine and individual feeling in three partsongs of her composition; and even case-hardened professional fiddlers were stirred to the depths by the remarkable playing of Dr. Brodsky's pupil, Miss Lena Kontorovich: such an outpouring of the emotionalism of the Slav is rarely encountered in this country.

The third annual report of the Royal Manchester College of Music Club, whose president is Mrs. Adolph Brodsky, reveals a membership of ninety-nine old students. Nine meetings (of a private nature) have been held in the past twelve months, and the report dwells with pride on the honour done to the Club by the visit of Madame Grieg last October, making that meeting one of historic interest in the annals of the Club. The programme of music performed at the annual meeting on July 14 included three Grieg songs by Mrs. Shaw (Miss Norah Meredith), six of the eight 'Zigeunerlieder' of Brahms (Op. 103), sung by Miss Lillie Wormald, and Brahms's Sonata in A major for violin and pianoforte, played by the Misses Crawshaw and Jones; Messrs. R. J. Forbes and A. Worsley accompanied the singers. Without in any way detracting from the work of these ladies, there can be no doubt that the chief interest of the evening lay in a first performance from MS. by Messrs. Edward Isaacs and Arthur Catterall, of the former gentleman's new Sonata in A major. The work met with a hearty reception from the composer's companions of his student-days, and it was quite evident that their enjoyment was genuine. The natural anxieties attendant upon such an initial performance

of so intricate a work did not interfere with the composer's playing of the pianoforte part, and in Mr. Arthur Catterall he had not only a fine player but one imbued with that instinctive and responsive sympathy without which the playing of chamber music is nothing worth. It may be hoped that the wider Manchester public may enjoy an opportunity during the coming winter of hearing Mr. Isaac's new Sonata.

Foreign Notes.

BASLE.

The Basler Gesangverein (conductor, Herr Hermann Suter), recently gave two summer concerts at which only compositions by Beethoven were performed. The programmes included the 'Elegischer Gesang,' the choral work 'Meeresstille und glückliche Fahrt,' the Missa solennis and the ninth Symphony.

BERLIN.

Under the management of Herr Hermann Gura, a series of operatic performances has again been given this summer at the Neues Königliches Operntheater. Wagner's 'Lohengrin,' 'Die Meistersinger' and 'Der Ring des Nibelungen' have formed the most important part of the repertoire, which also included Zöllner's 'Ueberfall.' Some of the best singers of the contemporary German stage, among them Frau Otilie Metzger and Messrs. Feinhals and Van Rooy, were in the company.

COLOGNE.

A few days before the end of the season, Hugo Wolff's four-act opera, 'Der Corregidor,' was given for the first time at the Opera House. The work has many beauties, but suffers from a weak libretto and the composer's lack of dramatic sense. Another rather belated 'novelty,' viz., Gluck's little *Schäferspiel*, 'Die Maientkönigin,' proved very pleasing. On June 18, 19 and 20, the eighty-sixth Lower Rhine Musical Festival took place in the Opera House. At the first concert excellent performances of Beethoven's 'Missa solennis' and C minor Symphony were given. Bach's Magnificat, the overture to 'Genoveva,' and the Pianoforte concerto by Schumann (soloist, Herr Wilhelm Backhaus), Brahms's second Symphony in D major, the 'Schicksalslied,' and four of his beautiful vocal quartets formed the programme of the second concert. At the third concert a novelty, a 'Hochzeitlied' for chorus and orchestra, by Max Schillings, was produced. The work is interesting, both chorally and orchestrally, and was favourably received. At the same concert Herr Fritz Kreisler had his usual success with Mendelssohn's Violin concerto, and solos by Dittersdorf, Pugnani and Tartini. The proceedings terminated with a fine performance of Bruckner's *Te Deum* for soli, chorus and orchestra. Herr Fritz Steinbach was the conductor of the festival, and both the orchestra (numbering 139) and the Gürzenich choir greatly distinguished themselves.

ESSEN.

Many interesting works have been heard at the Symphony Concerts of the Municipal Orchestra (conductor, Professor Witte). Mozart was represented by his Concerto for viola (originally written for bassoon) and the rarely-performed Serenade for thirteen wind instruments. Of more modern compositions, Nodé's symphonic Variations proved very attractive, whereas Rubinstein's 'Ocean' symphony, in spite of many beauties (particularly in the first movement), seemed rather *passé*.—Under the conductorship of Kgl. Musikdirector Beckmann, the Evangelischer Kirchenchor gave a good performance of Handel's oratorio 'Judas Maccabæus.'

HALLE.

The Robert Franz Singakademie (conductor, Professor O. Reubke) recently gave a summer concert at which J. S. Bach's secular cantata, 'Mer hahn en neue Oberkeet' was performed for the first time in Halle. The programme also contained Schubert's 'Mirjams Siegesgesang,' and his songs for female chorus with accompaniment of harp and two horns.

MANNHEIM.

Towards the end of the season the Court Theatre produced a new one-act comic opera, 'Die Granate,' by Alfred Wernicke (solo flautist in the Opera Orchestra). The composer (who adapted the libretto from a novel by Victorien Sardou) and Hofkapellmeister Albert Coates, who secured an excellent performance of the new work, were much fêted. On the same occasion, Wolf-Ferrari's Intermzzo 'Susannens Geheimnis' was performed with considerable success for the first time. Weber's opera, 'Die drei Pintos,' was also recently given for the first time, Herr Gustav Mahler's excellent edition being used.

MUNICH.

The interesting Richard Strauss festival took place from June 23—28. All departments of the composer's activity were represented. The week was commenced with a fine performance, in the Prinzregenten Theater, of the opera 'Feuersnot,' under the composer's own inspiring direction. On the same occasion, Herr Felix Mottl secured an excellent rendering of the symphonic poem 'Ein Heldenleben.' On the following day Dr. Strauss himself conducted his opera 'Salome,' with Miss Edyth Walker in the title-part; subsequently 'Elektra' was impressively performed, under the baton of Felix Mottl, with Frau Preuse-Matzenauer and Fräulein Fassbender as Klytemnestra and Elektra. Three orchestral concerts were given, at which the famous Vienna Philharmonic Orchestra, conducted by Dr. Strauss, gave wonderful performances of a number of the composer's great orchestral works, including the symphonic phantasy 'Aus Italien,' the symphonic poems 'Don Quixote' (in which the solo violoncello was most exquisitely played by Herr Friedrich Buxbaum), 'Tod und Verklärung,' and the 'Symphonia domestica.' Herr Backhaus achieved great success with his playing of the 'Burleske' for pianoforte and orchestra, and Herr Fritz Feinhals sang the 'Hymnus' and 'Pilgers Morgenlied' and other songs with orchestral accompaniment. Two morning concerts were devoted to Strauss's chamber music. The programmes contained the Serenade for wind instruments, the Pianoforte quartet in C minor, the Sonata for pianoforte and violin in E flat, and the Violoncello sonata. The two latter works were most excellently played by the composer and Messrs. Arnold Rosé and Buxbaum.

The members of the South London Musical Council availed themselves of the invitation of Sir Francis Campbell, LL.D., to inspect the practical training of the blind in the literary, musical, physical and technical departments of the Royal Normal College and Academy of Music for the Blind, Upper Norwood, on June 25. The weather was unfavourable, but those who were present were repaid by the exhibition of skill displayed by the students. Considerable interest attached to the presentation of a scholarship for £25 by the Musical Council. Dr. G. F. Huntley (Chairman) said that he and Dr. F. N. Abernethy (Vice-chairman) were agreed that it should be presented to Wilfrid Kershaw, a boy of fifteen, who had rendered pianoforte solos from the works of Beethoven, Mendelssohn, Chopin and Schubert, and accompanied the choir in choruses from MacCunn's 'Lord Ullin's Daughter' in a masterly manner. He also displayed great gifts of improvisation. It is gratifying to record that the Council of the South London Musical Festival is intent upon developing latent resources in this direction, and has offered two scholarships of £25 each for 1911.

Mr. S. Coleridge-Taylor has returned from his visit to America, undertaken for the purpose of conducting a performance of 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' by the Litchfield County Choral Union. Mr. Carl Stoeckel is, apparently, a gentleman with sufficient leisure, musical enthusiasm, and money, to own what he calls a 'music-shed,' and to give therein private invitation concerts with the aid of the above-mentioned choir. It was in this shed, which seats 1,650 persons, that Mr. Coleridge-Taylor was invited to conduct, and thus received an honour previously accorded to Horatio Parker and George Chadwick.

A concert for 'young people of school age' was given in Queen's Hall, Edinburgh, on June 29, when a programme of considerable interest was presented. It included Beethoven's Trio for pianoforte, violin and violoncello, Op. 1, No. 1, Haydn's Trio for the same instruments in G major, instrumental solos by Boccherini, Scarlatti, Bach and Wieniawski, and songs by Schubert and Schumann, also Irish and Scottish folk-songs. The performers were Miss Copeland (violin), Mr. D. Millar Craig (violoncello), Mr. A. W. Dale (pianoforte) and Mr. George Campbell (vocalist). Professor Niecks presided, and made a few explanatory remarks before each number. About 800 children and others were present, and the concert was very successful.

An interesting Classical Chamber Concert was given in the Town Hall, Eastbourne, on June 29, by Mr. Francis J. Foote, the promoter being ably supported by the Wessely Quartet, Dr. Theo. Lierhammer, and Mr. Foote's choir of one hundred voices from Tunbridge Wells. The programme included string quartets by Borodin, Dvorák, and a recently composed string quartet by Mr. Foote; vocal solos by Handel, Purcell and Grieg; French folk-songs; and part-songs by Brahms, Tchaikovsky and Francis J. Foote. The audience was large, and very enthusiastic throughout.

The balance sheet of the Westmorland (Kendal) Festival for 1910 has been issued. Liberal donations and a long subscription list have enabled the Committee, in spite of their heavy expenses, to reduce their deficit to under £100. The expenditure was £1,313 8s. 11d., of which professional fees consumed £844 2s. 9d.; the receipts were £1,159 12s. 10d., of which no less than £490 1s. 6d. was due to subscriptions and donations. The balance from the previous festival was £5 8s. 3d.; the reserve fund supplied £52 9s. 4d., and thus the deficit was brought down to £95 18s. 6d. The treasurer is Mr. Gordon Somervell.

It is interesting to note that the Harlech musical festival, which was abandoned twenty-four years ago after a life of over twenty years, has been revived this year. It was held on July 6, with tremendous success, in the courtyard of the old castle. A massed choir of 1,300, under the direction of Mr. O. O. Roberts, gave three concerts all in the one day. In the evening 'The Messiah' was sung to an audience of 4,000 inside, besides a large number outside the castle. The morning meeting was presided over by Mrs. Mary Davies, who made her first public appearance as a singer at a Harlech festival in the early seventies.

The Musical Union of Christchurch, New Zealand, celebrates its jubilee this year. Since its inauguration in 1860, as the Canterbury Vocal Union, this Society has had a bright career. It has given a continuous series of concerts, and has steadily grown in size and importance. In 1869 it became the Christchurch Musical Society, and in 1894 it joined forces with an orchestral body and adopted the present title. The most recent performance by the Musical Union of which we have record is that of Gounod's 'Faust,' on May 31. The conductor is Dr. Bradshaw, who succeeded Mr. F. M. Wallace this year.

The progress of music in the Transvaal is helped by the efforts of Mrs. W. Deane. On June 25 she delivered the first lecture on music that has been given at Transvaal University College, Johannesburg. Her subject was Robert Schumann, whose works she herself illustrated at the pianoforte. Her remarks dealt with Schumann's life and works in a comprehensive and interesting manner.

The following pupils of York Minster Choir School have been successful in passing with 'honours' in the midsummer examinations of Trinity College of Music, London: Senior advanced pianoforte playing, Charles Ernest Connell; junior pianoforte playing, Charles E. Mennell; junior theory of music, Wallace Harold Pink (obtained maximum marks, 100), John W. Breckon and Cecil W. Hamilton.

An 'Old Etonian' concert was given in the School Hall on June 26, with a programme entirely selected from the compositions of former Eton boys. The music was not lacking in distinction, as can be judged from the following list of composers represented: F. S. Kelly, T. A. Arne, G. S. K. Butterworth, A. M. Goodhart, R. T. Woodman, C. H. H. Parry and Roger Quilter.

With reference to the statement in our last month's issue that the Royal College of Music gave the only performance of Sir Charles Stanford's opera 'Shamus O'Brien' between 1896 and 1910, our attention has been called to the fact that this opera was performed twice in 1905 by the Manchester School of Music under the direction of Mr. Albert J. Cross.

We are glad to hear that Mr. Stewart Macpherson has recovered from his recent indisposition. He has been spending some months abroad, and has now returned to England. He will resume his engagements in September.

Dr. Walford Davies has been appointed to direct the Choir-training Department of the Royal College of Music in succession to Dr. W. S. Hoyte, who has resigned owing to ill health.

Mr. Adolphe Schloesser, for many years a pianoforte professor at the Royal Academy of Music, celebrated his golden wedding at Paddocks, Great Bookham, Surrey, on July 12.

Owing to failing health, Dr. Max Bruch is retiring at the end of the summer term from his post as professor of composition at the Königliche Hochschule für Musik in Berlin.

Their Majesties The King and Queen have been graciously pleased to confer their Royal Patronage upon the Philharmonic Society.

Answers to Correspondents.

In answer to A. J. Stevenson, whose inquiry we inserted in our July issue, Mr. W. G. Cochrane, of 19, North Fort Street, Leith, sends us an account of an invention by an American named Sandell, of a mechanical apparatus for playing the violin. We cannot give the particulars here. They have been published in *Electrical Engineering*. Our incredulosity as to the possibility of such an invention arose from the knowledge that on a violin string no two semitones or full tones are exactly alike in width, and it passed our comprehension how a mechanical contrivance could meet these subtle distinctions. But if it can be done we bow (and scrape) to science and meekly withdraw our dictum.

AMBITIOUS wants to know the best way to succeed in a musical career. He claims a good voice and is 'able to play,' and he 'could also compose if he had the learning.' We are afraid there are too many with such ordinary gifts. It is not likely that good teachers will 'adopt' our correspondent, as he suggests, in return for services. The only course is for 'Ambitious' to get good local advice as to his capacity. He might also look around and note the number of capable musicians who cannot all earn a living.

M. C. Y. quotes from our July issue, p. 446, col. 2, line 26, 'Sonata in C for two violins (and continuo),' and asks what the bracketed words mean. Continuo, or as often expressed basso continuo, refers to the bass or supporting part, often figured to show the chords. The term thorough-bass as used in England means the same thing.

PIBROCH.—The word is applied to the irregular martial music played by Highlanders on the bagpipe, and it is also used as a synonym for the instrument itself.

B. W., Bexhill-on-Sea.—The initials L., R., A., used in Elgar's Symphony, are abbreviations respectively for *Largamente*, *Ritardando*, and *Accelerando*.

JAMES GREEN asks for information as to a violin he possesses which is labelled Ignatius Bentye, or Bepyte, Cremona, 1738. The maker is not in Stainer's 'Dictionary of Violin Makers.'

CARDIFF.—Edward A. MacDowell was an American. He was born in New York in 1861, and died in 1908.

R. L. your question as to the various Strausses is answered in our present issue, p. 529.

MAZURKA.—The dance is of Polish origin, and is in triple time.

Other answers are held over, or have been given privately.

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The

Competition Festival Record

No. 25.

THE ASSOCIATION OF COMPETITION FESTIVALS.

THE sixth annual conference of this Association was held at Messrs. Broadwood's, Conduit Street, on Thursday, July 14. Lady Mary Trefusis took the Chair. The report was read by Dr. McNaught, one of the honorary secretaries. It stated that the competition movement showed continuous progress. New festivals had been successfully inaugurated at Tunbridge Wells, Cornwall, and Doncaster. The death of King Edward had caused much disturbance of the festivals held in May. The movement continued to have great support from the universal sympathy and publicity afforded by the Press. It was probable that new festivals would be started in Scotland, mainly owing to the stimulus given by the very great success attending the Aberdeen festival promoted by Professor Terry. Twenty-four festivals were affiliated to the Association. Of some 300 ordinary members, only sixty-nine had paid the current subscription. It was estimated that 60,000 competitors appeared at this year's English, Scotch, and Irish competitions.

In the course of some remarks on the difficulty of choosing test-pieces, Lady Trefusis read a letter she had received, complaining of 'Hear, King of Angels,' from the 'Christmas oratorio' (Bach). The writer said:

'... The piece selected does not appeal to us in the slightest degree in the way of melody, harmony, counter-point, rhythm, or in fact in any of the elements of a musical composition. . . . We should revel in something that would give the Celtic nature a chance. . . . but to take sixty people one-third of sixty miles to sing for sixty seconds such a cacophonous muddle is . . . really *de trop!*'

After the officers had been elected, and other routine business had been disposed of, the various papers announced were read. For the present we give a summary of some of the papers, and hope later on to deal with the remainder.

Mr. R. H. Wilson, who is the trainer of the Hallé Choir at Manchester, and the Festival Choir at Birmingham, discussed choral training. It was a racy paper, delivered with spirit, and many practical hints were given. Mr. Wilson said that intimate, genuine personal expression was now an aim of training. The demand for it had come late in the day. Solo-singing and instrumental performance had long ago made progress whilst, until recently, choral singing had remained stationary. This mechanical complacency had been owing to the fact that composers did not ask for anything else from a chorus. Even Mendelssohn did not offer to a chorus the opportunities he gave to solo-singers. To a soloist he gave 'O God, have mercy' ('St. Paul'), but to a chorus he gave 'How lovely are the messengers' ('St. Paul'), a conventionally pretty melody and a stilted rhythm which invited a stodgy performance. Compare this to 'How lovely is Thy dwelling-place' (Brahms). Elgar swept away conventions and formalities in 'The Dream of Gerontius.' The dawn may have been visible before, but after the demands of this work had been realized, it was felt that the chorist was on the level of the solo-singer. The question became, How could the chorus in their performance interpret the personal expression of moods, situations, and sentiments? The basis of expression was conviction and sincerity. In evolving this temperamental expression, the conductor needed all his tact and judgment. The temperament of the different classes of voice should be noted. Sopranos had plenty of dash and go, possessed dramatic instinct and had a capacity for imitation. On the other hand they were volatile and easily forgot, and they were much given to conversation. Contraltos were easy-going, difficult to rouse,

and were disposed to drag. In the expression of anger and indignation, they were slow, but they were effective in expressing gloom and pathos. Tenors were industrious, had declamatory power and a competitive spirit, and they did not suffer from self-depreciation. Basses were the least sentimental and were apt to believe that ruggedness and violent accents would cover deficiencies; they had vigour and dramatic power, but did not command subtlety of expression. They endured chastening with more fortitude than any other section of the chorus.

Frivolity interfered with the fixing of a mood. A conductor who could pattern mood-expression had great advantages, even if he were not a trained solo singer. There must be unity of mood in the four parts. The endeavour to secure mood was a strain upon all concerned. It was well to prepare for it by studying mood-expression in an analytical way and by tabulating. Prayer might be analysed into supplication, entreaty, yearning, longing, and passionate exhortation. The prayer in 'Gerontius,' 'Holy Mary, pray for us,' afforded a fine study. The final chorus in Parry's 'Blest pair of Sirens' was a splendid vehicle for the display of earnest longing. In the same way, contemplation, reverence, awe, adoration, and feeling for the mysterious must be studied. The final chorus of Bach's 'St. Matthew Passion' was a study for reverence. From an examination of the principal works of Bach, Brahms, Dvorák, Parry, Stanford, Elgar and Bantock, he had classified sixty varieties of expression, which resolved themselves into about twelve main groups. If this great range of feeling and mood was to become the stock-in-trade of large choral societies, a separate study must be made of it apart from the ordinary routine. Some would say the idea was impracticable, because of the time demanded and because chorists would object to the discipline and their deprivation of a good song. All these objections must be overruled. The new movement could not be ignored. Composers of the first rank would always be in front of their executants, as was proved by the choral works produced during the last ten years.

Mr. Walter Ford followed with a paper on 'Expression.' It was a closely argued, philosophical disquisition that went to the basis of the laws of Expression. As it is not possible for us to give an adequate summary this month, we prefer to postpone an account of Mr. Ford's ideas till our next issue.

In view of the discussions that arise as to Church Choirs taking part in competitions, we give the following paper in full:

THE COMPETITION OF CHURCH CHOIRS.

By THE REV. A. S. COMMELINE.

In spite of the prominence of 'Competition,' both in the titles of our various associations and in the methods which we employ, the real object of all our work is not competition, but the improvement of musical ideals and attainments in our several districts; competition is used only as a means to promote that end. It should be the aim of every well-conducted association to see that the means adopted do not push out of sight the real object, and to see that the bad elements inseparable from an ill-regulated spirit of competition are as far as possible eliminated. Taking then as our *object* the improvement of musical ideals and attainments, I ask two questions: (1) Have our festivals resulted in this improvement? (2) Is it well that church choirs, whose *raison d'être* is religious and not secular, should take part in this movement?

The answer to (1), to my mind, is so manifestly and emphatically in the affirmative, that I shall not labour this point. But this answer suggests a leading thought in the

question of church choirs, viz.: If the benefit to music, both in the raising of popular ideals and in bringing about better musical results in many secular directions, is so great; and if these benefits are arrived at without any moral harm to those who have used the competitive system, ought not that form of music which in its *object* is the highest—viz., the direct worship of God, to have the first consideration? Further, ought not those who are concerned in the public worship of God, in which music has so prominent a place, to consider very seriously whether this system, so beneficial in other directions, may not and should not be used, that nothing may be lacking to perfect the music of the sanctuary?

Now, if the musical attainments and ideals of average church choirs were high, and if without the use of some further stimulus an effective spirit of striving after higher things were in evidence, then perhaps we should be content to say, 'Go on and prosper.' But alas! the average standard of efficiency in both town and country church choirs is lamentably low: so low as to be a frequent cause of remark among unmusical as well as musical people. A choir in town or country that sings in any respect well, is singled out as exceptional. As a general rule one hears bad quality, bad intonation, etc., the evidence of bad method and defective training. At the same time one knows that in many cases a large amount of labour is expended on the choir, and that the cause of failure is not want of zeal, but want of knowledge. The energy expended is misdirected energy, the members of the choir, with all their hearts and voices, are singing badly, and do not know it. The choir trainer also in many cases is well pleased, and the whole matter, far from being cause for ridicule, is cause for tears. Now the evil at the bottom of this is, in most cases, *isolation*. Each choir stands alone with either no opportunity of comparing itself with other choirs (as in the country), or (as in the towns) with no opportunity of comparing itself with choirs with higher attainments. Choirs need to learn that they fail to sing worthily—*why* they fail, and *how* their failures may be overcome.

Now the breaking down of this *isolation*, with all its attendant evil results, is the great work of the competitive system—and I speak now not in theory but with the knowledge of experience. Let me follow out the case of one such choir as I have spoken of, which decides to enter for competition. The choirmaster and choirmen and boys keenly take up the idea—they work with unusual care upon the set music; they realize that everything must be done to perfect themselves in the work; points hitherto neglected are noticed and improved; tone, accuracy, time, etc., call for special attention. Meanwhile the singing of the choir in the Church services improves insensibly but of necessity. Then, after a time, hopefully, but with many misgivings, they enter upon the actual competition. They do not do their best, from nervousness, but they come out fairly well in marks. Meanwhile they have listened to other choirs, perhaps with wonder at the good results produced from similar material to their own—and in hearing they learn, acknowledge their weakness, and determine to use their knowledge. Then follow the criticisms of the judge, and his often invaluable advice, as he indicates the faults and causes of failure in the individual choirs. The choir returns home with opened eyes. It has, as Rudyard Kipling says of the new and inexperienced ship, 'found itself.' It can never be quite the same again. It has a new standard—as one competitor said, 'Well, we thought we could sing a bit till we got there!'—and, let us hope, a new stimulus to compete again, with an overmastering desire to do better: not to beat such and such a choir; not to gain kudos; not to show that it ought to have been placed higher by the judge; but to do a better best than it had ever done or tried to do before.

Hear that choir in its Parish Church, especially if it has entered more than once for competition, and you must be struck by its changed character—the evident thoughtful care—the increased intelligence—the appreciation of its object—the *greater reverence which comes with this higher appreciation*—the fitness of the work done for the high worship of God. Nor does the good effect stop there. You will often note a marked improvement in the size of the congregation—for a bad choir is a great emptier of churches—and a similar improvement in the thoughtful, intelligent singing of the people, now led by an intelligent, well-trained choir.

'A well-trained choir'! Ah, 'there's the rub! We have no one fit to train our choir,' you say. But, I answer, I cannot imagine anything much more helpful to a choir trainer than that which is provided for him by a competitive festival. Here he has laid out before him what is worth striving for, what is most to be avoided—practically illustrated by the choirs, practically emphasised by the judge—and he must be indeed of slight intelligence or overpowering self-conceit if he cannot gather a harvest of hints which he can use again in his future choir-training. He will see also what can be done with most unpromising material (that crux of most choirmasters!), if only wise and suitable methods and modesty in aim are used.

OBJECTIONS ANSWERED.

I must now turn to some objections to church choirs taking part in competitions which rest in many minds. They are largely due to a worthy (even if mistaken) fear of irreverence.

(1) 'That a church choir should confine itself to the worship of the sanctuary, and that one should not be pitted against another in public competition.' If unworthy rivalry, 'pot-hunting,' bitterness after defeat, hostility towards opponents were encouraged by competition—if experience pointed to such bad results—then in the name of all that is good, keep your church choirs out of it. But experience points the other way. The rivalry is almost always friendly, pleasant, stimulating. I could instance delightful examples of this. The puffed-up choir learns humility, the humble, struggling choir finds encouragement, the ideals of all are raised, and they are thereby not hindered, but helped to offer more worthy and acceptable service in their proper sphere. I must admit that there are very occasional exhibitions of a bad spirit of rivalry, but I would submit that this spirit is not due to the competitions, but existed before in the choirs, and that the influence of the existing better spirit in the large majority is sure to work for good in the choirs which are brought into contact with it. The bad spirit thus occasionally shown depends almost entirely upon the way in which the choir leader accepts defeat and criticism.

(2) 'That sacred music is in itself unsuitable for the secular work of competition, and that the constant practise of it for testing will cause it to be lightly used.' This is a difficulty which may easily be met by clergy and choirmasters reminding their choirs of this possible danger, and so guarding against it; and by the festival authorities taking pains to see that all due reverence is used at the festivals; e.g., it has been found helpful to ask the audience not to applaud the singing of the sacred works, which at once lifts the competition out of the ordinary routine, and gives sufficient suggestion both to performers and hearers of the reverence which is due.

(3) 'That it is unworthy for church choirs to compete for prizes.' This is an objection of great weight, and can only be met by excluding money-prizes in these classes, and making the prizes of such small value *in themselves* that the element of 'pot-hunting' is excluded. (Personally I hold this opinion with regard to all classes of competitions.)

Further, I maintain that experience shows that competition, when rightly safeguarded, has an excellent *moral* influence upon competitors, in that it encourages humility, teaches the valuable lesson how to take a beating and receive well-meant criticism in a proper spirit, and promotes a spirit of comradeship amongst those whose aims are the same—viz., the more careful study and performance of music, whether secular or religious.

Finally, I believe that the dangers of irreverence and the like to which Church choirs may be exposed in competitions are so capable of being guarded against, that they are altogether outweighed by the benefits the choirs may and do receive, which render them more worthy instruments for setting forth the praises of God.

At the afternoon session, Dr. Varley Roberts, of Magdalen College, Oxford, gave an address on the 'Training of Boys' Voices in Church Choirs.' Dr. Roberts dealt with his topic in a characteristic style. He gave much useful information derived from his great and successful experience. He was often amusingly and instructively discursive, and as he spoke extemporaneously and gave very rapidly many illustrations, it is difficult, if not impossible, to report him faithfully in cold print. The main points insisted upon were, first, that the

choir trainer must thoroughly know his business and have something interesting to say and to accomplish at every lesson. Next, intelligent boys must be secured. Articulation must be analytically studied. Theory was very easy to teach. Boys could soon learn the table of rests and notes. All that need be known could be learned in two hours. Continually train the boy's ear. This was the really vital point.

Dr. Hulbert followed with a demonstration on the 'Cultivation of Vocal Tone.' As Dr. Hulbert's views on this topic have been already fully explained in our reports of his lectures, it is only necessary to record here that his principles and methods of carrying them out were illustrated very admirably on this occasion. It was somewhat unfortunate that time did not permit of a fuller development of Dr. Hulbert's elaborately thought-out system. The most important contention was that a healthy body was a necessary foundation for a healthy voice. Muscular control must be elastic to be of any real service. The stiffening that came of certain exercises that are much used was a great evil. Students from the Graystone Place Training College (L.C.C.), under the skilful direction of Miss Hughes, went through a series of daily health and other muscular exercises, and in illustration of what Dr. Hulbert has termed Euphonics, a group of lady students illustrated the chief vowel sounds *oo, oh, aw, ah, ay, ee* in a set of exercises.

The last paper read was by Miss F. Kindersley on the work of the Dorset Choral Association. We reserve our report until next month.

The attendance at the Conference was not so full as at last year's meeting, but it was widely representative. The absence of Miss Wakefield through illness was greatly deplored. A resolution expressing cordial sympathy was unanimously passed.

CLEETHORPES.—June 22, 23.

Sympathetically supported by the local public body and energetically organized by the hon. secretaries, Messrs. H. Brumpton and S. G. Dilnot, this festival was carried to success. The competitions produced some excellent artistic results. The chief choral competition attracted entries from over a wide area.

The first day was devoted to children's competitions. The solo prizes were won by Lilian A. White (girls' solo-singing), Herbert Smith (boys' solo-singing), Alfred Turner (sight-singing), Robert W. Dove (pianoforte), and Arthur Hare (violin). St. Mary's Infants', Grimsby (Miss A. M. Saunders), and Chapman St., Grimsby (Mr. F. B. Potter) won prizes for action songs, and Edward St. Senior Girls, Grimsby (Miss E. V. Orford) for Morris dancing. The winning schools in the choral contests were as follows:

- Sight-reading.—Frodingham Boys' (Mr. L. J. Beardsley).
Day Schools.—Test: 'I know a bank' (Horn). 10 entries.
1st. Welholme Girls', Grimsby (Miss P. Market).
2nd. Bursar St. Boys', Cleethorpes (Mr. T. G. Patterson).
Sunday Schools.—Test: 'The robin' (Haynes).
1st. Garibaldi Street P.M. (Mr. Percy Wilson).
Challenge Banner Class.—Test: 'Patter, patter' (Hatton). 11 entries.
1st. Edward St. Senior Boys', Grimsby (Mr. Sam Lee).
2nd. Welholme Girls', Grimsby (Miss P. Market).

In the adult competitions, held on the second day, the successful soloists were: Miss Gladys Hunter (pianoforte), Mr. G. J. Hesland (violin), Miss Elizabeth Tartellin (soprano), Miss Edith Allen (contralto), Mr. Ernest Fisher (tenor), and Mr. W. Edge (bass). Nottingham Harmonic were the best of three mixed-voice quartets. In the event open to local choirs, Grimsby Garibaldi P.M. (Mr. Percy Wilson) were successful. The tests, entries, and results in the chief choral contest were as follows:

- Tests: (a) 'My love dwelt in a Northern land' (Elgar);
(b) 'Allan-a-dale' (C. H. Lloyd).
Cleethorpes Choral Society (Mr. D. Jessop).
Killingholme and Ulceby Choral Society (Mr. T. A. Wood).
2nd. Grimsby Co-operative Choral Society (Mr. J. A. Thomas).
1st. Grimsby Garibaldi P.M. Choir (Mr. P. Wilson).
Cleethorpes Harmonic Choral Society (Mr. F. W. Barracrough).
Mr. Harry Evans adjudicated.

NONCONFORMIST CHOIR UNION.

MANCHESTER, June 25.

This popular event took place at the White City, Manchester. There was a large attendance of the public. The choral performances were, on the whole, excellent. Mr. Blacow's choir was in fine form, especially in 'On Himalay.'

MIXED-VOICE CHOIRS (Open Class).

Tests: 'Welcome to Spring' (Moellendorff); and 'On Himalay' (Granville Bantock).

- Manchester Clarion Vocal Union (Mr. Thos. Corlett).
Ashton Choral Society (Mr. R. W. Walker).
1st. Salford Vocal Society (Mr. Fred W. Blacow).
2nd. Oldham Harmonic Society (Mr. Hy. Hannam).

N.C.U. CHOIRS ONLY.

Tests: 'A gallant Swabian captain' (Hegar); and 'Corydon, arise' (Stanford).

- tied (Moss Side Baptist (Mr. George Ramage).
2nd. (Farnworth Baptist (Mr. James Hurst).
1st. Radcliffe Bridge Wesleyan (Mr. Edward Barnes).
Hurst United Methodist (Mr. William Andrew).

Solo singing is much in vogue in this quarter. Some very well-equipped singers appeared, but many with good voices ruined their chances by practically ignoring the rhythm, dwelling upon notes at random, and ignoring the accompaniment. The tests and winners were as follows:

- Soprano (18 entries).—'From mighty kings' (Handel).
Miss Ethel Oldfield.
Contralto (17 entries).—'Sapphic Ode' (Brahms).
Miss Lily Welch.
Tenor (13 entries).—'My hope is in the Everlasting' (Stainer).
Mr. James E. Wrigley.
Bass (28 entries).—'The Watchman' (Squire).
Mr. Albert G. Dalgleish.
Dr. McNaught adjudicated.

NONCONFORMIST CHOIR UNION.

CRYSTAL PALACE, July 2.

This competition is an important adjunct of the great choral festival reported elsewhere. One test-piece is stipulated and another is 'own-choice.'

The following is a list of the choirs and their second test-pieces:

- CLASS A (for choirs of not less than 26, and not more than 40 voices).
Test: 'The earth is the Lord's' (Alfred Hollins).
1st. Matlock P.M. (Mr. L. G. Wildgoose).
'The fisherman's good-night' (Bishop).
Deptford Central Hall (Mr. B. Gunton Smalley).
'Daybreak' (Gaul).
CLASS B (for choirs of not less than 16, and not more than 25 voices).
Test: 'He, watching over Israel' (Mendelssohn).
Catford Hill Baptist (Mr. Edward J. Sainsbury).
'There is beauty on the mountain' (Goss).
Reigate Congregational (Mr. Fred J. Buckland).
'Come to me, gentle sleep' (Cowen).
Dartford Wesleyan (Mr. Edwin H. Phillips).
'Moonlight and music' (Pinsuti).
Anerley Wesleyan (Mr. A. J. Heard-Norrish).
'In the Springtime' (Pinsuti).
2nd. Park Road Wesleyan, Rushden (Mr. Fred Betts).
'Moonlight and music' (Pinsuti).
Chatham Central Hall (Mr. Percival Smith).
'The shepherds' song' (Mauder).
1st. Saxe Coburg St. Wesleyan, Leicester (Mr. A. E. Nicholls).
'To the evening star' (Cowen).

Solo-singers came in embarrassing numbers. The winners were exceptionally good. The soprano winner is a young girl who, if carefully restrained as well as trained, should be a very attractive singer.

The prizes for solo-singing were awarded as follows :

- Soprano (20 entries).—Miss Elsie Gothard.
 'Orpheus' (Sullivan).
 Contralto (8 entries).—Miss Gertrude Burridge.
 'The workers' (Gounod).
 Tenor (9 entries).—Mr. T. W. Godfrey.
 'An evening song' (Blumenthal).
 Bass (14 entries).—Mr. Frank Gator.
 'The song of Hybrias' (Elliott).

The adjudicator was Dr. McNaught.

WALES. RHOS, July 4.

At the annual 'Chair' Eisteddfod, held at Rhos, near Ruabon, the chief choral competition was not held, as the only choir that entered withdrew owing to disagreement with the committee. Eight male-voice choirs sang de Rillé's 'Martyrs of the Arena'; the first place was secured by Cefn Mawr (Mr. John Wright), and the second by Pontsey and Rhos (Mr. Watkin W. Williams). Cor o'r Bryniau, Penycae (Mr. H. Thomas) and Gobaith Javeneil Choir, Rhos (Mr. Hugh Lewis) were successful in the second and choral and children's choir competitions respectively.

THE NATIONAL TEMPERANCE CHORAL UNION. CRYSTAL PALACE, July 9.

Competitions occupy an important place in the scheme of the annual gatherings of this organization. They are open to juvenile and adult male and mixed choirs, and to vocal soloists in four classes.

The contests this year attracted, on the whole, a satisfactory number of entries; the contralto solo competition, however, was abandoned, as only one lady offered herself.

The tests, entries, and results in the choral competitions were as follows :

JUVENILE CHOIRS.

Tests : 'How lovely are the messengers' (Mendelssohn); and 'The music of the birds' (Glover).

- 1st. London Road, Portsmouth, Baptist Band of Hope (Mr. R. C. Humphries).
- 2nd. Plashet Park Congregational Band of Hope (Miss H. M. Haslam).
- 3rd. Reigate Temperance Hall (Mr. H. Datson).
- Lordship Lane Baptist Band of Hope and S.S. (Mr. J. H. Lane).
- Stormont Road Band of Hope (Miss Cuthbert).
- Marsh Street, Walthamstow, Band of Hope (Miss K. E. Rogers).
- Barking Road Baptist S.S. (Mr. A. Blows).
- Good Templar Orphanage, Sunbury-on-Thames (Mrs. V. A. Chappell).

MIXED-VOICE CHOIRS (30 to 50 singers).

Tests : 'A lover's ditty' (Stanford); and 'It's a bonnie world' (Bructon).

- 1st. Stamford Temperance, Portsmouth (Mr. A. Harris).
- 2nd. Bristol Temperance (Mr. F. Stone).
- Grays and District Temperance (Mr. L. W. Amos).

MIXED-VOICE CHOIRS (60 to 100 singers).

Tests : 'It was a lover and his lass' (Smale); and 'Hush! gentle wind' (Reynolds).

- 1st. Reading Temperance (Mr. A. W. Moss).
- Cardiff Blue Ribbon Choir (Mr. J. Morris).

Concerts were given by the massed junior choir under Mr. W. T. Sayer, of Portsmouth, who made his first appearance as conductor, and by the massed senior choir under Mr. C. Weedon. A new composition, 'The rose, sunflower, and chrysanthemum,' by Mr. W. Smyth Cooper, created a favourable impression on being sung by the juveniles. The prizes and certificates were presented to the successful competitors on the Handel orchestra by Lady Kirk during an interval in the adult concert.

The adjudicators were Mr. Dan Price and Mr. G. Merritt. Mr. W. G. W. Goodworth is the musical director.

GLOUCESTER.—July 16.

This was a choral competition organized by the Western Choral Section of the Co-operative Union. It was held in the handsome and commodious Northgate Wesleyan Chapel. There were classes for juvenile choirs, adult mixed-voice choirs and quartets. The entries in the juvenile choral section brought forward four well-constituted and well-trained choirs. The test-piece was 'March like the victors' (Dr. Roland Rogers), from THE SCHOOL MUSIC REVIEW. The Mountain Ash Choir sang very charmingly, under Mr. William Morris, and was awarded the first prize. The other choirs were from Cwmbach, New Tredegar and Senghenydd. Five large choirs, of from 80 to 100 voices each, competed in the adult section. The test-piece was 'All men, all things' (Mendelssohn). A musically performance, distinguished by fine tone and dignified restraint, mingled with due expressiveness, placed Newport (under Mr. Tom Stephens) first. The other choirs were from Ebbw Vale, Blaenavon, Gloucester, and Ton. The united choirs sang the test-piece with splendid effect, under the baton of Dr. McNaught, who adjudicated.

IPSWICH, QUEENSLAND.—March 26, 28.

This event was described as 'the most successful Eisteddfod ever held in Queensland, and judged from the competitive standpoint, the best we have ever had in the State.' These words were spoken by the Hon. Lewis Thomas, the originator of these great musical festivals in Queensland. The programme was very comprehensive on the musical side, and comprised also sections for literature and art. In the choral competitions, tests and results were as follows :

PROVINCIAL AND FACTORY CHOIRS.

Tests : 'Thy voice, O harmony' (Webbe); and 'Oh peaceful night' (German).

- 1st. Cribb and Foote's Choir (Mr. L. Francis).
- Lockyer Musical Union (Mr. C. H. Allen).

CHURCH CHOIRS.

Tests : 'Jesu! Word of God Incarnate' (Gounod); and 'When wilt Thou save the people.'

- 1st. East Brisbane (Mr. F. Robertson).
- 2nd. Toowoomba (Mr. S. Hobson).

LADIES' CHOIRS.

- Test : 'Waken, waken' (Mackenzie).
- Toowoomba Philharmonic (Mr. Stanley Hobson).
 Maryborough (Mr. Philip Dunn).
- 1st. Cambrian, Ipswich (Mr. Leonard Francis).
 - Gympie Philharmonic (Mr. J. Goodwin).
 - 2nd. Warwick (Mr. C. H. Allen).

SECOND CHORAL COMPETITION.

Tests : 'Then round about the starry throne' (Handel); and 'Gather ye rosebuds' (Blumenthal).

- Blackstone and Ipswich Cambrian (President's Choir) (Mr. Leonard Francis).
- 1st. Blackstone and Ipswich Cambrian (Patron's Choir) (Mr. Leonard Francis).
 - Presbyterian Church, Gympie.
 - Bundaberg Eisteddfod Choir (Mr. Blaikie).
 - 2nd. Warwick Choral Society (Mr. C. H. Allen).

CHIEF CHORAL COMPETITION.

Tests : 'Hark, the deep, tremendous voice' (Haydn); 'My love dwells in a northern land' (Elgar); and 'Come, pretty wag, and sing' (Parry).

- 2nd. Toowoomba Philharmonic (Mr. Stanley Hobson).
- Austral Choir, Brisbane (Mr. J. L. Phillips).
- 1st. Blackstone and Ipswich Cambrian (Mr. Leonard Francis).
- 3rd. Bundaberg Eisteddfod Choir.
- Gympie Philharmonic (Mr. J. Goodwin).
- Warwick (Mr. C. H. Allen).
- Mr. J. Ives adjudicated.

WORCESTER.—MAY 10, 11, 12.

In the competition for female-voice choirs, in which Buck's 'A farewell' and Herman's 'At night' were test-pieces, the first place was gained by the Newland Choir (Mr. J. F. Bye) and not, as stated in our last issue, by Miss Kingston's Moseley Choir.

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122. Almighty God, Who hast	A. M. Richardson	14d.	94. My song shall be of mercy	F. Iliffe	2d.
20. And I saw another Angel	T. Ford	14d.	73. O Day-spring (O Oriens)	J. Stainer	14d.
36. Arise, O Jerusalem	C. V. Stanford	2d.	148. O do well unto Thy servant	John E. West	14d.
24. Arise, O Lord, into Thy resting-place	Oliver King	14d.	75. O Emmanuel	J. Stainer	14d.
126. Arise, O Lord, into Thy resting-place	G. F. Cobb	14d.	146. O God, forasmuch as	A. M. Richardson	14d.
60. Ave Maria (Give unto my prayer)	Hervey	14d.	136. O God of Bethel	C. Tye	14d.
48. Ave Verum (Jesu, Word of God)	J. A. Arcadelt	14d.	33. O God, Whose nature	Alan Gray	14d.
90. Awake up, my glory	J. White	14d.	119. O harken Thou	A. Sullivan	14d.
117. Behold, O God, our Defender	F. Iliffe	3d.	72. O Key of David (O Clavis David)	J. Stainer	14d.
30. Beloved, if God so loved us	G. C. Martin	2d.	74. O King and Desire (O Rex gentium)	J. Stainer	14d.
35. Beloved, let us love one another	J. Barnby	14d.	70. O Lord and Ruler (O Adonai)	J. Stainer	14d.
10. Beloved, now are we	G. F. Cobb	14d.	53. O Lord, correct me	James Coward	14d.
125. Blessed be Thou, O Lord God	E. H. Thorne	14d.	67. O Lord, give ear	W. H. Cummings	2d.
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26. Blessed is He that cometh	B. Luard-Selby	14d.	130. O Lord, grant the King	F. Iliffe	3d.
98. Bread of the world	A. H. Brewer	14d.	138. O Lord, increase my faith	Gibbons	14d.
17. Christ is not entered	Oliver King	14d.	13. O Lord, my trust is in Thy mercy	King Hall	14d.
59. Come, let us worship	John E. West	2d.	15. O Lord, rebuke me not	H. Lahee	14d.
102. Come unto Me	Eaton Fanning	14d.	132. O Lord, we beseech Thee	James Shaw	2d.
108. Deliver me, O Lord	Palestina	14d.	57. O Lord, Who hast taught us	A. G. Iggulden	14d.
127. Deliver us, O Lord	H. Hilie	2d.	33. O most merciful	J. W. Elliott	14d.
135. Father of all	Matthew Kingston	14d.	10. O Perfect day of the Lord	H. Elliott Button	14d.
25. For it became Him	J. Stainer	14d.	112. O Perfect Love	C. L. Naylor	14d.
81. For our offences	Adrian Batten	14d.	43. O praise God	H. Blair	14d.
91. Fret not thyself	C. Tye	14d.	71. O Root of Jesse (O Radix Jesse)	J. Stainer	14d.
11. Give rest, O Christ	Oliver King	14d.	104. O Saving Victim	J. Stainer	2d.
38. God so loved the world	Mendelssohn	14d.	84. O send out Thy light	J. B. Calkin	2d.
1. God, Who is rich in mercy	F. Iliffe	3d.	7. Our soul on God	G. M. Garrett	14d.
11. Grant, we beseech Thee	J. A. Arcadelt	14d.	69. O worship the Lord	F. Iliffe	14d.
141. Hark, hark, my soul	(arr. by) W. Parratt	14d.	39. O ye that love the Lord	J. W. Elliott	14d.
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11. How dreadful is this place	J. White	14d.	76. Rejoice, O ye people	Mendelssohn	14d.
11. I am not worthy	John E. West	14d.	144. Rejoice ye with Jerusalem	Oliver King	14d.
85. If any man sin	F. Cellier	14d.	129. Seek the Lord	H. Elliott Button	14d.
103. If any man sin	M. J. Monk	14d.	49. Shew me Thy ways, O Lord	J. V. Roberts	3d.
21. If thou shalt confer with thy mouth	C. Lee Williams	3d.	115. Sing to the Lord	C. Tye	14d.
82. I heard a voice from Heaven	Thos. Adams	14d.	5. Teach me Thy way, O Lord	W. H. Gladstone	14d.
86. I heard a voice from Heaven	J. Hilie	14d.	55. The Angel of the Lord	Alan Gray	14d.
92. I look for the Lord	C. V. Stanford	2d.	74. These are they which follow the Lamb	G. C. Martin	14d.
18. In this was manifested	G. M. Garrett	14d.	111. The Heavenly Word	C. Lee Williams	3d.
22. It is of the Lord's mercies	Alan Gray	14d.	27. The Lord is in His Holy Temple	J. W. Elliott	14d.
54. I will arise	F. Iliffe	3d.	96. The Lord is King	F. Iliffe	3d.
42. I will go forth in the strength	Chas. H. Lloyd	3d.	88. The Lord is nigh unto them	W. H. Cummings	14d.
13. I will go unto the altar of God	E. H. Thorne	14d.	31. The Lord is the True God	J. Barnby	3d.
8. I will magnify Thee	Ch. Wood	14d.	50. The Lord opened the doors	F. C. Woods	14d.
37. I will wash my hands	H. Blad	14d.	83. The Lord redeemed the soul	J. V. Roberts	14d.
64. Jesus said unto the people	H. Gadsby	2d.	101. The Peace of God	J. Rheinberger	14d.
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139. Let the wicked forsake his way	H. Purcell	14d.	28. Thou shalt shew me the Path of Life	Alan Gray	14d.
117. Let thy hand be strengthened	Mendelssohn	14d.	29. To Thee do I lift up my soul	King Hall	14d.
65. Lift up thy bold	H. Blair	14d.	16. Try me, O God	Charles Wood	14d.
122. Lord God Almighty, hear	John Goss	14d.	99. Turn Thee again, O Lord	A. Sullivan	14d.
93. Lord, I call upon Thee	G. C. Martin	2d.	51. Where ye and pray	G. R. Vickers	2d.
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79. Lord, on our offences	C. Tye	14d.	106. White we have time	D. Alcock	14d.
128. Lord, we beseech Thee	Verdonck	14d.	6. Who are we, O Lord	H. W. Parker	3d.
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To be continued.

Blessed are they that alway keep judgement.

(LAST MOVEMENT FROM THE ANTHEM "O GIVE THANKS.")

Psalm cvi. 3.

COMPOSED BY S. S. WESLEY.

(Edited by JOHN E. WEST.)

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Lento.
VERSE.*

SOPRANO.
Bless - ed are they that al - way keep judge - ment, and do . .

ALTO.
Bless - ed are they that keep judge - ment, and do

TENOR.
Bless - ed are they that al - way keep judge - ment, bless - ed,

BASS.
Bless - ed are they that al - way keep judge - ment, bless - ed,

Lento. ♩ = 80.

right-ous-ness, they are bless - ed. Bless - ed are they that al - way keep

right-ous-ness, they are bless - ed. Bless - ed are they that al - way keep

they are bless - ed. Bless - ed are they that al - way keep

they are bless - ed. Bless - ed are they that al - way keep

FULL.
FULL.
FULL.
FULL.

p

* The Verse passages may be sung as a Semi-Chorus, or Full, if found more convenient.

BLESSED ARE THEY THAT ALWAYS KEEP JUDGEMENT.

judge-ment, and do right - - eous - ness. . . Bless - ed are they, . .

judge-ment, and do right - - eous - ness. . . Bless - ed are they, . .

judge-ment, and do right - - eous - ness. . . Bless - ed are they, . .

judge-ment, and do right eous - ness. Bless - ed are they,

p

bless - ed are they . . that . . al - - way keep judge-ment. Bless - ed are

bless - ed are they . . that al - way keep judge-ment. Bless - ed are

bless - ed are they . . that al - - way keep judge-ment. Bless - ed are

bless - ed are they, they are . . bless - - ed. Bless - ed are

FULL. *p*

they, . . they are bless - ed, they al - way are bless - ed. (rall.)

they, . . they are bless - ed, they al - way are bless - - ed. (rall.)

they, . . they are bless - ed, they al - way are bless - - ed. (rall.)

they, they are bless - ed, they al - way are bless - ed. (rall.)

pp (rall.)

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| 22. I. H. STAMMERS in E♭. | 46. ALFRED J. EYRE in E♭. |
| 23. F. TOZER in G (<i>Treble Voices</i>). | 47. ALFRED J. EYRE in E and C. |
| 24. *J. W. ELLIOTT in D. | 48. HEALEY WILLAN in C and E♭. |

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DIED AT FRANKFURT-ON-MAIN, MAY 20, 1896.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1910.

ROBERT SCHUMANN.

(Concluded from page 466).

[The instalment given in our July number contained a sketch of Schumann's life and an appreciation by Ernest Newman of Schumann as musical critic. In our August number Miss Fanny Davies wrote about his pianoforte music, and Mr. Frederick Corder on his orchestration. Portraits of Schumann were presented in the two numbers.]

SONGS.

The human voice, when applied to song, makes a wide appeal not merely because its alliance with words charges it with a definite meaning that cannot be conveyed by any other musical means, but because of its marvellous plasticity in responding to every shade of human feeling. Schumann the idealist, the dreamer, a man whose whole nature throbbled with emotion and yearned for expression, was therefore irresistibly drawn to the song as a vent for the fire within him. Form at the period when Schumann felt impelled to write songs was not his strong point, and perhaps for this reason his conceptions all the more readily adapted themselves to the freedom of the art-song and the narrative ballad.

Schumann composed 245 songs. In estimating their place in song evolution, it must be borne in mind that Schumann had before him the 600 lieder of Schubert, the few great songs of Beethoven, and the ballads of Loewe. He also knew and admired Mendelssohn's songs, but there is no trace of their influence in his own compositions.

The poets whose lyrics stimulated Schumann's genius were Heine, Rückert, Byron, Geibel, Burns, Eichendorf, Kerner, Chamisso and Goethe. Nearly all these poems are founded upon the joys and pangs of the great passion—an apparently inexhaustible topic.

Perhaps fifty of Schumann's songs have achieved popularity in artistic circles, and four or five at least have caught the fancy of the multitude. A song may achieve success by virtue of its inherent beauty, even when its interpretation is possible only to trained artists. But it stands a much better chance of life when it is at once beautiful and expressive, and within the executive powers of the amateur. It is this latter element that accounts for the continued popularity of 'The two Grenadiers,' 'Ich grolle nicht' (I will not grieve), 'Der Nussbaum' (The nut tree), with its charming accompaniment, and 'Er der Herrlichste' (The noblest) and 'An der Sonnenschein' (O sunny beam). Some of the most beautiful of Schumann's songs demand a compass that few singers can command. It would seem that the composer thought too much in terms of

the pianoforte and not enough of the limitations of singers. Then in not a few cases the pianoforte part becomes too prominent and obscures the voice part. But when all is said, there can be no question that our inheritance of the beautiful, sincere and deeply expressive songs of Schumann is a precious and great one.

Nearly all of Schumann's finest lieder were composed soon after his marriage. To this period we owe Op. 24 (nine songs), Op. 25, 'Myrthen' (twenty-six songs), Op. 35 (twelve songs), words by Kerner, Op. 36 (six songs), Op. 37 (nine songs), Op. 38 'Liederkreis' (twelve songs), Op. 40 (five songs), Op. 42, 'Frauenliebe' song-cycle by A. von Chamisso (eight songs), Op. 48, 'Dichterliebe' song-cycle by Heine (sixteen songs), and some others of note. All the foregoing were composed in 1840: truly a remarkable output.

Grieg considered that Op. 98A, 'Lieder und Gesänge aus Goethe's Wilhelm Meister,' contained songs of the very highest order which for some incomprehensible reason are almost unknown. He referred particularly to 'Was hör' ich draussen vor dem Thor,' and the most beautiful of all, 'Kennst du das Land' (Mignon's song).

CHAMBER MUSIC.

Just as in 1840 the fever of a desire to compose vocal music seized Schumann, so in 1842 he gave himself up to string quartets and other chamber music. It is stated that he began by isolating himself and studying closely Beethoven's quartets. This year saw the production of the three String quartets (Op. 41), the celebrated Quintet (Op. 44), the Pianoforte quartet (Op. 47), and the charming Phantasiestücke for pianoforte, viola and violoncello (Op. 38). The well-known Pianoforte trio in D minor (Op. 63) was composed in 1847, the Trio in F major (Op. 80) was composed in the same year, and that in G minor (Op. 110) in 1851, in which year also the two violin and pianoforte Sonatas (Op. 105 and 121) were composed.

The quartets, important and striking as they are in subject-matter, are not cast in a mould that gives full satisfaction. Their idiom suggests the pianoforte rather than the strings. It was no doubt owing to the fact that Schumann played no stringed instruments that he never acquired ease in writing for them.

Of all Schumann's chamber music, the quintet is the most widely known and popular. Its beauties are of the lucid kind, and so far it has stood the test of time. But Saint-Saëns said recently: 'The quintet and the quartet with pianoforte have fallen in my estimation, while the concerto, the songs, "Manfred," and other of his works, appear to be more and more luminous.'

ORCHESTRAL WORKS.

In this brief survey of the life-long productions of a great composer, some of his most notable achievements have to be scarcely more than mentioned. The orchestral works of Schumann really deserve close study not only because of their undoubted merits as absolute music, but because

of the lessons to be derived from their faults. The weakness of Schumann's orchestration has already been dealt with in this series of articles by Mr. Frederick Corder. But notwithstanding these defects, less fastidious listeners will continue to derive deep pleasure from the unmistakable beauty and significance of Schumann's fanciful and original ideas.

The overture to 'Manfred' is one of Schumann's finest efforts. The subject appealed strongly to his temperament, and here he shows more than his usual power of employing colour.

The four Symphonies are generally enumerated in the order of their publication, namely: No. 1, Op. 38, in B flat; No. 2, Op. 61, in C major; No. 3, Op. 97, 'The Rhenish,' in E flat; No. 4, Op. 120, in D minor.* But the last-named was composed in 1841, in the same year as the B flat Symphony, and not until 1851 was it re-written and published.

Schumann's first essay in this form, the Symphony in B flat, was an immediate success, and so far as the composer's symphonies are now performed, it is still the most popular. It is certainly one of the gayest and most lucid of Schumann's works. It was written during the winter of 1840-41, and the composer says: 'I wrote the symphony in that flush of spring that carries man away,' and for this reason it was intended to call it a Spring symphony. The four movements were originally entitled *Frühlingsbeginn* (Commencement of spring), *Abend* (Evening), *Frohe Gespielen* (Merry companions), and *Voller Frühling* (Full spring), but although these headings were the inspiration, they were withdrawn because Schumann thought that 'one should not show people one's heart; a general impression of an art-work does them more good.'

The C major Symphony, composed four years later, is of a graver character, and bears evidence of the contrapuntal studies that were forced upon Schumann in the intervening period. The key bond of the modulations and the movements is well conceived and clear. By general consent, the *Adagio espressivo* is considered an inspiration (Weingartner regards it as the finest movement in all the four symphonies), and the rapture and buoyancy of the *Finale* are notable features. Yet, on the whole, the symphony does not specially attract.

The E flat Symphony, which was composed in 1850 (an analysis by the late Sir George Grove was given in our December, 1909, issue), had its first impulse from a sight of Cologne Cathedral. The impression thus made was deepened by the composer witnessing a solemn ceremony in that imposing edifice. This suggestiveness led to the adoption of the title, 'The Rhenish Symphony.' Some critics declare this to be the noblest of the four symphonies.

The D minor Symphony was, as stated above, first composed in 1841, and ten years later revised and issued as Op. 120. The classic form is here departed from, and the outline becomes misty. Yet the work is full of expression and deep feeling. The four sections are continuous: the subjects of one movement are used in another, and there are other peculiarities in form that justify Schumann's original intention to call the work a *Symphonic Fantasia*.

Weingartner has not a high opinion of any of the symphonies. He goes so far as to say that they seem to be pieces written for the pianoforte and arranged for the orchestra, and he declares that they are more effective as pianoforte duets than as orchestral symphonies.

Among the other most notable of Schumann's orchestral works mention must be made of the *Overture*, *Scherzo* and *Finale*, Op. 52, the 'Genoveva' *Overture*, and the scenes from Goethe's 'Faust.'

CHORAL WORKS.

The English titles of Schumann's choral works (all of which are published with English versions) are as follows:

- Paradise and the Peri. Op. 50.
- Advent Hymn. Op. 71.
- Mignon's Requiem. Op. 98b.
- Song of the Night. Op. 108.
- The Pilgrimage of the Rose. Op. 112.
- The King's Son. Op. 116.
- The Minstrel's Curse. Op. 139.
- New-Year's Song. Op. 144.
- Requiem. Op. 148.
- Scenes from 'Faust.' (No opus number.)

The above are for mixed voices and soloists. The following is for male-voice choir and soli:

- Luck of Edenhall. Op. 143.

The cantata 'Paradise and the Peri' has been strangely neglected by our choral societies. Even in this year of Schumann celebrations there has not been, so far as we are aware, any important performance of the work. If it had been composed recently it would have had a better chance, because it would then rank as a striking novelty. Yet it is at present a complete novelty to most of the choral societies in the country. It was written in 1843, when Schumann's powers were ripest. The story is taken from Moore's poem 'Lalla Rookh,' the German version of which by Emil Flecking had come under Schumann's notice. Its romantic character was peculiarly attractive to the great apostle of the Romantic school.

The 'Faust' scenes form a long and important but a somewhat unequal work. The earlier sections are the least interesting, but in the third part the composer attains great power.

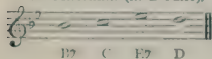
The other works enumerated above deserve more attention than they get.

DRAMATIC WORKS.

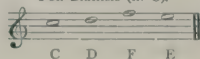
A setting of the legend of 'Genoveva' was Schumann's sole contribution to operatic literature. The work was only a partial success, and since its

* The well-known subject used by Bach and Mozart forms a useful mnemonic to the keys and order of the symphonies of Schumann and Brahms:

FOR SCHUMANN (IN B FLAT).



FOR BRAHMS (IN C).



production at Leipsic on June 25, 1850, it has been performed only fitfully. A treatise could be written on the libretto and the music. It is clear that the composer lavished some of his finest thoughts on its composition, but there is something lacking in the dramatic interest, and so it fails to make an attractive appeal.

The 'Manfred' music has more dramatic force and characterization. Schumann apparently intended it for stage presentation in conjunction with the play, but it is more effective in the concert-hall. Byron himself did not intend the poem to be acted. The overture, as already stated, is one of Schumann's greatest flights of imagination and picturesque power, and the invocation to Astarte has intense pathos.

PART-SONGS.

Schumann composed about seventy part-songs and choruses, most of which are unaccompanied. They are for all kinds of choirs—mixed-voice, male-voice and female-voice. Generally they are of the practicable kind, calling more for subtlety of interpretation than great technique, and they all have the saving grace of melody. Some are exquisite, as for example 'The Summer song' (for S.A.T.B.), 'Nanie' (for S.S.A.), 'Sinks the night' (S.S.A.). Others are picturesque and dramatic, amongst which may be named the well-known 'Gipsy life' (S.A.T.B., unaccompanied), and 'Battle song' (T.T.B.B.).

CRITICISMS.

Every great composer has been vigorously and venomously assailed. It is one of the penalties of greatness that it stirs up some of the worst of human passions. In the case of Schumann the most notable attack came from a pianist named Joseph Rubinstein, who, in 1879, wrote a celebrated article in the *Bayreuth* (note the locality) *Blätter*. The attack derived its importance from its generally assumed inspiration by Wagner. Grieg, in a scornful reply, plainly stated that Wagner was the real author. As an essay in the art of belittling with a specious show of analytical reasoning, Rubinstein's article has some interest. But it over-reached its mark. The ostensible author was not a relative of the great Anton Rubinstein. He was born in Russia in 1847, and he committed suicide at Lucerne in 1884.

Another general estimate of far greater value is that given by Sir Hubert Parry in his profoundly suggestive book 'The Art of Music.' He says:

Schumann was a typical Teuton in his introspective disposition, his mystic imaginings, his depth of earnestness. The rhythmic side of music did not appeal to him with anything like the elastic, nervous intensity with which it excited a Pole, but rather with the solemnity and orderliness of a German waltz. His department was rather the type of music which belongs to the reflective mind; and the types of thought, both emotional and noble, which appeal to a cultivated intellectualist.

And again:

Schumann, like Beethoven, revels in a mass of sound. But his sound is far more sensuous and chromatic. He loved all the pedal it was possible to use; and had but little

objection to hearing all the notes of the scale sounding at once. He is said to have liked dreaming to himself, by rambling through all sorts of harmonies with the pedal down; and the glamour of crossing rhythms and the sounding of clashing and antagonistic notes was most thoroughly adapted to his nature. A certain confusion of many factors, a luxury of conflicting elements which somehow make a unity in the end, serve admirably to express the complicated nature of the feelings and sensibilities and thoughts of highly organized beings in modern times.

CONCLUSION.

It is inevitable in the inexorable scheme of things that much of Schumann's music will cease to have vogue. The works of greater musicians than Schumann have had to submit to the winnowing process of time. But whatever posterity accepts or rejects, it cannot destroy the influence Schumann exerted on the development of the song and pianoforte music.

Grieg, in summing-up his able and loyal appreciation of Schumann, aptly adopts the words which Heine applied to Luther: 'In him all the virtues and all faults of the Germans are in the grandest way united; so that one may say he personally represents the wonderful Germans.'

CLARA SCHUMANN.

In connection with our notice of Robert Schumann and his works, it seems appropriate to give a portrait of Madame Schumann, whose life history was so much bound up with that of her husband.

Clara Josephine Schumann was the daughter of the celebrated pianoforte teacher, Friedrich Wieck. She was born at Leipsic on September 13, 1819. Under the teaching of her father, she soon developed exceptional talent as a pianist, and even in her ninth year became known as a solo player. The romance of her betrothal and marriage has already been told. Madame Schumann became one of the greatest pianists of her time, and she was regarded as the most authoritative interpreter of her husband's pianoforte compositions, many of which were written for her. After Robert Schumann's death she, for a time, resided in Berlin, and later at Baden-Baden. She maintained her position as a leading pianist by playing at Vienna and elsewhere on the Continent, and almost every year she visited this country and was very warmly received. In 1878 she became the principal pianoforte teacher in the conservatoire founded by Dr. Hoch at Frankfort-on-Main. Here her instruction was eagerly sought after by many distinguished pupils, who speak not only of the musical benefits they derived but of the charm and simplicity of her nature. When ill-health caused her friends anxiety, a large sum of money was subscribed in England and Germany and gratefully presented to her. She died at Frankfort on May 20, 1896.

Madame Schumann composed songs, pianoforte pieces, and three romances for pianoforte and violin. The highest opus number, 23, includes the cadenzas she wrote for Beethoven's Concertos in C minor and G, and for Mozart's Concerto in G minor.

MUSINGS IN A LIBRARY.

v.

I could easily go on talking about the ancient theory-books for any length of time, but that I fear to bore you. One fact to which I have hitherto found no exception is that the larger the book the less is to be learned from it. And the less there is in the book the more swagger and inflammation there is about its author. By far the best are those few in which the writer has sought to avoid technical terms and brought himself down to the level of his unskilled reader. And of those few the most striking is a book called 'Music made easy to every Capacity, in a series of Dialogues . . . written in French by *Monsieur Bemetzrieder*, Musick Master to the Queen of France and published at Paris, (with a Preface) by the celebrated *MONSIEUR DIDEROT*, the whole translated and adapted to the Use of the English Student, by *GIFFARD BERNARD, M.A.*, perused and approved of by *DOCTOR BOYCE* AND *DOCTOR HOWARD*. 1778.'

This crescendo of names is very exciting, but one cannot now accord any merit to either of the distinguished individuals who stand in the light of the humble author. *Monsieur Diderot* was apparently the father of the pupil whose progress is the subject of the book. *Mr. Bernard* has translated sprightly French into Johnsonian English, very poorly, too, for an M.A., and *Drs. Boyce and Howard* have merely permitted their great names to appear on the title-page.

The book, like that of *Morley*, is couched in genial dialogue: the opening sentences afford a fair sample of the style:

DIALOGUE I.

Master. Disciple.

Dis. Now tell me, Sir, have you a great deal of patience?

Mas. Aye, and many other rare qualities, without which I should be but a sorry master. A good master should not only know what he teaches, but be able to teach what he knows; he must vary his lessons according to the various capacities of his scholars; he must be clear; he must be exact; he must be honest and disinterested; but, in particular, he must be gay.

Dis. And you are all this?

Mas. Undoubtedly.

Dis. And we shall laugh, and I shall learn?

Mas. Nothing more sure.

Dis. And I shall play and be able to accompany in concert?

Mas. I will answer for it.

Dis. And do you think that one day or other (I mean with time) I might not be able to compose?

Mas. Unfortunately that is the only thing I cannot promise. I will teach you the art of Accords (*sic*), Harmony, or thorough Bass, as we call it; I will render the execution and reading of music easy to you, but composition is the affair of genius, and cannot be taught.

Dis. That is a pity.

Mas. Not but there are some people, who, without genius, pretend to it, and succeed well enough; but they are compilers, not composers; for this work, indeed, if you will condescend to it, I will provide you needle and thread.

We of the present day may smile at the quaint idea (still cherished by some) that only those need to learn how to compose to whom the knowledge

will be of no use, but for the rest *Mr. Bemetzrieder's* views are sound enough. *Miss Diderot*, a truly delightful pupil, takes in all she is told (we are assured that these dialogues are from the life) and rallies her teacher with great spirit. She plays him a piece, and he says:

Mas. These fingers want little—the piece is beautiful, and almost well played.

Dis. You may imagine I don't begin with you by the piece I play worst.

The study of harmony is then commenced, and even the rudiments rendered quite entertaining. The teacher is certainly unconventional when he says such things as:

Mas. Well, what do you wait for?

Dis. Sir, if it is your intention that I should profit by your lessons, give me time to put your rules, exceptions and observations, a little in order in my head.

Mas. A sure means to know nothing is to want to retain everything equally. Catch at first what you can without effort and without pain: the rest will come, and little by little you will possess all.

And again, when the pupil grumbles at the difficulties which are confronting her:

Mas. How long have we studied Harmony together, Madam?

Dis. Why, between four and five months.

Mas. And you complain! Tell me the science, the art, nay, the trade the most miserable (*sic*) which requires not infinitely more time to learn, as well as application . . . how long were you taught upon the harpsichord before you were able to read and execute a Sonata passably?

Dis. Umph! six—seven years, I believe; it came little by little.

Mas. How! and you who have so excellent a disposition! . . . How many years practice do you imagine the learned men whose works you so much admire, must have had before they arrived at the knowledge capable of producing them?

Here the worthy author, like other people, forgets his former assertion that composition cannot be learned. Here is another amusing specimen:

Dis. I had the fancy to heap several Discordant Chords one after another, upon the same note, without minding to save [*i.e.*, resolve] them all. I would be learned and appear so.

Mas. That is the rage of beginners; when you know more you will endeavour to be easy, agreeable and singing.

At the end the young lady produces with much pride a Prelude which she has composed in the key of *G sharp major*, to the great amusement of her master, who is unkind enough to print it in his book, a touch of realism which was hardly judicious from any point of view. Apart from this, *Mr. Bemetzrieder's* earnest and readable book has only the common fault of prolixity.

Another curious work is one of the same period—1782, to be exact—by *Salvatore Bertezèn*—whoever he may be. He has had it printed with an English translation in parallel columns, and old *Richard Stevens*, the Charterhouse organist, has written on this copy: 'The Translation is so execrable as hardly to be understood and is generally downright Nonsense.' As to that I have

seen many worse specimens, especially in the opera librettos, but in this case the original is so foolish and vulgar as to make it not worth taking pains over. Here is a specimen :

A good practical master might be of much use to a student in all these points ; but envy, insufficiency, defect in communicating ; or, on the other side, levity, ill-manners, merited rewards withheld ; are generally the obstacles to music-masters.

One may generally suspect these writers who vent their spleen in their instruction books, of being very indifferent teachers. There is a curious work called 'The Miseries of Music-masters,' by Ambrose Pitman, Esquire, which the writer has endeavoured to brighten by throwing it into Hudibrastic verse. He diverges from his text at every few pages to sneer at the foolish people who insist upon learning music when they have no talent. As thus :

Cases will frequently occur
When ign'rant Parents will demur
And deem a *Master* void of sense
(Though sanctioned by experience)
If he adopts a mode of learning
Contrary to their own discerning.
Some, of a contumacious spirit,
Will estimate a *Master's* merit
Exactly by (O sad mistakes !)
The *progress* that his *Pupil* makes.
Forgetting 'Nature's hand divine
'Bestows not these sensations fine
'On *all*, with aptitude to feel
'What soft melodious modes reveal ;
'That *few* have talents to attain
'Perfection 'mongst the tuneful train.'

The parents' theory is quite a sound one, and pupils, whatever their talents, are not likely to make much progress when taught after this fashion :

The *Art of Fing'ring* is so plain,
Not to require much acumen ;
Only observe this simple fact,
The *Thumbs* beneath the *Fingers* act.
And then the *proper places* are
Fixed on the *angles* of a *square* !
Or, as—(the simile will suit)
A *Cube's* the third part of a *Root*.

which is neither good rhyme, grammar, sense nor fact. The author concludes his work, after some thousand lines of alternate laying down the law and grumbling, with these lines :

Unhappy wight ! to whom belong
Th' unceasing Miseries of song !
Who never, through life's progress knows
Cessation from his *daily* woes
Nor finds release—until he dies,
FROM MUSIC MASTERS' MISERIES ! ! !

It is difficult to imagine such a book as this ever having found a publisher. It is exceedingly rare, and is only sought for by collectors on account of the droll coloured frontispiece by George Cruickshank. For one learner to whom it may have been of service there are most probably a thousand who have learned their

rudiments with ease and pleasure from the old chap-book with the delightfully crude illustrations, which begins :

Said Ann to her sister Maria one day :
'If you wish it, my dear, I will teach you to play ;
For since Music is now so well known 'tis agreed,
Not to play the piano were foolish indeed.'

and then (like all the other books), appearing to consider that the grammar of music and the art of playing an instrument are one and the same thing, going on to expound the 'Elements' in very decent amphibrachic couplets, concluding with :

And when friends crowd around us the music to hear,
Think what pleasure 'twill give both to them and you, dear.

which is a better incentive to progress than for the teacher to complain of his or her sufferings. I used to think Ann (who changed the colour of her dress on every fresh page) a much nicer teacher than my own poor mother, who certainly suffered as well as caused much discomfort in the process of instructing her large family.

THE COPYRIGHT BILL.

On July 26 the President of the Board of Trade introduced the new Copyright Bill into the House of Commons, when it was read for the first time and ordered to be printed. In somewhat apologetic terms he indicated that the object of introducing the Bill at the end of the session was to afford ample opportunity for the consideration and discussion of its provisions. If the Bill should hereafter receive as much consideration and discussion inside the House as it is already receiving outside, the object which he had in view is not likely to fail, and when the time comes for printing the Bill in its final form, the President of the Board of Trade will hardly recognise his own offspring. A careful perusal of its sections suggests that it can hardly have been intended for anything but a mere draft, and at present it is impossible to foretell what shape it will ultimately assume. But taking it as it is, it contains so many novel, and in many cases extraordinary features, that no time should be lost in considering their effect upon the important form of property with which it deals.

Two startling innovations are apparent at the outset. First, British Copyright is no longer to pervade the entire British Dominions. The five self-governing Colonies are hereafter to be allowed either to adopt the Act, with such modifications as may be necessary to apply it to the circumstances of each Colony, or to repudiate it. These Colonies are Canada, Australia, New Zealand, The Union of South Africa, and Newfoundland. Any one or more of these Colonies substantially adopting the Act will be regarded as heretofore as a part of Great Britain for copyright purposes. The remaining self-governing Colonies will be treated as a Foreign Country which is not a party to the Berne Convention, and British Copyrights

will become unprotected in those Colonies. This, however, will only apply to Copyrights published after the Act comes into force, *i.e.*, January 1, 1912, or at such later date as the Act may be adopted in the Colonies.

The second innovation to be noticed is that hereafter there is to be no distinction between the two, at present absolutely independent, rights: Copyright and Performing right. Both rights are included in the one expression 'Copyright.' Copyright will include both rights unless Performing right is excepted. This is likely to create considerable difficulty, and there are indications in the Bill itself that the draughtsman realised the fact.

Copyright hereafter is not to be infringed by anyone who makes for his private use an adaptation, transposition, arrangement or setting of a musical work. He may not copy the work as published, but he may manipulate it as indicated. 'Private use' is not defined, and there is no provision for ensuring that a work *made* for private use will be never *used* for any other purpose. This is a most dangerous provision, unfair to composer and publisher alike. The manipulation of a composer's work, which has always been deprecated as regards its application to mechanical instruments, is now to be permitted by anyone who *makes* such an arrangement for his 'private use.' It seems obvious that if the making is once made lawful, all control over its actual *use* will be absolutely lost.

The term of Copyright is to last for fifty years after the composer's death, and there is added an extraordinary provision that after the composer's death any 'person interested' may apply to the Comptroller of Patents for a licence to reprint a Copyright work on such terms as to price and payment of Royalties to the owner of the Copyright as the Comptroller may decide, on the ground that the work is being withheld from the public, *or that the price is too high.* A similar provision is reserved in favour of the self-governing Colonies, and it is not difficult to imagine to what extent 'interested persons' in the Colonies will avail themselves of the facilities afforded. The provision does not state whether the Comptroller is to be at liberty, when he grants a licence for the work to be reprinted at a reduced price, to reduce also the Royalty payable to the composer! But as Royalties are dependent upon price, it would appear that he could hardly reduce the one without dealing with the other. This is not likely to be appreciated by composers who have favoured the Royalty system as a future provision for their widows and children.

Registration at Stationers' Hall is, as now, not compulsory, but a new feature of the Bill practically makes it so; for section 6 says that there shall be no remedy against an 'innocent infringer,' except an injunction, if the infringer proves that he did not know and had no reasonable means of knowing that the work was copyright. But it also provides that when a work is registered, the infringer will be presumed to know that the work is copyright. This practically means that all right to damages

will disappear unless the work is registered. And as the Act is retrospective, it would seem to follow that all *existing Copyrights* will have to be registered before damages for their infringement can be obtained.

The benefit of the extended period of Copyright is not to belong to an assignee of the original Copyright, unless of course his assignment included the benefit of any future extension; but it is to belong to the executors of the deceased composer. The original publisher, however, has the option of acquiring the extended interest on terms to be determined, if necessary, by arbitration. It was pointed out during the discussion on the subject by Lord Gorell's Committee that this would practically wreck such publications as dictionaries, encyclopædias, magazines, music albums, hymn and tune books, chant books, &c., &c. The Bill has accordingly attempted, in an absolutely futile manner, to provide for the continuity of such publications, called 'Collective works,' even after the original period of Copyright has expired, as regards some or all of the items comprised in the work. It is essential that this should be done effectively, otherwise hymn books and other collective works, which are so numerous, will have to be dismembered as soon as the Copyright of the first item included in them expires. Failure to effect this would mean putting a work like Hymns Ancient and Modern, or Grove's Dictionary, out of print!

At the meetings of Lord Gorell's Committee it was pointed out that the proviso to Section 6 of the International Copyright Act of 1866 needed improvement. The object of that proviso was to protect the vested interests of everyone who might have reprinted a work in this country which had forfeited its International Copyright through failure to comply with the provisions of the earlier International Acts. In certain cases the lost rights would be revived by the operation of the Act of 1886, but a clause was inserted in that Act to protect the interests of those who might in the meantime have reprinted the works affected. The clause, however, only protected works which might have been actually *produced* when the Act took effect. It was suggested at the meetings referred to that anyone who had spent money in *preparing* for such production needed a similar protection, even though the work might not have been actually produced at the time when the Act took effect.

The Bill now under consideration adopts that view. But, curiously enough, while it provides for the suggested improvement, it would appear to have overlooked the necessity of re-enacting the clause which gave the original measure of protection. If this is a correct reading of the Bill, it is a point of the utmost importance to the publishers of a large number of reprinted foreign works.

One of the most important concessions made by the Bill to owners of Copyright property is that which grants to them the sole right of making and authorising the making of records, perforated rolls, and other contrivances for the mechanical performance of any literary, dramatic or musical work. Having

regard to the very strong recommendations of Lord Gorell's Committee, this could hardly have been otherwise, but it is greatly to be regretted that a large number of existing Copyright works will be deprived of the benefits of this concession; for the Bill provides that all works of which such records or contrivances have been lawfully made *by any person* prior to July 26, 1910, are to forfeit the right altogether. That is to say, if any manufacturing firm has at any time prior to July 26, 1910, made a record of a Copyright work, that fact *throws the work open to all other manufacturers for ever*, even though none of them had made any record of that work before the date mentioned, or taken any steps to do so. This is rather a wide definition of vested interests, of a kind similar to those which the Act of 1886 sought to protect, and the reason of this extraordinary consideration of the interests of the record manufacturers is difficult of comprehension.

As regards foreign countries the Bill provides that His Majesty may by Order in Council extend the benefits of the Act to any country which grants reciprocal privileges to British subjects. This is the plan adopted by the American Legislature, which, while making no Copyright treaties, frames its law to suit its own subjects, and then provides that under certain conditions foreigners are to be admitted to the benefits conferred by that law upon Americans. But what, under these circumstances, is Great Britain's position with reference to the Revised Berne Convention? It seems strange that an Act, the necessity for which was provoked by the recently revised Berne Convention, should make no reference to that Convention. For the Convention can have no force of any kind in this country until it is adopted by the Legislature. Is Great Britain on the road to retiring from the Berne Convention?

Finally, it is interesting to note that the Bill has, by repealing the Act of 1882, abolished the necessity of reserving the Performing right in music by printing a notice to that effect on the title-page.

From the foregoing remarks it may be gathered that even the main features of the Bill need a deal of reconsideration by the Legislature—and a critical examination of the Bill as a whole suggests that nearly every clause will need the reconsideration of the draughtsman.

THE ORGAN AS AN ARTISTIC INSTRUMENT.

By EDWIN H. LEMARE.

Recently, when reading a criticism of a sacred song in a musical paper, I was much impressed with two remarks: 'Novelty does not get a warm welcome in churches' and 'Conservatism and religious sentiment seem to go hand in hand.' I pondered over these remarks, and, applying them to the subject of this article, I asked

myself such vital questions as the following: (a) Have organ builders made the most of the possibilities of this great instrument as a means to an end? (b) Have organists, past and present, made the most and best of the instruments at their command? (c) Has the audience of the day, either in church or concert hall, yet been educated up to realising and appreciating the musical possibilities of the organ? The matter has thus to be considered under the combined headings of the instrument, the performer, and the audience.

Until an entirely new conception is formed of the possibilities of the organ, it will continue to be severely criticised by the serious musician and lover of the orchestra. Whose fault is this? Has the organ-builder after all these years arrived at such a stage in his art that he cannot advance any further? Or is it that so few organists have been either able or willing to help and encourage the builder in his endeavours to go on improving his instrument and to raise it to a more artistic and *practical* standard? The latter question probably brings us to the real state of affairs. In recent years I have met and conversed with many of the best church organists all over the world, and I have often found them content to regard the organ and organ-playing merely as a routine matter of subsistence, without ever giving a thought to the artistic development of the organ as an instrument.

If the organist is himself unable to develop artistic ideals, it is not likely that he will stimulate a builder who, to a certain and important extent, must be dependent on him for suggestions. Further, if organ builders have to rely so much upon their own resources, it is not to be wondered at that there is a lack of conformity and uniformity in the arrangement of stops, pedal-board and adjuncts of the console generally. In the case of the pianoforte, an instrument has in these days been produced which is of a practically universal pattern, made according to designs approved alike by players and makers. The pianist, therefore, has—say, during a concert tour—a much better chance than the organist. The pianofortes will be uniform and good; but the organs will vary so much that whereas at his first recital the organist may have achieved great success, at his second elsewhere he may have been almost a failure, due not to any fault of his own, but to his having to play on an inferior and differently constructed instrument from which artistic results cannot possibly be produced.

Neither the pianoforte nor the violin has, of necessity, any association either with time or place. With the organ it is different. For years it was associated with the church solely. Hence it was that in 1892, at the Columbian Exposition in Genoa, when I gave the first concert-organ recitals heard in Italy, the audience was not a little surprised to see no priests nor general insignia of worship with which to them the organ had previously been associated in their minds. It is a curious paradox that whereas the clergy and committees are still conservative with regard to the organ itself, and are quite

indifferent to any 'orchestral' or 'solo' effects that can be produced on it, they spare neither pains nor money on beautiful paintings, mosaics and other ornamentations for the church. The modern and beautiful designs, with totally new ideas of colouring, by artists such as Clayton & Bell, have been eagerly accepted, and have received the admiration to which they are entitled. Why, should anyone object to the placing of similarly beautiful and modern tone-colours into the church organ?

It must ever be borne in mind that this association of church with organ limits the gathering of audiences. I could, and we all could, name towns innumerable where the organ can be heard only in a church. It is admitted that a large number of people never enter the church: why, it is not for me to discuss. If only some philanthropist in each town were to present to it an organ which could be heard in its Town Hall, or other generally accessible public place, what a magnificent opportunity there would be for a mass of people who are anxious to hear good music.

When people are given the opportunity of hearing good music on the organ they gradually learn to appreciate music for music's sake, and become more critical as to its actual performance. I have a suspicion that many people who go to a beautiful cathedral or church are too much led away by the surroundings. Fine architecture, beautiful windows and other things which appeal to the eye no doubt increase the enjoyment of the music. But the public must not allow the surroundings to blind their closer criticism of the instrument, the music and the performer. If they do, they will never be able to recognise the artistic possibilities that lie in the organ. Of course, neither the organ nor any other instrument is, in itself, artistic. It is simply the medium through which is expressed the mind of the composer and the performer, just as the violin in the hands of an Ysaye may come to life and touch the very soul.

Organists so often fail to put expression and 'life' into their playing. Organ recitals are frequently so colourless and devoid of any deep artistic merit that they prove unattractive to earnest music-lovers. It is not perhaps that the music itself is uninteresting, but that the stereotyped method of performance has become wearisome and has failed to satisfy or to arouse any enthusiasm. This no doubt is one reason why most organ recitals have not yet received from the Press that recognition which has been accorded to the pianoforte, violin and other instruments. Yet the Press is ever ready and willing to recognise and laud what is new, original, and above all what is truly artistic. But if it has failed to discover any of these virtues in the mass of organ recitals, it is hardly to be wondered at that it has even refrained from any attempt to criticise.

Is the reward worth the labour? I say assuredly it is. Is the organ an artistic instrument? I say emphatically 'yes, if properly built and properly played.'

I now proceed to discuss the instrument itself, and I commence by comparing organ-building in England with what it is in America. England is the home and stronghold of organ-building. I know of no European builder of fame—at least in our generation—other than the late Cavallé-Coll, of Paris, whose reputation could compare with the best English builders. In America, a country blessed with inventive brains, there are being produced new organs of a high grade from the builder's point of view. Let the English builders take heed lest in time they be ousted from their present premier position by their American friends and rivals. On both sides of the water let me repeat that organ builders have not received adequate help from organ players, and on this point the American has probably been more heavily handicapped than the English builder. For many years Henry Willis—the father, we may call him, of the modern organ—was the only builder in England who refused to obey the dictates of the old-fashioned left-footed school of organ players in regard to the straight pedal-board. It is difficult to believe that even at the present day there is only one English builder who has persistently adopted the balanced Swell-pedal, and who always gives the full compass on the manuals up to the top C—even though this has been done at his own cost. It is more difficult to realise that there are builders of repute in England who will still give you an organ without the three top notes! Why will so many organists of the present day be content to patch up the writings of composers (and most of the modern orchestral transcriptions) by leaving out all the top A sharps, B's and C's (or play them on the key-frame)? Why will so many still refuse to adopt the balanced Swell-pedal, which in my opinion is indispensable for artistic playing? It seems to me that the fault lies with the teaching which so many organists have received. How can we expect any progress when our colleges and instructors teach us, and encourage us to continue, the methods of organ playing in vogue fifty years ago. In America I have told builders of the perpetuation of these antiquated ideas. Not realising that such clumsy contrivances would be tolerated in the home of organ-playing, I doubt if they took my remarks seriously. In America, organ builders are anxious to do all in their power for the player. If anything, they have gone to the other extreme and have invented so many 'helps' and 'devices' that it takes the player all his time to unravel these mysteries, instead of doing what he ought to be free to do, namely, to concentrate his mind on the *music* in front of him. However, they are willing to listen attentively to anyone who can prove to them that they are wrong. I recall how eagerly they adopted the Willis pedal-board, and many other improvements such as ivory draw-stops, adjustable combinations, pedal pistons, heavier wind-pressures, &c., all of which I suggested to them ten years ago. Lately they have had a 'set-back' to this progress, owing

to the introduction of slanting and cramped key-boards and stop-keys. The best builders, I am glad to say, are now discarding these enticing 'tabloids.'

The more the player studies orchestral music on the organ, the more will he help to advance artistic organ-playing and building. This remark must apply to the fairly advanced player. Such study will broaden his conceptions of interpretation, and will create a striving for the perhaps unattainable—so far as the organ is concerned. He will no longer be content to look upon the organ as a machine on which to play chants and hymns, but he will demand freedom to do as he wishes. He will not accept the arbitrary stop-combinations, with their supposed 'suitable basses' and 'accompaniments' already prescribed for him by the builder. He will realise that he must be unhampered in everything. Instead of copying another man's drawing he will paint his *own* picture. He will be not merely receptive but *creative*. He will no longer be content to do the best he can with a few left-footed pedal notes, while he endeavours to manipulate a *crescendo* with his right foot at the other end of the pedal-board. He will wish to maintain a certain strength of tone for several bars perhaps, without being deprived of the use of either foot. He will wish to play some pedal notes with his right foot, and to vary the Swell shutters by means of his left. He will not tolerate the inconvenience and discomfort of having to lift his hands up above the top manual and resort to the inevitable *rallentando* while he endeavours to locate a suitable 'stop-key'; or, if there are draw-stops, he will discover that he must have frequent changes on his Choir or Orchestral organ, and will realise how awkward it is to reach the stops when placed on the right-hand side of the keyboard. He will wonder why his fingers ache in playing rapid music, whereas he can play the same passage over and over again without fatigue on the pianoforte; and the builder will explain to him that he *had* to put those 'illusive' springs into the key action for the sake of repetition!

If the organ is ever to become an acknowledged artistic instrument, it is for those who love the instrument and realise its possibilities to make it such. What they demand, in reason, the builders will supply. It is immaterial to the builders where certain stops are placed, but they must have uniformity. I do not hesitate to say that many of the improvements in the organ have emanated from the builders themselves, and I doubt not that they would have made more improvements had they not been persistently overruled and frustrated by certain rules and regulations forced upon them which long since should have passed out of date.

It has been stated by some that orchestral music ought not to be played on the organ. Let me say at once that I frankly and cordially agree with them, if they will only allow me to add the words 'by those who are incapable of doing it.' No organist is wise who attempts to interpret orchestral music on the organ until he is really able to do it justice. I have known of organists, with little or

no executive pretensions, launch straight out on to a full Wagner programme, regardless of the fact that they had never seriously studied a single bar of the great master's scores, and forgetting that the instrument on which they were playing was totally unsuited for such music. Hence what was intended to be received seriously has culminated in burlesque. Let the organist begin with more humble efforts, and by constant study and practice gradually bring himself up to a higher level. If he aspires to Wagner, by all means let him study the published transcriptions at his command; and by so doing he will unconsciously develop slowly but surely a more interesting and artistic style of organ-playing. I can see no reason why a true artist—who has a properly balanced sense of proportion coupled with refinement—should not even accompany the church service in an orchestral manner; provided always he gets a clear 'picture' of the orchestra in his mind, and gives effects which closely resemble it without resorting to anything bordering on coarseness or vulgarity. The style itself is perfectly legitimate in competent hands—it is the abuse of it which brings discredit. A true sense of discrimination is imperative to real art.

The orchestral and more life-like style of organ-playing is the goal at which to aim. But it is not to be attained, and it should not even be thought of, until the student has thoroughly mastered his Bach, Mendelssohn, Rheinberger, &c. A strict schooling in such music is essential before the player can venture into new fields. The foundation must be sure and solid, or it will not be strong enough to keep him within bounds. He must thoroughly *know* the organ before he can even *think* of the orchestra. Above all things his aim must not be to imitate the orchestra (which he can never do), but simply to take it as his pattern in the way of expression and tone-colouring. Once his playing has become imbued with the spirit of the orchestra, how great his reward when he finds opening up before him a world of music, new to him, full of hope and joy and possibilities unbounded.

Occasional Notes.

The Education Department of the London County Council recently issued a list of the music which it offers for requisition for use in the Elementary Schools. This Requisition List, as it is called, is in many respects a notable document. It bears eloquent testimony to the great change that has taken place in the ideas of educational authorities as to what music is good for use in schools. The new list classifies separately published unison songs, two-part songs, three-part songs and collections of songs, and, besides, it specifies class sight-readers, music for marching, dancing, drilling and singing games, and books for the teachers' use. Amongst the unison songs, intended of course for the senior classes, we find five songs by Brahms, two by Beethoven, eight by Handel, five by Mendelssohn, eighteen by Schubert, three by Haydn, seven by Schumann and four by Tchaikovsky. The two-part song list is similarly adorned by well-known names. English composers are not forgotten: Arne, Sterndale Bennett, Henry Purcell, C. Hubert Parry,

Sullivan, C. V. Stanford, Cowen, H. Smart, Madame V. White and Charles Wood are represented, and a large number of folk and national songs are mentioned. Two collections of classical songs (one with thirty-five and another with thirty-six songs) and all of Mendelssohn's two-part songs are on the list.

It may be wondered how it is possible to teach such high-class music in 'elementary' schools, and whether the children have the capacity to assimilate it and derive benefit from the study. This will depend greatly on circumstances, the teacher's competence, and his skill to gauge the receptivity of the children. Those who are familiar with the musical achievements of the teachers and children in the best elementary schools know that the class of music we are discussing is quite within the powers of all concerned. The education of the taste of the children thus fed may have remarkable consequences, which certainly could never be looked for when the music used was of a poor character. It may be assumed that the new list shows the influence of Dr. J. Borland, who was appointed Instructor and Inspector of Music to the Council a year or so ago.

The visit to Lucerne and Interlaken of the Manchester Ancoats Girls' Choir was alluded to last month. Most favourable notices of these concerts appeared in the *Lucerne Tageblatt* and the Swiss *Vaterland*. Tone, blend, execution and interpretation came in for warm praise. The *Vaterland* compares the work being done by their conductor, Miss Say Ashworth, to that of Gustave Charpentier among the Parisian girls of the Mode-Ateliers. The members of the audience at the second Lucerne concert were so delighted that they raised £20 on the spot, and sent the mill-girls off to Andermatt next day picnicking. What tales and memories they will bring home to beguile the tedium of winter days in dingy mills! The following tribute to the Choir also appeared in the *Vaterland*:

Everything is still around us, but now even here arises, in mellow, soft tones—singing! Young ladies, evidently overcome by the charm of the hour, draw together in a circle, and a choir of ladies' voices is heard. The soprano is soft and mellow, the contralto full and rich. What they sing I do not understand, for they sing in none of our Swiss dialects, and the singers who, now simply, now artistically, waft their clear and sympathetic tones into the still night are not even Swiss, but daughters of Albion, and so it is all the more beautiful that their hearts also should be touched by the charm of the evening consecrated to the Fatherland [it was the Bunderfest]. What they sang sounded like psalms to the hills, and was to honour Switzerland.

The original autograph score of Beethoven's Sixth (Pastoral) Symphony has recently been added to the collection of the Beethoven Haus in Bonn. In 1838 this autograph passed into foreign hands for a small sum. It remained abroad (ultimately in England) for seventy years, and was offered for sale at £5,000 about two years ago. It has now, after many pourparlers, been acquired for the above-named Institution.

The following works in the programme of the sixth Cardiff triennial Musical Festival, which will be held from September 19 to September 24 have been specially composed for the festival, and will be performed for the first time: 'The Veil' (Cowen), 'The Sun-god's return' (Mackenzie), a Pindaric ode 'The Bard,' for baritone and chorus (David Thomas), symphonic poem 'With the wild Geese' (Hamilton Harty). 'The Veil' was described in our issues for July and August. 'The Sun-god's return' is described on p. 582. Dr. Frederic H. Cowen is conductor of the festival.

In an interview described in the *Etude* (U.S.), for July, the well-known Viennese composer, Edward Schütt, expressed his views on the development of musical taste, with special reference to pianoforte music and pianoforte teaching. He dwelt on the tendency to cultivate a forced and unreal taste for modern music, while ignoring or hastily passing over the classics:

When a child is brought up in the concert hall on a diet of Richard Strauss, Debussy, Max Reger and such composers, it is naturally an enormously difficult proposition to establish a healthy taste for Bach, Mozart and Haydn. I must admit that I myself when young had a great love for the modern composers and a far greater desire to work Schumann and Chopin than the classicists. In fact, a real liking for the classical composers among young students in our day must, to a large extent, be brought about artificially. . . . One great mistake that nearly all pianoforte teachers make is that of allowing their pupils to begin too soon with the study of Chopin and Schumann. With the average talented pupil these composers should not be touched until the fourteenth or fifteenth year.

Herr Schütt expressed special liking, and claimed special importance for, the works of Stephen Heller. He said:

When I mention the name of Stephen Heller, I speak of a man whose works hold a place very near to my heart. For me he is a classicist of the very first rank. If I were asked to name the two composers whose works have had the most influence on my own compositions, I should say at once, 'Chopin and Heller.' Heller's études and preludes are to me wonderful in their originality and charm, and in the masterly way in which the musical ideas are handled and developed, even in these smaller pieces.

Henselt and Heller were recommended as stepping-stones to Chopin; Clementi and Hummel as a preparation for Mendelssohn, and, through him, for Bach. Some valuable teaching material was pointed out in the works of the half-forgotten composers, Schultof, Spindler and Ravina. Schubert's sonatas, particularly the one in A minor, and Field's nocturnes, he considered as indispensable steps in the progress towards mastery of expression. The study of Schumann should be put off until a rather late date, largely on account of the rhythmic difficulties which this composer offers to the young student.

Theoretical studies, in Herr Schütt's opinion, were entered upon too late by pianists; harmony and counterpoint should be commenced much earlier than is usually the case, and should be taken up simultaneously. Modern developments were discussed in the following terms:

The modern pianoforte composer, that is, the composer who does not belong to the ultra-secessionistic school, is taking a line of developments which I may describe thus: he endeavours to combine harmonic eccentricities (if I may use the expression) with novelties in technical execution. The quality of the musical ideas which one finds in the musical composition of the day is not a very exalted one, except among the Slavic composers, such as Rachmaninoff, Scriabine, Novak and others. The secessionistic writers of pianoforte music, as Debussy and Ravel, seek more for atmosphere, mood-pictures, than for real musical ideas. Take for example, Debussy's 'Jardins dans la Pluie' ('Gardens in the rain'). Here one has a very atmospheric piece of mood-writing, but not a single phrase of which one can say, 'Here is a musical idea.'

Herr Schütt's attitude to extreme modern tendencies was, if not total condemnation, a pronounced antipathy to much of the modern output, especially as exemplified by Reger and the later Strauss. Debussy's pianoforte compositions he finds interesting, if allowances are made for their impressionism.

THE ORGANS OF STRASSBURG CATHEDRAL.

By C. GREEN.

The celebrated organ of Strassburg Cathedral, which has for centuries enjoyed a very distinguished reputation, is one of those remarkable works in which the craftsmen of the late Gothic exercise their ingenuity and gratify their passion for the marvellous.

The same love of refined and would-be scientific construction, to which in our own country we owe the vaulting of Christ Church Cathedral Choir, Oxford, and Henry VII.'s Chapel, produced among *tours de force* in masonry, of which Strassburg Cathedral itself is rich in notable examples, such romantically conceived and elaborately executed pieces of church furniture as this famous instrument. There is, or was formerly, an organ of somewhat similar appearance in the cathedral at Metz, and several others, no less curiously designed, are described and illustrated in Mr. A. G. Hill's fine work on 'Mediæval and Renaissance Organs.'

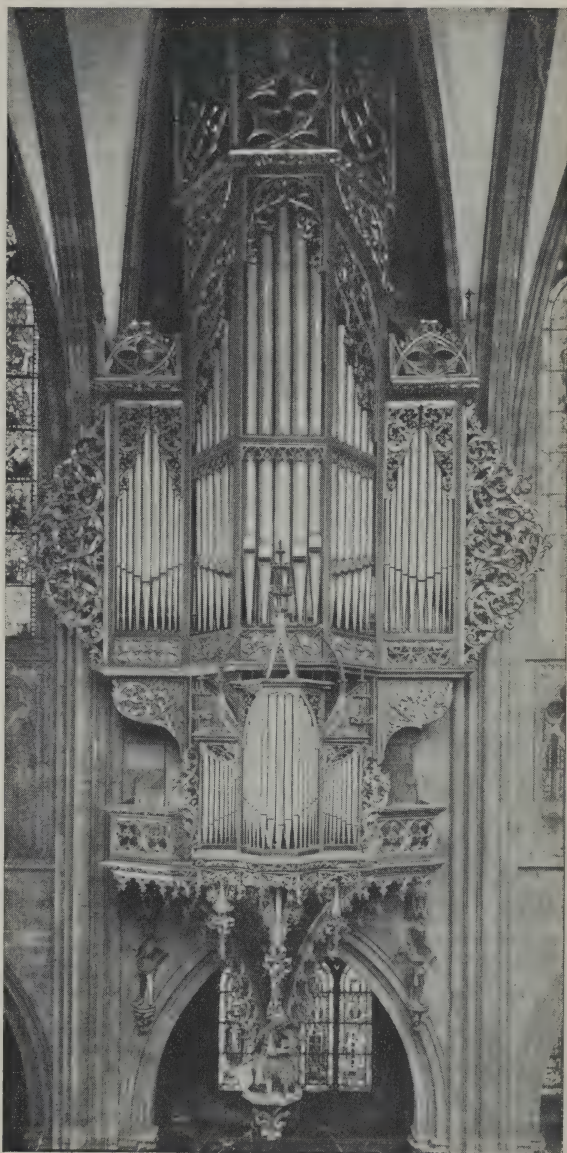
The first organ which the cathedral possessed was built in 1260, by one Ulrich Engelbrecht, a Dominican, and formerly a knight. It seems uncertain, however, whether he was the actual builder, or only the donor of the instrument. The nave of the cathedral was at that time being rebuilt, and was not completed until 1275, so that the organ probably stood in the choir, or in one of the transepts. It had a short existence, and was destroyed by fire in 1298.

In an account of the church by Grandidier, dated 1782, it is, however, expressly stated that the organ has always occupied its present position, which is that of the sixth window of the north clerestory, counted westwards from the crossing, and although no authority for this statement is quoted, an examination of the wall behind and below the present instrument shews it to be an original part of the nave and that no window ever existed there; while a second record mentions the erection of an organ by one Günzelin, of Frankfort, in 1292, which was *also* burned in 1298. The sum of the evidence, therefore, leaves little doubt that the organ of 1292 was identical with that of 1260, and that Günzelin rebuilt the instrument in the elevated position which had been prepared for it in the new nave.

A new organ was built in 1316, but it must have been short-lived, for in 1324, or 1326, one Karlen, a carpenter, erected yet another, which in 1384 was set on fire by the carelessness of some workmen,

who perhaps used candlesticks similar to those which sometimes serve to lighten the labours of their descendants of to-day, and caused the destruction of the roof and furniture of the church.

In the following year, however, a new organ was built. In 1412, 'Meister Joerg,' builder of the organ in St. Stephen's Church at Vienna, made some proposal concerning the improvement of this instrument, but we are left in doubt as to whether his offer



THE ORGAN IN STRASSBURG CATHEDRAL.

was accepted. Meanwhile a small organ had, in 1400, been presented by a member of the Chapter to the chapel of St. Katharine, where it remained and was played on Saturdays until the beginning of the 18th century.

In 1433-1434 the nave organ was renovated by Michael Grolach, of Leipzig, and Peter Gareis, the organist. The latter had a tragic end, falling dead at his instrument while playing 'Salve Regina' in 1480.

There were at this time beneath, if not actually attached to the organ, grotesque figures called *Rohraffen*, presumably representing apes, instruments no doubt of that extraordinary usage described in Sir Walter Scott's 'Abbot,' by which in ancient times the Church sought to ease the burdens which she laid upon her subjects by permitting them occasionally to make game, in the grossest manner, of her institutions and her ministers. The exact nature of these *Rohraffen* is no longer known, but they appear at least to have been capable of making grimaces through the agency of pneumatic motors supplied with wind through tubes from the organ above, and at Pentecost they were accustomed to be tenanted by clerical or lay brothers, who from this point of vantage sang all manner of ribald songs and broke scurrilous jests at the people and the priests in procession below, to the interruption of the Mass and the confusion of all the proceedings.

In 1478 these abuses were suppressed by Johann Geiler, the celebrated preacher of Strassburg, who at the same time abolished the office of the *Episcopus Puerorum*; which, it is interesting to note, existed no less upon the Continent than in our own country.

Of the fate of the organ of 1434 nothing is known; in 1489, however, an entirely new one was built by Friedrich Krebsler, of Anspach, when the present case first made its appearance. The original design for it is still preserved among the archives of the cathedral, and shows on one side a painted folding shutter, outstretched; and on the other, one of the pierced and carved screens which at present flank both cases; apparently for the purpose of comparing the effect of the two treatments. An engraving of 1630 shows outstretched and elaborately painted folding shutters, attached both to the main case and to that of the *Rückpositiv*, but although there would have been nothing unusual in this, it seems doubtful whether they ever existed. The present ornamental screens at the sides of both cases, though of classical design, and of later character than the flamboyant tracery-work of the case, are similar to the pipe-shades of the side flats, and to the applied scroll-work which decorates the brackets supporting them: parts of the case which seem to be original. There is, indeed, nothing incredible in the appearance of such work as this; due, perhaps, to the employment of an Italian craftsman, so late as at the end of the 15th century.

It is noticeable that the organ case is not exactly in the centre of the space devoted to it. Its position was doubtless fixed by that of the small doorway leading into the gallery, which shows that the former organ cases were narrower than the present one.

Of the nature and contents of the organ of 1489, no information exists, but judging from the size of the case it must have been a tolerably large instrument. In 1509 it was cleaned, and in 1564 repaired by Sigmund Frippe, or Frinsie, of Freiburg; and finally, after having done good service for 119 years, was replaced by a completely new instrument, in the old case, by Anton Newnecht, of Ravensburg, in 1608.

The new organ was a remarkable instrument, and acquired a great reputation throughout Germany. A description of it existed among the manuscripts of

Johann Andreas Silbermann, of Strassburg, organ builder, and councillor of the *Grand Sénat*; but these interesting documents are now nowhere to be found (excepting one diary), and beyond doubt perished in the fire which destroyed the town library in 1870. Grandidier, however, quoting this description, states that the organ of 1608 had thirty-three stops, and 1,090 pipes, of which the largest was 32 feet long. This instrument was repaired in 1624, and again in 1660, by Matthias Troetslern, of Culmbach, and Tobias Dressel, his pupil, and lasted until the end of the year 1713, when Andreas Silbermann, of Strassburg, father to Johann Andreas mentioned above, and to Gottfried and Engelbert Silbermann, and a native of Dresden, was commissioned to build an entirely new organ in the old case, which he accomplished in August, 1716.

One cannot but admire the patient and loving industry with which the old craftsmen, like Silbermann, or our own Father Smith, laboured year in and year out at a single work until they had brought it to perfection. The conscientiousness of their workmanship and choice of materials is in many cases proved by the durability of their work. Andreas Silbermann's organ in the Thomaskirche, Strassburg, built in 1740, and his son Gottfried's magnificent instrument in the Frauenkirche at Dresden, played upon by Bach, are still used for giving recitals; so is the famous organ at Haarlem, and many examples of the longevity of contemporary instruments might be quoted.

Silbermann's scheme for rebuilding the organ included a design for a new case in the Rococo style, and very like some of the firm's other organ cases; but as a matter of archaeological interest, it can scarcely be regretted that the old case was, after all, retained.

Specification of the organ by Andreas Silbermann, as given by Dr. Hopkins, who visited it before 1855:

GREAT ORGAN (13 stops).				Feet.		Feet.
Bourdon .. ..	..	..	16	Cymbel.		
Montre (tin) ..	..	..	8	Cornett (5 ranks).		
Bourdon .. ..	..	..	8	Trompette discant }	..	8
Prestant .. ..	..	..	4	Trompette basse }	..	8
Nazard .. ..	..	..	2½	Trompette .. ..	..	8
Doublette .. ..	..	..	2	Clairon discant }	..	4
Tierce .. ..	..	..	1½	Clairon basse }	..	4
Fourniture.						
ECHO ORGAN (11 stops).						
Montre (tin) ..	..	..	8	Flûte Magique ..	..	4
Gamba .. ..	..	..	8	Doublette .. ..	..	2
Bourdon .. ..	..	..	8	Hautbois .. ..	..	8
Salicional .. ..	..	..	8	Voix humaine ..	..	8
Prestant .. ..	..	..	4	Trompet discant }	..	8
Flûte .. ..	..	..	4	Basson basse }	..	8
CHOIR ORGAN (11 stops).						
Montre (tin) ..	..	..	8	Tierce .. ..	..	1½
Bourdon .. ..	..	..	8	Larigot .. ..	..	1½
Prestant .. ..	..	..	4	Fourniture.		
Flûte .. ..	..	..	4	Cymbal.		
Nazard .. ..	..	..	2½	Cromhorn discant }	..	8
Doublette .. ..	..	..	2	Cromhorn basse }	..	8
PEDAL ORGAN (7 stops).						
Montre (tin) ..	..	..	16	Bombarde .. ..	..	16
Bourdon .. ..	..	..	16	Trompette .. ..	..	8
Montre .. ..	..	..	8	Clairon .. ..	..	4
Prestant .. ..	..	..	4			

ACCESSORIES.

Tremulant to Great.
Tremulant to Echo.
Echo and Choir manuals couple to Great by being drawn out a little.
Compass: Manuals CC—C⁸ (four octaves); Pedal CCC—tenor C (two octaves).

This organ had six soundboards, and six bellows each twelve feet long and six feet wide, which were worked in a novel manner.

The instrument was several times damaged, and was repaired and cleaned by Johann Andreas Silbermann, who, besides taking part in his father's business, was a zealous antiquary and the author of several works on the archæology of Strassburg and its environs.

During the bombardment of the town by the Germans in 1870, the organ, though saved by the vaulting from the fire which destroyed the roof of the church, was seriously injured by a shell which passed right through it, making havoc of the interior. It was put into some degree of playing order without delay, but in 1878 a small organ was built in the choir, and in 1897 a complete reconstruction of the large instrument was carried out by B. Koulen et Cie., of Strassburg. Twelve stops by Silbermann were retained, and electric action on the Schmoele-Mols system was applied throughout. There are four main reservoirs behind the organ, whose feeders are worked by two electric motors. The console retains its former position behind the Choir organ, the organist facing the wall. He has here, if not short-sighted, an excellent view of the proceedings in the chancel, though the position must be less favourable to his hearing the effect of the instrument. The drawstops are arranged in four straight and shallow tiers beside the manuals, and have a very short travel. The specification of the organ is as follows:

GREAT ORGAN (12 stops).

	Feet.		Feet.
Principal	16	Gemshorn	8
Bourdon	16	Prestant	4
Montre	8	Mixture (5 fach.) ..	5½
Bourdon	8	Cornet (5 fach.) ..	8
Gamba	8	Trompette	8
Flaut major	8	Clairon	4

SWELL ORGAN (11 stops).

Principal	8	Flageolet	2
Harmonic flöte ..	8	Basson	16
Gamba	8	Trompette harmonique ..	8
Voix célestes	8	Hautbois	8
Violine	4	Voix humaine	8
Travers flöte	4	Tremblant	

CHOIR ORGAN (10 stops).

Quintaton	16	Octav flöte	4
Montre	8	Quinte	2
Bourdon	8	Doublette	2½
Salicional	8	Cor Anglais	8
Aeoline	8	Trompette	8

Some of these stops are in a swell-box.

PEDAL ORGAN (9 stops).

Principal bass	16	Violoncelle	8
Sub-bass	16	Flötenbass	8
Violon	16	Bombarde	16
Flötenbass	16	Trompette	8
Quintbass	10½		

Manual Compass, CC to G (56 notes); Pedal Compass, CCC to F (30 notes).

Pedal board straight and flat.

COUPLING PEDALS, 8.

Great to Pedal.	Swell to Choir.
Swell to Pedal.	Choir to Great.
Choir to Pedal.	Swell sub-octave.
Swell to Great.	Tutti.

COMPOSITION PEDALS, 5.

Bringing on the loud stops of each manual and pedal, and (5) all together. One pedal, use unknown. Two balanced Swell pedals. The pedals are of the hitching variety. The Tutti pedals press down the others. There are five pistons beneath lowest manual to disconnect each keyboard and (5) to bring on full organ.

WIND PRESSURES.

Great organ	4½	Choir	3½
Swell organ	4½	Pedal	4

The appearance of the organ in its elevated position belies its immense proportions; the lowest point of the bracket is 28 feet above the floor, and the top of the case nearly reaches the apex of the vaulting, which is 104 feet high, so that its total height is about 72 feet and its width, exclusive of the side-screens, about 23 feet. The floor of the gallery is 46½ feet above the ground, so that the height of the case without the bracket is about 53½ feet, and of the bracket, the parapet, 18½ feet. The largest front pipes, standing 60½ feet above the ground, cannot be less than 30 feet high, inclusive of the foot, though their speaking length is 16 feet. This gives some

idea of the immense scale of the case. These huge pipes are said to produce a tone of extraordinary weight and volume. The 32-ft. pipes which formerly existed doubtless stood in their place, only requiring to rise two or three feet above and behind the pipe-shades.

The design of the Choir organ seems slightly later in character than that of the main case, and the manner of its attachment to the organ gallery also suggests that, although it figures in the original plan, it may have been added through an afterthought on the part of the designer. The curious horn-like ornaments and crocketed finials, as well as some of the tracery of the upper case, resemble some carved work of the pulpit which was finished in 1487, two years earlier than the organ, suggesting that the designer of the former had something to do with the execution of the latter. The whole case is gorgeously painted in red, blue and green, and all the carved and ornamental work is gilt.

The organ nominally rests upon six oak beams projecting from the wall and one or two iron girders added in modern times. We may easily suppose, however, that the soundboards are independently supported in a similar manner. The great bracket is formed by wooden ribs, ornamented with cusping, and springing from their support at the foot of a vertical balk of wood which hangs from one of the horizontal beams, the spaces between the ribs being filled in with panels. It is, unfortunately, a complete fraud, since it supports nothing whatever, the very parapet and floor of the gallery being quite independent of it, a circumstance which tends to diminish our respect for the craftsmen of the Middle Ages.

The great knob at the point of this structure bears a figure, not quite life-size, of Samson slaying the lion; and two other figures, 5 feet high, resting upon small brackets, are fastened to the wall on either side.

All three figures could formerly be set in motion by the organist. That on the left, representing a member of the Society of 'Meister Soengers' of the 15th century, and holding a trumpet, plied his instrument to the accompaniment of the trumpet stop; the figure on the right moved its head and long beard eloquently, after the manner of a preacher, or beat time like a conductor; and Samson slaughtered his lion to the tune of the terrific sounds with which the pedal pipes provided the beast. Such jugglery as this was a common feature of mediæval organs, and has been described at some length by Dr. Hopkins.

The organ is usually played on Sundays and Feast days, but during the last two years it has been altogether silent, owing to some building operations which subsidence of the foundations in its immediate neighbourhood have made necessary. It is at present without its great bracket, and is not likely to be restored to use for several years to come.

The position of the organ, owing to its great distance from the choir, is not very favourable to its purpose, and it is difficult to guess why it was placed there.* The want of an instrument nearer to the choir has evidently been felt from time to time. In 1660 a small organ was placed beneath the screen, which at that time formed the western boundary of the choir; but it was removed in 1702, the whole screen being demolished two years later. The organ now standing in the choir was built by Merklin, of Lyons, in 1878, and is now exclusively used. It is proposed to incorporate its pipe-work in a new and grand instrument which is to be built in its place.

* Access to the instrument can only be obtained from outside, the organist having to climb a turret staircase in the north tower, traverse a gallery, descend another staircase, and finally walk along the gutter of the aisle roof until he reaches the door of the blowing-chamber.

The specification of the present sweet-toned instrument is as follows :

GREAT ORGAN (11 stops).			
	Feet.		Feet.
Bourdon	16	Prestant	4
Montre	8	Quint flute	2½
Bourdon	8	Furniture (4 fach).	
Flute	8	Trompette	8
Salicional	8	Clairon	4
Gambe	8		
SWELL ORGAN (8 stops).			
Dulciana	8	Flute	4
Rohr flute	8	Flageolet	2
Travers flute	8	Clarinette	8
Voix célestes	8	Hautbois	8
PEDAL ORGAN (3 stops).			
Sousbasse	16	Basson	16
Octavebasse	8		
COUPLING PEDALS, 4.			
Great to Pedal.		Swell to Great.	
Swell to Pedal.		Swell sub-octave.	
COMPOSITION PEDALS.			
Great organ reeds.		All reeds.	
Swell organ reeds.		Great organ loud stops.	
Pedal organ reeds.			
Swell pedal.			
Electric-blowing, recently installed.			

The author is indebted to Herr J. Knauth, architect to the cathedral, for permission to examine the large organ; and to the Abbé Dr. X. Mathias, of the Priesterseminar, Strassburg, for much valuable information concerning both instruments.

The historical information has been obtained from works on the cathedral by F. Kraus, and by Silbermann, Grandidier, and several other ancient writers.

THE ROMANCE OF THE PIBROCH.

By A. T. CORKE.

The Piob Mhor, or great Highland bagpipe, may reasonably claim to be the only national instrument in Europe, its present form and construction being as peculiarly Scottish as the music it is so well fitted to produce. We find, doubtless, early forms of the pipes amongst other nationalities. The Greek 'piovala' somewhat resembled the modern pipes; and both Martial and Suetonius speak of the 'utricularia,' the Roman bagpipe, a modification of which, the 'cornamusa,' is used by the Calabrian peasant of to-day. Giraldus Cambrensis, the Welshman, writing in the early part of the 13th century, mentions the pipes as a British instrument; and in the latter part of the next century Chaucer, in the prologue to the 'Canterbury Tales,' says of his miller: 'A baggepipe wef coude he blowe and sowne.' Shakespeare, too, has a familiar allusion to 'the drone of a Lincolnshire piper.' The French 'musette' and the German 'sackpfeife' are both akin to the bagpipe.

The antiquity of the pipes amongst the Gaels is undoubted. There still exists a 'piobaireachd,' or pibroch, composed in 1299; and in a chapel of Roslyn, near Edinburgh, built by the Earl of Orkney in 1446, a sculptured cherub may be seen playing the pipes, with an open book before him, showing that even at that early date they were played from musical notation and not by ear alone.

A panegyric of the pipes is as unneeded as, on the other hand, any protest against the ignorant scoffing of the profane. It is enough to say that history offers no more gallant spectacle than that of the intrepid march of a man in advance of his countrymen against an enemy, with no weapon in his hand, labouring, with great physical exertion, to encourage his comrades to deeds of glory. Nor should the softer strains of the pipes lack passing mention: the lament that melts

the sorrowing clansmen's hearts as they bear the body of their chief to the grave; the strathspey and reel that compel the flying feet in mazy dance, or cheer at festive board and fireside, or solace the shepherd on his lonely moor.

The undeniable utility of the pipes in war and peace led to their adoption among the Gaels in place of the less inspiring harp; an exact inversion of the process in Wales, where the harp has supplanted the pipes.

The hereditary pipers formed no insignificant part of the retinue of a Highland chief, their care being to hand down to posterity the music commemorating the honourable deeds of their family. Their instruction had been given by famous masters at their chief's expense for board and tuition, six to twelve years being given to the study and practice of pibrochs alone, no reels or quick-steps being allowed. The finished piper was a man of dignity and importance: his knapsack was carried by his own gillie, to whom he would hand his pipes when his 'port,' or tune, was ended. The Isle of Skye once boasted a celebrated college of pipe-music which sent out many eminent performers, and at the present day there is considerable inducement to the cult of the pipes by means of frequent competitions and well-rewarded trials of skill.

Amongst the most celebrated hereditary pipers were the MacCrummens, pipers to Macleod of Macleod; the MacArthurs, to the Lords Macdonald of the Isles; the MacKays, to the MacKenzie of Gairloch; the MacLeans to the Campbells; the MacIntyres to Menzies of Menzies.

It is not, however, so much with the history of the hereditary pipers, or with the pipes in general, that the present article is concerned as with the traditions and associations of the 'piobaireachd.' The word 'piobaireachd' is derived from the Gaelic 'piob,' a flute, pipe, tube; and it comprises all pipe-music, whether salute, lament, or march, that has been composed to commemorate some event of importance either to the particular clan or the country as a whole, every pibroch following an accepted musical form of 'urlar,' or theme, 'toarluath' and 'crunluath,' with many variations.

A few notes with regard to some of the more famous pibrochs may be of interest. That well-known pibroch, 'The carles with the breeks,' or 'Lord Breadalbane's march,' was composed under remarkable circumstances. The long feud between the Sinclairs and the MacKays culminated in 1677 in a pitched battle, when Glenurchy, with 1,000 Campbells, utterly routed the Sinclairs. The gentlemen of the Sinclairs being mounted, and therefore wearing breeks, made good their escape; seeing which, Glenurchy's piper poured forth a voluntary, the notes of which appeared to re-echo the contemptuous exclamation, 'The carles with the breeks are flying from the field.'

Just before the Battle of Worcester, 1651, Piper Patrick Mor MacCrummen, in the following of the MacLeods, having played before the king, his majesty was so pleased with his music and fine appearance that he allowed him to kiss his hands. The piper's pride and gratitude are well shown in his pibroch, the words adapted to the opening measure being translated thus:

I have had a kiss, a kiss, a kiss.

I have had a kiss of the king's hand:—

No one who blew in a sheep's skin

Has received such honour as I have.

The fine old pibroch called 'The MacRae's march' was composed in honour of the following circumstances. Amongst the followers of the MacKenzies in the Battle of Park, 1477, was one Duncan MacRae, who speedily brought down his opponent, and thinking

he had done all that was expected of him, calmly seated himself on the body of the slain. MacKenzie called out sharply, 'What, sit you so?' MacRae answered, 'If I am paid like a man, I will fight like a man.' 'Kill your two, and you shall have the wage of two,' replied the chief, and the follower did so, and again sat down on his victim's body. 'Kill your three, and fight on,' cried the fiery chief; and MacRae, fighting like a lion, killed no less than sixteen of the enemy, and was afterwards known as 'Big Duncan of the Axe.'

'Chisholm's Salute' commemorates an ancient set of pipes which was supposed to possess a supernatural faculty, in its indication of the death of the chief by spontaneously bursting. The family piper, being away from home at a wedding, heard his chanter crack, and perceiving a large rent, started up, exclaiming that he must return, for Chisholm was no more! And it was found to be so.

'Sir Evan Cameron of Lochiel's salute' commemorates a notable event in the life of that remarkable chief, which is thus described in the appendix of Pennant's 'Scottish Tour.' 'In this engagement (at Fort William), during the retreat of the English, one of the strongest and bravest of the officers retired behind a bush; when he observed Lochiel pursuing alone, he leaped out, and thought him his prey. The fight was long and doubtful; the Englishman was far bigger and stronger, but Lochiel more active; they closed and fell to the ground locked in each other's arms. The English officer was above, and pressed the chief hard; but the latter, stretching forth his neck, seized his enemy's throat with his teeth, and kept such a hold until the Englishman died.'

The pibroch, 'Battle of Waterloo,' composed in 1875 by John MacKay, will well bear comparison with the older pibrochs. The great part the Highland regiments played in the famous battle is well known; and the national dress of the mountaineers was no less an object of curiosity and admiration on the Continent than the peculiar music of the pipes.

About the year 1647, the Earl of Argyll commissioned Campbell of Calder to expel the MacDonalds from Islay, where Coll Cistach, Montrose's officer, resided with a number of his followers. Calder, with the assistance of the Campbells, stormed and razed the Castle of Dunad, from which Coll and several of his followers made their escape, and took refuge in Dunyveg, where they were again besieged. Coll, finding his position hopeless, took boat by night to seek assistance, leaving the Castle in his mother's charge. Calder, who guessed his object, also determined to increase his strength, and left his troops in command of the Lady of Dunstaffnage, a bold, masculine woman. Gaelic generosity left woman to oppose woman, and the Lady of Dunstaffnage, discovering the wooden pipe that supplied the Castle with water, naturally blocked it, in consequence of which the garrison was compelled to surrender. The night of the surrender, the piper, whose profession secured the respect of the victors, recognized the 'biorlinn,' or boat of his master, Coll, on its return; and that he might prevent his falling into his enemies' hands, asked leave to play a pibroch he had just composed on the misfortune that had befallen them. His request being readily granted, he went on the battlements and began his tune. Coll was just entering the bay, and hearing the new tune, quickly took in its import, at once put about, and escaped. The enraged Lady of Dunstaffnage made the piper play his merriest tunes as he walked before her to the top of a high hill, where his fingers were cut off, that he might never more give a similar warning. This hill, the highest in Islay, is still known as 'Beinn Iainh Dhearg,' the hill of the bloody hand.

'Lord Lovat's lament' enshrines the memory of that intrepid man, who was sentenced to death, in spite of his advanced age, for participation in the rebellion of 1745. Lovat was a genuine specimen of the old chief, and kept up, on a very limited income, the ancient rites of Highland hospitality. When he was taken prisoner, he told the officer to use him well, for he would have to answer for it before men whom he would tremble to look at; and made the piper play before him on the journey. During the few weeks that intervened between his sentence and its execution, he maintained that flow of animal spirits for which he was remarkable, and even made witticisms on his approaching death. In conversation he declared that he had never been drunk, had never had a headache, and could read the smallest print without the aid of glasses. The major of the Tower asked him one morning how he did. 'Do,' says Lovat, 'why, I am about to do very well, for I am going to a place, sir, where hardly any majors and but few lieutenant-generals go.' The day before his execution he sang part of an old song; and offering his chair to the Governor, who had called, it was courteously refused. 'What,' says the old lord, 'would you have me to be unmannerly the last day of my life!' Horace's line, 'Dulce et decorum est pro patria mori,' was his last saying: one blow of the axe severed his aged head from the trunk. Just before his death, he said that he had ordered by his will that all pipers, from John o' Groat's to Edinburgh, should be invited to play before his corpse, for which they were to receive a handsome allowance; but as things were, the old women would sing the coronach for him, and there will be crying and clapping of hands, for I am one of the greatest chiefs in the Highlands.'

'Am Port Leathach,' the 'half-finished' pibroch, was so called from its having been the joint composition of Patrick of MacCrummen and his pupil, John Dall MacKay. Patrick, intending to visit MacDonald of Clanranald, then in the Island of Uist, was preparing a pibroch suitable to the occasion, and complimentary to Lady MacDonald, for which purpose he retired to his private apartment. He then began the 'urlar,' or ground-work, two parts of which he repeated many times without being able to please himself exactly with another, when MacKay, who was listening at the door unobserved, struck up a measure so well adapted to those which his master had been playing that the latter, opening the door, with delight exclaimed, 'Ah! you have done it, but it shall not bear the name I designed for it, but shall be called "the half-finished tune," as I made two parts, and you have made the other.'

The very touching lament, called 'Prince Charles's lament,' was composed by Captain Malcolm MacLeod in 1746. The Captain was an excellent piper, and is described by those who knew him as having been remarkable for his fine, muscular figure and aristocratic air. He held a commission in the Prince's Army and was instrumental in his escape, but was himself taken prisoner and carried to London. No witnesses coming forward at his trial, he was discharged, and having no means, determined to proceed to Scotland on foot. But on reaching Barnet, on the great North Road, a carriage passed in which was a lady, who, struck by his appearance, entered into conversation with him, and learning who he was, and the cause of his situation, invited him to take a seat with her and conveyed him as far as Edinburgh. His travelling companion was probably Flora MacDonald, and the post-chaise one provided by Lady Primrose. MacLeod is described as wearing a purple kilt (tartan being then prohibited) with a dark green jacket, slightly trimmed with silver lace.

'The Duke of Perth's march,' a pibroch composed by Finlay MacRae, piper to the Earl of Seaforth,

was written in 1745 to commemorate the march of the Rebel Army to attack the royal forces under Sir John Cope at Prestonpans, where the Highlanders obtained so triumphant a victory. After Culloden, the Earl of Perth embarked for France, but died on the passage, 1746. Finlay the piper, with another MacRae, followed the fortunes of the white flag, and they are said to have been the only persons who went from Kintail.

The pibroch called 'The pretty dirk' was written by Patrick of MacCrummen. He showed great admiration for a dirk belonging to MacLeod, and the Laird told him that if he composed an appropriate tune in its praise it should be presented to him. Patrick wanted nothing more. Next morning he struck up the newly composed pibroch, with which the chief was much pleased, the notes expressing the piper's entreaties for the gift and his exultation in receiving it; and calling MacCrummen into the castle he handed him the weapon, saying he well deserved it for so forcible an appeal prepared in so short a space of time.

These few notes on the associations and purpose of the pibroch may serve to point in some degree the national characteristics of courage and loyalty to the chief and clan. The writer is greatly indebted to a 'Collection of ancient piobaireachd,' published by Angus MacKay in the early part of the last century.

HYMN-BOOKS AND THEIR REFORMATION.

Mr. Norman Pearson has an article in the June *Nineteenth Century* on 'Hymns.' Regarding them entirely from a literary point of view, he demands drastic reform in the principles of selection and exclusion, and calls upon the able poetasters of our generation to turn their hands to hymn-writing and supply some reasonable substitute for stuff which is, he thinks, unfit for the pages of a third-rate magazine. He is tired of the old Judaistic symbolism, the 'Kedar's tents,' 'Babylon's sad wave,' of the ancient evangelicals; he is equally tired of the gorgeous imagery of 'sapphire throne' and 'jasper bulwark' affected by the mystics, and wants something sensible, thoughtful, and devotional which shall meet the need of our age. Nothing, he rightly says, is so destructive of an institution as the contempt of its friends; open hostility it can survive, but disaffection among its adherents saps its foundations.

To avoid such a disaster he thinks our national hymn as it is must go, and rise again reformed and rewritten by an 'authority' which shall be not entirely clerical but largely lay. Of course authority is only another word for that universal panacea for righting wrongs—the committee; and the committee must also contain a suitable proportion of literary men (he says nothing of musicians) to insist on a proper standard of poetical diction.

We should not have quoted the article in question at such length had it not been that the views expressed there are exceedingly common in this critical age. There is scarcely any subject more freely and perpetually discussed than hymns; no form of literature more fiercely criticized, possibly with reason. The only curious fact is that the efforts which the writer describes have been made over and over again, apparently with no satisfactory result. Within the last decade hymn-book after hymn-book has appeared, selected by committees not, we believe, without literary taste, revised and enriched by the most eminent authorities, clerical, literary and musical, which we

possess, and yet without any conspicuous success in avoiding the frailties which beset all such books from the point of view which this article represents.

To quote only one or two, the 'Public School Hymn Book,' the 'Oxford Hymn Book,' with its picturesque music-type, the 'English Hymnal' and 'Worship Song,' have all appeared in recent years. To say that any of these has been issued without due consideration of material would be ridiculous, and yet we doubt if any of them has really shaken in any way the traditional position of 'Ancient and Modern,' which has become almost the only real English song-book in existence. We say so deliberately. For every national ballad well known and freely sung by the people of England, we do not doubt that there are ten hymns as familiar. The fact is that it is our idiosyncrasy as a nation to prefer religious sentiment to patriotic and national feeling. Also, though this is a side-issue which must be dealt with more at length subsequently, we have no liking for characteristic rhythm, and the trite character of hymns which gives no opportunity for unexpected departures in melody suits our Anglo-Saxon commonplace better than anything else.

Therefore, while allowing the literary weakness of hymns, we say that efforts are always being made to improve them, not only by publishing new selections, but also—a more questionable practice—by revising the text of those we have. Experience seems to show that radical reform of the kind indicated is not feasible or desirable, and therefore we take up the cudgels for hymns as they are (say, in 'Ancient and Modern'), under the belief that the literary point of view, which such articles as that quoted represent, entirely fails to grasp the true significance of the points at issue. Only in one paragraph does the writer touch on what is the root of the whole matter: 'The emotion of a crowd is admittedly something more than the total isolated emotions of the individuals who compose it. . . . United song has a psychical power, an emotional magic of its own. Most of us, at some time or other, in theatre, cathedral, or procession, have bent to the sway of this strange influence, which touches the heart, fires enthusiasm, or deepens resolve, playing in subtle fashion on the hidden depths of our nature.' In fact, to put the matter plainly, 'The music's the thing'; the words are only a vehicle. Music is the power which provokes and renders possible these expressions of common feeling. It is to music alone that we owe the stirring of these hidden depths and the raising of the heart to heights of feeling for which intellectual means can find no expression. But the literary man will by no means allow this. He points to passages of great poetry; to the rhetoric of the great orator: do not they provoke a similar rapture? In a sense, yes; and when declaimed on the stage to a certain extent the same all-compelling unison of feeling. But that is due to the fact that they share in the distinctive quality of music: they also employ the physical effect of sound upon the ears which is the natural medium of music.

Take the loftiest words of Shakespeare, passages like the stupendous 'Cloud-capped towers.' It is not to the intellectual insight of the poet that they owe their inspiring power, their vistas of infinite glory, but to the music of the words. The mere collocation of sounds, acting through the associations of familiar words, is the nearest approach literature can make to the supreme power of music itself, which is to express those things which can never be put into words. How large a part is played by mere voice in the loftiest rhetoric. Newman said that he would rather hear one man read the ten commandments than listen to the most thoughtful of sermons preached by anyone else. When the musical quality is wanting,

the written word must soon fall from the heights of exalted feeling into the colder atmosphere of literary enjoyment and criticism. The intellect assumes the mastery, and half-seen but wholly felt imaginations vanish within the limits of its defining power. Such words may be considered applicable only at best to what is roughly called a 'musical man.' But then high literary rapture is equally certainly confined to men of educated literary taste. Music is an exceedingly common gift, whereas a taste for literature is not. The means whereby the poet makes his chief effect has been seen to be strictly analogous to the methods of music, but to the vast majority of mankind much less obvious. Mr. Pearson quotes two poems of high poetic quality, which in his opinion ought to be included in the ideal hymn-book. They are 'Crossing the bar' and Swinburne's lines to the storm blast, beginning :

O stout north-easter,
Sea king, land waster,
For all thine haste or
Thy stormy skill,

He might have added Rudyard Kipling's *Recessional*, a poem which is both noble in thought and remarkable in literary expression. Now in deference to the literary point of view which Mr. Pearson presents, both this poem and Tennyson's beautiful lines have been included in some modern hymnals. We should like to know with what congregational effect as hymns. We believe that the universal verdict would be that as hymns they are impossible. Sir Frederick Bridge's setting of the second has enjoyed some popularity as an anthem, sung by solo voices, but in spite of the fame attaching to the *Recessional* the words will not sing. The irregularity of the metre gives occasion for those ominous little additions to the music: 'Verses 2 and 5 must commence thus —'; 'line 5 of verse 5 should run —'; modifications which are fatal to congregational singing. As for the Swinburne, it would require no small degree of courage to set it as a hymn at all, still more to attempt to impose it upon an ordinary congregation. The fact is, these poems have their own literary music and therefore will not serve as a vehicle for music pure and simple. The one is inconsistent with the other; the very irregularities which give rhythmic play to a poem become a difficulty when it is set to music; indeed, it may generally be laid down that the more musical a poem sounds when read, the worse it goes for singing purposes.

There could not be a poet whose diction is more musical than Tennyson, and he has written many songs; and yet we venture to assert that none of them have become famous in musical form, unless it be Barnby's setting of 'Sweet and low' and Balfe's 'Come into the garden, Maud.' So also it is with Shelley and Swinburne. The merest ballad jingle, the crudest rhyme of ancient chivalry is preferred before them, inasmuch that the writing of words for songs has become a special craft. Scarcely any great poets except Shakespeare, Goethe and Heine are extensively drawn upon. A song for music must be simple in sense, resonant in sound (using many open vowels), and obvious in rhythm. If these requirements keep much of the best poetry out of the song-field, how much greater the difficulty when hymns are in question; music which has to be sung by many voices and therefore requires words still more obvious in meaning and trite in rhythm. What wonder that the conditions have proved too hard to be consistent with poetry at all, and that we have had for the most part to be content with association instead. Our hymns may not be fine poems, but they are endeared to us by a thousand memories. To cut

out any of the old hymns because they contain phrases which are bad poetry and even to some unsympathetic minds ridiculous nonsense, would be bad policy; to replace them wholesale by others which could not be poetically much better and which would have none of their association would be absurd.

But could not some of those old hymns be improved? It has been tried often enough, from the mere verbal alteration which made Toplady's 'Cleanse me from its guilt and power' into 'Cleanse from guilt and make me pure' to gain a better rhyme, to the entire re-writing of stanzas and interposition of new ones. Surely the literary man can hardly approve of such practices which put the character and often the sense of well-known hymns at the mercy of any casual critic. Changes may be justified on theological grounds, or, as in the familiar case 'Jesus lives; no longer now . . .' in the interest of simple people's understanding, but they would be considered an unpardonable sin in any other form of literature.

Hymns are meant to be sung. People who are singing do not reason about the meaning of the words; they are not conscious of logical inconsistencies or unpoetical diction. Even hymns which are so familiar that the words come to the lips without conscious effort of memory have never been canvassed from the point of view of logic, diction, or good sense. They are survivals from our childhood, when music and imagination occupied the mind without thought of criticism, and as such we accept them still. It is the sovereign power of association to make us able to employ anything unquestioned, until the unhappy day when reason insists upon upsetting our day-dreams. It is when the middle-aged man takes his hymn-book by accident home from church that he begins to fall foul of its language and sentiments. The music is no longer there; he forgets, if he ever noticed, how well some of those bald lines sing. He has had no experience of the dilemmas of the hymn contriver, still less idea how much many simple folk of a less ingenious turn of mind cling to those very metaphors and phrases which seem to him so trite and far-fetched in their origin. The rhymes of hymns are often very bad, their logic pitiable. What matter, if they have for years done good service as the vehicle of musical expression? Away with them! let us find something better. Unfortunately it is just these newer, better, or at any rate more literary hymns that suit their real purpose worst. 'Lead, kindly Light,' in spite of its eminently imaginative words and Dykes's popular tune, has always somehow gone on one leg in church.

Then good sense and good poetry are to go for nothing in our national hymn-books, and congregations may as well rest content with Tate and Brady at once. Not so, we welcome any innovation as long as it is an improvement, but we contend that the ultimate verdict on hymns can be given by no committee, lay or clerical, even when reinforced by distinguished literary judgment, but by the people. What they like, what suits its purpose well, survives; what does not do so soon becomes forgotten, or at least remains unsung. A bad stanza will not destroy a well-known hymn, nor will the worst of rhymes weaken the appeal of the thought of such hymns as 'Rock of Ages'; a phrase, a line, is enough to set fire to the imagination, which finds its fullest scope in the inspiring force of the massive union of voices. The heavy tread of the C.M. or L.M. tunes, as found in ancient psalmody, is more suitable for such purposes than anapaestic rhythm set to jingling 6-8 time. Surely the literary man, who professes to see merit, nay, often supreme artistic power, in poems like William Blake's, may bear with the crudities of antique devotion for the sake of the character and history which it not unfrequently holds in solution.

Nor would we discourage him from the task of trying to improve upon his models, but would only warn him that it is not by poetic power or subtle thought that his hymns will find use and acceptance, but by something beyond these great qualities, its fitness for its purpose. Is it tradition alone that prevents any of the proposed variants of the National Anthem being adopted, or do those doggerel lines represent something inherent in our English character? We are all children at bottom, and it is to the childish side of our nature, with its imagination, simplicity and quickness of feeling that the hymn, as sung, appeals. In such mood we cannot afford to be critical, and the professor who demands satisfaction for his cultivated taste must be content to go elsewhere or confine himself to the noble poetry that is to be found in places even in 'Ancient and Modern.' It is to be remembered that Palgrave, speaking on this subject in his preface to the 'Treasury of Sacred Song,' says that there is a large element of truth in the objection that 'through its general aim, and its often imperfect quality as art, sacred poetry rarely deserves the honour of that great name.'

FESTIVAL NOVELTIES.

'Summer Sports,' suite for chorus and orchestra; the poems by Samuel Daniel, Thomas Dekker, James Shirley and an anonymous writer; composed by A. Herbert Brewer. This short work will be produced at the Gloucester Festival on September 7. Dr. Brewer will, it may be hoped, earn the gratitude of his audience in thus providing them with music to a topic that suggests cheerfulness, and which as a matter of fact he has treated in a duly light and graceful style. It is true that the title might suggest cricket, Henley and lawn tennis, not to say grouse shooting, but then these forms of sport are not sufficiently antiquated to inspire the harmless, necessary poetry. So Dr. Brewer's sports are of the Arcadia and idyllic variety, in which shepherds and shepherdesses and haymakers dance and sing and play barley-break. The five numbers of the suite afford much variety of treatment. The first is for mixed voices, the next for male voices, the third for mixed voices again, the fourth for female voices, and the last, for mixed voices, to Dekker's exhilarating words. The Finale is the most elaborately worked out section of the suite: it has many dainty passages, and ends with a finely wrought-up climax. The work should be useful to choral societies on the look out for music at once lively and artistic.

'Gethsemane,' an episode from 'The Life of Christ,' for baritone solo, chorus, orchestra and organ, by Granville Bantock. This short work, although complete in itself, is, we believe, part of a large work on the life of the Saviour, upon which the composer is engaged. The words are well chosen from the Gospels by Matthew, John, Luke, and from Isaiah. An orchestral prelude in A flat, features of which are the employment of scale-passages, arpeggios, pedal notes and restraint of modulation, leads to a brief baritone recitative. This is followed by what is described as a Symphony for baritone and chorus, the sections of which are entitled, 'In the Garden,' 'The Agony,' 'The Prayer,' 'The Betrayal.' The instrumental part in this long section displays much striking novelty and significance. It throbs with rhythmic movement, and is intensely expressive. The approach of Judas at the Betrayal scene is thrillingly treated, and leads into an eight-part chorus very plainly constructed. A short solo follows, and leads to a choral

Finale in eight parts, the latter section of which is very simply written over a repetition of the scales and arpeggios on the chord of A flat used in the Prelude.

'The Sun-God's Return,' cantata written by Joseph Bennett, music by Alexander Mackenzie (Op. 69). This important work will be performed at the Cardiff Festival on September 21. It was sketched many years ago, but the composer recently practically re-wrote the music, and therefore we have in the present form of the work an exemplification of his ripest style. The libretto, which is by one of the most experienced and able of librettists—one with whom Sir Alexander Mackenzie has before successfully collaborated—deals with a mythical story. Baldur, the Sun-God, is dead. He is in Hel's guest-hall, 'wordless, darkened and drooping,' 'his wine cup untasted.' Under Asgard's walls, Friga, Hermodur and warriors lament their loss. Friga calls for someone brave enough to venture to the Under-world to plead for Baldur's return. Hermodur undertakes the journey, and calls for his steed. The next scene is in Helheim, where the Queen of the Under-world sits enthroned. Hermodur rides in and makes his plea. The Queen, moved to pity, decrees that Baldur shall return when 'all things have wept for him.' This condition having been satisfied, Baldur returns, there is much rejoicing, and all nature awakes with joy at the renewal of the Sun-God's influence.

It is impossible in this brief notice of a long work to attempt to describe the composer's music. All who know Sir Alexander Mackenzie's power of construction, his skill in the handling of the orchestra and the voice, will be prepared to expect masterly treatment of the poetic and musically suggestive libretto furnished by Mr. Bennett. The music is very modern in its idioms; it displays vigour and intensity and dramatic characterization.

The scene of the arrival of Hermodur in the lower regions is a great effect, and the ensuing duet between the Queen and Hermodur exhibits the composer at his best. The chorus parts, except here and there, do not present much difficulty as modern works go. It is an advantage to the general effect of the cantata that the end is joyful, and allows the composer to adopt a glowing style.

THE IMPERIAL CHOIR.

This organization is the creation of Dr. Charles Harriss, whose zeal for the cause of imperial unity *vid* musical reciprocity is well known. The formation of the Imperial Choir was commenced in 1909, and it came into being during the winter of that year. The plan was to unite a number of metropolitan and suburban choral societies by providing them a special programme of music for practice and to arrange for a great combined performance in the spring of this year. The new choir therefore made its appeal not as a rival but as an inspiring objective to the existing societies. The scheme soon found favour, forty-three choral societies contributing about 4,000 chorists. Each choir was first drilled by its own conductor, then the whole choir was divided into four geographical groups and these larger sections were rehearsed by Dr. Harriss. Elaborate and laborious preparations were made for the final combined performance at the Crystal Palace on Empire Day. Bands and soloists were engaged; Lord Strathcona had a special silver medal struck for presentation to each of the 4,000 performers, and their majesties King Edward and Queen Alexandra, and the then Prince and Princess of Wales, graciously promised to honour the event with their presence. Then came the great blow, the

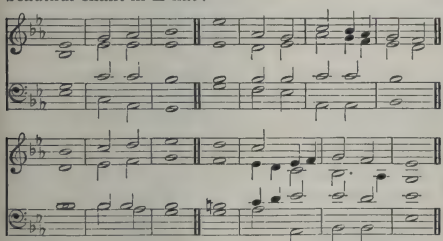
death of King Edward. The performance was necessarily abandoned, and the situation had to be accepted with sadness. But Dr. Harriss's intense enthusiasm for the cause he had taken up was by no means chilled by the temporary frustration of his hopes. The organization of the Imperial Choir was fully maintained, and new arrangements were made for its appearance in public next spring. Meantime, as noted in our August number, Dr. Harriss is busy perfecting the arrangements for the world tour of Dr. Coward's choir.

With our present issue we give as a supplement portraits of all the conductors associated with the Imperial Choir

Church and Organ Music.

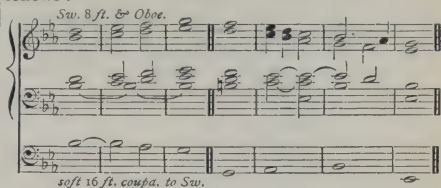
ON PSALM ACCOMPANIMENT.

There is probably no part of the Church Service which imposes a greater strain upon the true musicianship of the organist than the accompaniment of the Psalms. The qualities demanded are such, that only after many years' practice can the organist gain sufficient confidence in himself to be able, without previous consideration, to combine judicious treatment with that support for his choir which may at the time be necessary. And at the outset it may be remarked that in many cases the choir are insufficiently prepared. The actual reading of the words by the boys is in itself a work of some difficulty. To that must be added the pointing, or, in other words, the apportioning of the music of the chant to each separate verse, with such matters as intonation, quality of tone, &c. Then, at the full rehearsal, the adult members (though it is often difficult to convince them of the importance of detailed rehearsal) must be drilled, and the general result carefully considered and assured. There is some danger of the organist 'dragging' his choir through, the effect being the reverse of edifying. But supposing the choir to be independent of any instrumental support (and this should be the aim of the choirmaster), the organist must be prepared to make his accompaniment a part of a well-balanced whole. The various methods of treatment may be briefly considered. The chant, if it be played over, should be given out at the *tempo* at which the Psalm will be sung, and preferably without pedals, on some such combination as the choir-flutes, 8 and 4 ft., playing the simple and actual notes of the chant, without doubling or filling-in. As an example, the 25th Psalm may be sung to Sir John Goss's beautiful chant in E flat:



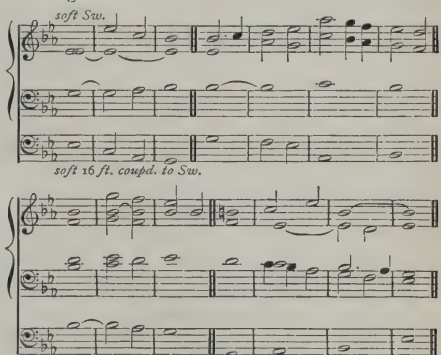
There is little chance for an 'organ recital' in such a Psalm, and the outlook should be a trustful contemplation of the Christian life and its sure reward. Clearly the choir have the greater responsibility in the rendering of this Psalm, while the organ part should be subdued and a mere background in the general effect.

The first two verses might be played upon the great diapasons with pedals coupled, combined with a soft swell. Pure four-part harmony is best here, and may also be employed in verses 3 and 4 on the soft Swell combination without pedals. At verse 5 the treble part would be effective if played on the Choir clarinet, the two inner parts being on the Swell, and the bass on the soft Pedal 16 coupled to Swell. Verse 6 calls for a change, and an effective treatment would be as follows:

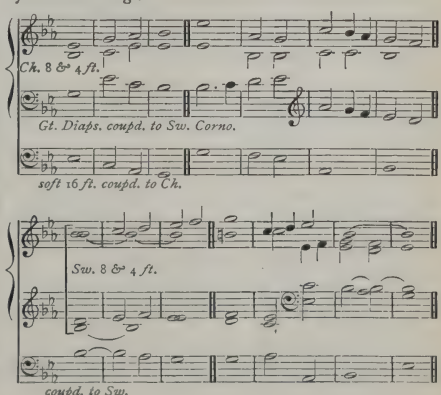


Verses 7 and 8 would do well on the Choir flutes, 8 and 4 ft., without pedals.

A single stop, such as the Great wald flute (uncoupled), or a kindred stop, would be in keeping with verses 9 and 10. For verses 11 and 12, the following would be suitable:



During verses 13 and 14, the Swell diapason and oboe, with soft Pedal 16 coupled would do. The four following verses might be unaccompanied, while the hopeful character of the next two verses would be well illustrated by the following:



Verse 21 (to the second part of the chant) might be given on all but the full Swell (say, full to corneopane without mixture). The pedals might also, for this verse, be coupled to the Great in addition, with the diapasons drawn on that manual. In passing, it may be said that this custom probably originated at a time when the maintaining of the wind supply was a serious matter. Thus, when extra wind would be required for the Gloria, the coupling of the pedals to Great was intended as a warning to the blower or blowers to be in readiness. In any case the effect is often legitimate enough.

The Gloria to the Psalm under discussion may be accompanied on the Great diapasons and principal, coupled to Swell, with corneopane or horn.

SAMUEL SEBASTIAN WESLEY COMMEMORATIONS.

The music of Samuel Sebastian Wesley has for many years played an important part in the service lists of the stately old Cathedral of Ripon, and it was fitting that on Sunday, August 14, the centenary of his birth, he should be honoured by the mother Church of the great diocese in which he laboured from 1842 to 1849, during which period he composed the majestic canticle settings in the key of E. The morning service was the composer's Cathedral setting in F, and the anthem 'My voice shalt thou hear' (from 'Praise the Lord'). The nave of Ripon Cathedral, 94 feet from pavement to vault, and 88 feet between the walls, is one of the most resonant in England, and peculiarly adapted for giving full value to those broad effects in which Wesley's music abounds. The sermon was preached by the Lord Bishop of Ripon, who paid eloquent tribute to the most gifted church composer since Henry Purcell. The evening anthem was 'Blessed be the God and Father,' superbly sung by the combined Cathedral and voluntary choirs. At the request of Mr. C. H. Moody, Dr. J. Kendrick Pyne, an old pupil of the composer, accompanied the services, which were attended by large congregations.

On Monday evening Mr. Moody gave a complimentary dinner at the Unicorn Hotel. Proposing the toast of 'The memory of Samuel Sebastian Wesley,' Dr. Pyne spoke at considerable length on the personality and life-work of the Wesley family. The Rev. F. G. Wesley, responding, gave a number of interesting reminiscences of his distinguished father, who had at last, he said, come into his own. The Bishop of Knaresborough, himself an accomplished musician, eulogised the work of the Ripon choir, which 'always sang Wesley's music intelligently and in the right spirit.'

On Tuesday, August 16, the whole of the music at Mattins and Evensong was from the pen of S. S. Wesley, whose fine services in E, as well as 'Ascribe' (morning) and 'The Wilderness' (evening) was included. Dr. Pyne again accompanied, and at the close of the festival spoke in eulogistic terms of the work of the choir, which he asserted had sung Wesley's music with a verve and fluency he had never heard excelled.

In the evening Dr. Pyne gave a recital in the Cathedral of organ music by Samuel, Charles, and Samuel Sebastian Wesley. The nave was filled by a vast congregation. The following was the programme:

Introduction and Variations from a Concerto	Samuel Wesley. (1766-1837)
Fuga in the Ancient Style	S. Wesley.
Musette for Christmas-tide	Charles Wesley. (1757-1834)
Military March	Samuel Wesley. (Composed between the age of seven and eight.)
Offertory hymn—'The Church's one Foundation.'	
Sung to Dr. S. S. Wesley's tune 'Aurelia.' Composed at Winchester for 'Jerusalem the Golden.'	
Andante in F major	Samuel Sebastian Wesley.
Choral Song and Fugue	S. S. Wesley.
Adagio Concertante in A minor (Posthumous)	S. S. Wesley.
a. Air varied in F sharp minor	S. S. Wesley.
b. Grand Study in C sharp minor	S. S. Wesley.
The 'Holsworthy Church Bells' (Posthumous)	S. S. Wesley.
Finale from the Concerto in A major	S. Wesley.

The Wesley centenary was also commemorated on August 14 in Exeter Cathedral, of which Dr. Wesley was organist for seven years, by services, the music of which was selected entirely from the great composer's works. In the early morning a beautiful wreath was placed on his grave by the organists of the city. In the form of a harp, it bore the inscription 'In honoured memory. A small tribute to great genius, from Exeter organists. August 14, 1910.' On the tomb was also placed a laurel wreath. At the morning service the voluntary was the *Larghetto* in F minor, while the Venite and Psalms were sung to chants by Dr. Wesley. The Te Deum and Jubilate were given to the setting in F. The anthem was 'O Lord, my God,' while the fine Kyrie and Credo in E completed the service. The concluding voluntary was the *Andante* in F. The afternoon service was preceded by the *Andante* in G, the Psalm being again taken to chants by Dr. Wesley, and the Canticles to the splendid setting in E. The anthem was 'Ascribe unto the Lord.' During the collection, the *Larghetto* in F sharp minor was played. The hymn was sung to the tune 'Patmos,' the service concluding with the Introduction and Fugue in C sharp minor. The evening service consisted of chants and hymns, and during the collection the *Andante* in E minor was given. The concluding voluntaries were *Andante Cantabile* in G, air, 'Holsworthy Church bells,' and Choral song and Fugue in C. Dr. D. J. Wood played the organ with the greatest taste and judgment.

At St. Bees Priory Church the whole of the music at both services on August 14, except the Responses and the Litany (which were sung to Tallis's Festival setting), was selected from Wesley's works. Included were six fine chants, and the well-known original hymn-tunes 'Aurelia,' 'Harewood' and 'Alleluia.' In addition, there was an appropriate setting of 'Lead, kindly Light.' From the congregational point of view, perhaps the most interesting feature of all was the unisonal singing of such stately, traditional tunes as 'London New' and 'Hanover' to Wesley's magnificent organ accompaniments in free style. The anthems were 'Lead me, Lord' and 'Thou wilt keep him,' and the service was the dignified setting in F major. The organ voluntaries were the *Larghetto* in F sharp minor and a fine study on the 100th Psalm. The music throughout reflected the greatest credit on the choir, who entered into the project with much enthusiasm, and on Mr. F. J. Livesey, the organist, who devoted much time and labour to research, in order to obtain suitable music.

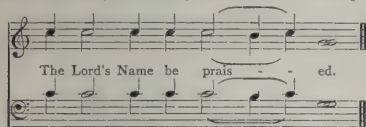
An organ recital was given on Sunday evening, August 14, at St. Michael's Church, Exeter, by Mr. F. J. Pinn. The church contains a memorial window to Dr. Wesley.

On Sunday, August 7, at the conclusion of the service in the Private Chapel at Buckingham Palace, Her Majesty Queen Alexandra graciously received Dr. W. G. Alcock, with the Gentlemen and Children of the Chapels Royal. To Dr. Alcock and each of the boys Her Majesty presented a handsome gold watch, inscribed with the initials E. R. intertwined, surmounted by a crown, each of the Gentlemen receiving from Her Majesty a signed photograph of herself, standing by the late King. The Queen expressed to Dr. Alcock her appreciation of the manner in which the music was rendered at the many services which Her Majesty had attended, particularly during the few weeks following the death of King Edward. The presentation was quite unexpected, and will remain a memorable occasion during a time of great historical interest.

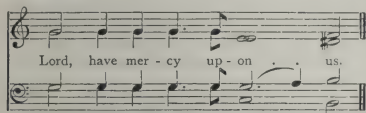
For a fortnight during August, service was sung in Manchester Cathedral by boys' voices only; this is quite an innovation here. Versicles and Responses naturally were completely re-arranged, and new settings of the Litany and Canticles brought into use.

The annual festival of St. Margaret's College, East Grinstead, was held on July 20. The Holy Eucharist, the chief service of the day, was attended by a large congregation of clergy and laity. The Sisterhood choir sang the musical portion of the Mass to an adaptation from the Mechlin Graduale. The professor of the College, Mr. J. J. Marsh, organist of All Saints', Roffey, who has been closely associated with the work of the Solesmes Fathers, presided at the organ, and his beautiful accompaniments, combined with the excellent singing of the choir, were much appreciated.

A reprint of 'A Choral Service comprising the Ancient Plain Chant and Daily Choral Use of the Cathedral Church of Chichester' has reached us, and we have perused it with much interest. It was published about 1840, by Thomas Bennett, organist of the cathedral, 1803-1848, and the new issue is edited by the precentor (the Rev. J. H. Mee) and the organist (Mr. F. J. W. Crowe). An interesting feature is the priest's part, and there are besides other points worthy of attention, among which may be mentioned the response:



The consecutives in the following do not offend us, and even if the crochet A were omitted, it would be mentally added by the listener:



We are not quite sure of the wisdom of changing the key-signature in the earlier part, and should have preferred the Sentences, Exhortation, &c., on F instead of G. These varied traditions of our cathedrals always interest us, and we hope they will be guarded jealously by those entrusted with them.

A masterly criticism of the 'Historical edition' of 'Hymns Ancient and Modern' (edited by the Rev. W. H. Frere) appears in the *Liverpool Daily Post* for August 8, which should be read by all who set store by the associations inseparable from the hymn. The writer says, with much truth, 'only those that are hopelessly lost in cynicism will deny all interest in the hymns of the Christian Church.' The making of hymns is traced by Mr. Frere back to the time of St. Paul, and it is impossible to study the work without arriving at the conviction that the greatest care is necessary to preserve this form of public worship from all contaminating influences, a danger of which is, to say the least, just possible to-day. The fine work is published by William Clowes & Sons. It was reviewed in our columns in February last.

In our account of the organ recital given at St. James's Church, Whitehaven, by Mr. Wilson Foster, organist of St. Nicholas Church in that town, we wrongly described the St. James's organ as having been built by Messrs. Harrison & Harrison. The builders of the fine instrument at St. James's are Messrs. Norman & Beard, and we much regret our error.

We understand that the organ in St. Helen's, Bishopsgate, is to be restored by the Merchant Taylors' Company, as a memorial of the late Rev. J. A. L. Airey, who did so much to maintain the high excellence of the music at St. Helen's.

Mr. Edwin H. Lemare has returned to England after his visit to the United States. He will give six organ recitals at Nottingham, one of them, on October 8, at the Albert Hall. He has also accepted a number of other engagements in the North of England.

The fine organ by Father Willis, which has been in the Hampstead Conservatoire Concert Hall for over twenty years, has been purchased by the Rev. Canon Hoskyns, at St. Peter's Parish Church, Brighton, where it is now in course of erection. The specification of the organ as originally erected at the Conservatoire is as follows:

PEDAL ORGAN (CCC to F).

	Feet.		Feet.
1 Open diapason	16	4 Octave	8
2 Violone	16	5 Ophicleide	16
3 Bourdon	16		

CHOIR ORGAN (CC to A).

6 Lieblich	8	9 Flute harmonique	4
7 Dulciana	8	10 Piccolo (harmonic)	2
8 Hohl Flöte	8	11 Cornetto-Bassetto	8

GREAT ORGAN (CC to A).

12 Double diapason	16	18 Twelfth	3
13 Open	8	19 Fifteenth	2
14 Open	8	20 Mixture (3 ranks)	
15 Claribel flute (through)	8	21 Trombone	16
16 Wald flute	4	22 Tromba	8
17 Principal	4	23 Clarion	4

SWELL ORGAN (CC to A).

24 Lieblich bourdon	16	32 Piccolo	2
25 Lieblich gedackt	8	33 Mixture (3 ranks)	
26 Echo dulciana	8	34 Contra posaune	16
27 Gamba	8	35 Hautboy	8
28 Vox angelica	8	36 Cornopoean	8
29 Open diapason	8	37 Clarion	4
30 Lieblich flöte	4	38 Vox humana (with tremulant)	8
31 Gemshorn	4		

SOLO ORGAN (CC to A).

39 Wald flute	8	42* Orchestral oboe	8
40* Concert	4	43* Clarinet	8
41 Tuba	8		

* These stops are enclosed in a separate swell-box.

COUPLERS.

44 Swell to Great.	49 Solo to Pedals.
45 " " sub-oct.	50 Swell.
46 " " super-oct.	51 Great.
47 Choir " "	52 Choir.
48 Solo " "	53 Swell to Choir.

ACCESSORIES.

Four Composition pedals acting on Swell organ stops.
Great and Pedal organ stops.
Double-acting piston Swell to Great.
Great to Pedal.
Tremulant to Swell.

ORGAN RECITALS.

- Dr. D. J. Wood, Exeter Cathedral — Air, 'Holsworthy Church Bells,' *S. S. Wesley*.
Dr. A. L. Peace, St. Paul's Church, Llandudno—Prelude and Fugue in D major, *J. S. Bach*.
Mr. W. W. Starmer, St. Nicholas, Combe — Festival March, *Best*.
Mr. F. Gostelow, Wesleyan Church, Dunstable—Choral Song and Fugue, *S. S. Wesley*.
Mr. W. Deane, Town Hall, Pietermaritzburg—Jubilant March, *Stainer*.
Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Allegretto in B minor, *Guilman*.
Mr. G. D. Cunningham, Alexandra Palace—Scherzo, *W. S. Hoyle*.
Mr. T. W. North, Japan-British Exhibition — Fugue in G major, *Krebs*.
Mr. T. J. Crawford, Japan-British Exhibition—Toccata in F, *Widor*.
Mr. Darrell Collier, St. Mary-the-Virgin, Bletchingley—Second Meditation, *Guilman*.
Mr. T. J. Linekar, St. Paul's, Colwyn Bay—Cantilène, *W. Faulkes*.
Mr. Frank Pullen, St. John-the-Baptist, Wrexham—Cantilène, *W. Faulkes*.
Mr. Frank W. Chace, Metropolitan Methodist Church of Victoria, B.C.—Concert-Overture in B flat, *W. Faulkes*.
Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Sonata in E minor (first movement), *Rheinberger*.
Mr. D. Caradog Roberts, Christian Temple, Ammanford—Storm Fantasia, *Lemmens*.
Mr. Montague F. Phillips, Esher Parish Church—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. Horace Hawkins, Japan-British Exhibition—Toccata in F, *Widor*.
 Mr. H. C. L. Stocks, St. Thomas's Church, Rhyll—Fantasia in F minor, *Mozart*.
 Mr. Henry Riding, Chigwell Church—'Holsworthy Church Bells,' *S. S. Wesley*.
 Mr. Allan H. Brown, Crystal Palace—Grand Solemn March, *Henry Smart*.
 Mr. F. Monk, St. Peter's, Chertsey—Choral Song, *S. S. Wesley*.
 Mr. Cyril G. Church, Parish Church, Folkestone—Choral Song and Fugue, *S. S. Wesley*.
 Mr. E. Harold Melling, Japan-British Exhibition—Grand organ solo, *Arthur Henry Brown*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Aug. Bernard Arnold, organist and choirmaster, St. Mary's Parish Church, Bexley, Kent.
 Mr. Percy Baker, organist and director of the choir of Tewkesbury Abbey.
 Mr. R. Bamford Brown, organist and choirmaster, Brinkworth Church, Wilts.
 Mr. Mervyn Archdale-Browne, organist and choirmaster of St. Carthagh's Cathedral, Lismore, co. Waterford.
 Mr. William G. James, organist and choirmaster, St. Agatha's Church, Hamble, Hants.

Reviews.

Six Short Pieces for the Organ. By John E. West.
 [Novello & Co., Ltd.]

The six pieces under notice originally appeared in the 'Village Organist,' and have since been issued separately from that collection.

Mr. West deserves the thanks of those organists to whom the true traditions of the organ and its music are still of value. We are in some danger of losing these traditions, by reason of the development of the instrument on orchestral lines, and the consequent temptation to composers to produce music of the orchestral type, in which stops of an imitative character predominate, to the frequent exclusion of those more characteristic of the organ.

We suppose every composer has a right to his 'idiom,' and we find Mr. West to be no exception to this. In four of the six pieces before us he employs triple time, and in each case the rhythmic form of the initial subject consists of a crotchet followed by a minim. We do not cavil at this, but point it out as a matter of interest.

The *Allegro Pomposo* would serve its purpose well as an effective concluding voluntary, while it makes small demands upon the performer and the scope of his instrument.

The meditation entitled 'Easter Morn,' if reminiscent of Sir John Stainer's style of introductory voluntary, is naturally none the less excellent, and we commend it as a good example of a simple theme artistically treated.

No. 3 is a Prelude on the Funeral Hymn 'Now the labourer's task is o'er,' and the quiet, contemplative character of the piece entitles it to a place in the yet meagre selection of music suitable to such an occasion as a funeral.

The 'Harvest Song,' intended as a concluding voluntary, demands some skill in phrasing, while the actual technical difficulties are otherwise moderate.

The 'Impromptu' (No. 5) is an example of a simple and withal well-written introductory voluntary.

Mr. West has succeeded in producing a 'Passacaglia' (No. 6) of small scope, while he has at the same time secured interest and variety, offering little difficulty in performance. The piece would serve well as a concluding voluntary, or, if coupled with another contrasted piece, might be given at a recital.

The series is the work of a cultured musician, and we cordially recommend it, not only to those whose opportunities are limited by the capacity of their instruments, but to the fortunate possessors of more adequate means of expression.

Science and Singing. By E. G. White.

[The Vincent Music Co., Ltd.]

The perennial interest which attaches to the problems of the physiology of voice use is well illustrated in this book. The author's object may be stated in his own words: 'The whole burden of this book is to show that the vocal cords are not, and cannot be, voice or sound producers.' Although the object is thus negatively stated, the greater part of the book is intended to prove that tone is positively produced by vibrations of the air within the sinuses of the head.

These premises necessitate the entire abrogation of the current theory of the registers of the voice, and a new theory is enunciated, viz., that each of the three registers recognised by the author is caused by vibrations in a particular sinus or set of sinuses. The value of the book depends, therefore, upon the cogency of the arguments which are brought forward to explain the new theories.

We freely acknowledge our admiration of the research which the author has put into the anatomical side of the subject, and the pains he has taken to illustrate his doctrines in a series of excellently executed photographic reproductions, but we as greatly regret that he has accepted mere probabilities as proofs, and drawn conclusions from analogies, and bad analogies at that, which are calculated to misguide many who are not experts. We have carefully searched for the statement of convincing proofs, but we find nothing which can compare with the generally accepted views which Mr. White aims to supplant. He makes strong assertions with the utmost confidence, and yet admits in other places of doubts which nullify any justification for the confidence he exhibits. More than this, he contradicts his statement on p. 9, in which he says: 'I now know and teach that the vocal cords are not sound-producers at all,' whilst on p. 54, referring to the same matter, he says: 'I would not like to make such a positive statement . . . it may be possible for the vocal cords to produce sound.' The italics are ours.

We now consider the crux of the matter. On p. 20 Mr. White says: 'The idea of vocal cord vibrations has for generations been accepted as a truism, and men have not taken the trouble to stop and consider whether the path laid out for them by previous masters is right or wrong.' Such a statement surely shows that Mr. White himself has promulgated his iconoclastic theories without previously taking 'the trouble to stop and consider' the results of investigations made by eminent authorities, who certainly have taken immense pains to ascertain whether or not vocal-cord vibration and resultant tone-production are facts.

In 1866 were published detailed records of experiments performed by Dr. Wyllie, of Edinburgh, for the purpose of definitely ascertaining the functions and capabilities of the vocal cords. These records were also re-issued in his 'Physiology of the Larynx,' and the experiments have been referred to in a number of standard works on the voice, particularly in those by the late Charles Lunn; and yet, in spite of several quotations from the latter author, Mr. White makes no attempt to deal with facts so fatal to his theories!

The results of those and similar experiments have been accepted by the medical profession and by voice-training authorities, as proving irrefutably that vocal tone and variations of pitch are due to the vibrations of the vocal cords, and upon this foundation of scientific investigation rests the 'truism' objected to by Mr. White.

Mr. White claims that his principles are going to prove 'of great benefit to the human race. By means of further work and thought on these lines, I am quite convinced that dumbness and the deafness which accompanies it will presently be a thing of the past.'

We venture to say that this statement is another example of the want of knowledge which characterizes the book. Is it possible that Mr. White does not know that the cure of such dumbness is a *fait accompli*, and that there are schools expressly for the cure and education of deaf mutes? The articulation of the single letter B affords a complete refutation of his main theory contained in 'Science and singing.'

In spite of the author's confident assertion that 'no one can say that the theories are unscientific or impossible,' we are forced to conclude that whether Mr. White's be considered from the acoustical, physiological, or even the pathological standpoint, no other terms could more suitably or justly describe them.

Second Suite for the Pianoforte. First Ballade for the Pianoforte. Composed by York Bowen.

[Novello : Avison Edition.]

Few of our young composers have as fluent and romantic an imagination as Mr. York Bowen, and still fewer have his ability to dispense with the aid of orchestral colour in giving point to their ideas. The monochromatic tones of the pianoforte, which are a barren field to the inexperienced modern composer, are employed by Mr. Bowen in the above works without any sacrifice of picturesque effect. The Suite is in four movements. The opening Prelude is mainly built upon one significant and arresting musical idea, and its style is akin to that of the old-time Toccata. The Intermezzo is a long stream of pure melody wrapped round with ingenious harmonies. Then follows a Barcarolle, similarly melodious. The final movement, entitled 'A romp,' is an exhilarating piece, and hugely effective. From beginning to end of the Suite the interest never flags. Mr. Bowen's individual harmonies are themselves sufficient to keep it alive. A chord of the augmented eleventh (described by Mr. Frederick Corder in the *Musical Times* for December, 1909, as the 'favourite modern chord') appears in many guises, often in its outlandish second inversion. In the Barcarolle tonic triads and dominant sevenths rarely appear without a submediant attached. Such devices and mannerisms are employed, however, only to decorate a solid sub-structure and not to disguise its absence. The melodies and the design of the pieces are excellent, and the basis of the harmonic system diatonic.

The Ballade is of less concentrated interest than the Suite. It contains some broad and brilliant passage-work between varied statements of a principal theme, and can be made highly effective in the hands of a capable executant. The 'favourite' chord is not neglected; of the other harmonic peculiarity described above the following is a typical instance:



The composer of these works is a pianist of brilliant technical powers; yet the care he has taken in the 'laying-out' of his music shows his practical sympathy for the less proficient player.

Songs. By Charles Kennedy Scott. Words by various authors.

[Breitkopf & Härtel.]

The first aim of the composer of these songs is to find adequate and beautiful musical expression for the meaning and spirit of the poems. In his quest he pursues paths of his own choosing, which at times lead merely to the abnormal, but more often reveal an attractive individuality. He achieves his effects usually by harmonic means, and always heightens the interest of his songs through the medium of the accompaniment. In the latter respect he avoids the common error of purposeless elaboration. 'Three songs for high voice' (Beatrice E. Bulman) comprise 'Soul seasons,' a highly expressive song slightly marred by peculiarities of accentuation, 'Spring rapture' and 'Finis.' 'To Joyce' and 'Dream quest' (Laurence Housman), for tenor or high baritone, are published in one cover; the latter contains some striking and forceful ideas. Of similar range is the melodious 'She walks in beauty' (Byron). 'A sea dirge,' for low voice, is a remarkable impressionistic setting of Shakespeare's 'Full fathom five.' 'A lullaby' (A. M. Lucas), for mezzo-soprano or contralto, has undeniable charm, but approaches the conventional. Two fairy songs for soprano, 'The lost fairy' and 'A wish' (Beatrice E. Bulman), have a simple, ingenuous vocal part and a light fantastic accompaniment. The words of 'The child and the clouds' are by the same author; the music is of striking, if not completely spontaneous, originality.

Love wakes. An analogy. The mad dog. Hang fear, cast away care. That very wise man. Orpheus. Part-songs for male voices. Composed by C. Hubert H. Parry. Words by various authors.

[Novello & Co., Ltd.]

Sir Hubert Parry is assiduous in his attention to the needs of choral societies and quartet parties to whom knotty problems of execution are not an end. In these part-songs he works both his serious and his humorous veins for their benefit. From the former source comes his smooth and melodious setting of Scott's verses, beginning with 'Love wakes and weeps while Beauty sleeps.' Similar characteristics are shown in the music of 'An analogy,' the words of which are a poetically expressed comparison between the evening of a man's daily toil and the evening of a man's life. Goldsmith's 'The mad dog' gains much in humorous point from its present musical setting, in which simplicity and effectiveness form a rare combination of virtues. 'Hang fear, cast away care' adds to its verbal exhortation the persuasive power of a swinging rhythm. 'Æsop is 'That very wise man,' and Dickens the versifier who appeals to his authority in favour of an occasional tittle; the music vies with the sentiment in its appeal to popular favour. That 'Orpheus was a man of note' is doubly incontestable. The author of the description is Sir Hubert Parry himself, who, in the last part-song in the above list, is poet and composer in one. He proceeds to hint that in an important particular the famous musician resembled Mrs. Harris. The reassuring remark that 'The world will know there's an Orpheus now, and no mistake this time,' is set to music that gives plenty of scope for modern rivals of the ancient bard to prove their claim.

All the above part-songs are for alto lead. They are dedicated to the Gloucester Orpheus Society.

Pianoforte Works. By F. della Sudda.

[Ries & Erler, Berlin.]

The composer of these short pieces for the pianoforte is evidently an earnest-minded musician of individual views and aspirations. The thought and care which he has expended in the harmonizing of his melodies and the varying of his rhythms reveal a true artistic sense. A 'Mazurka' and 'Mazurka-Caprice' are published together. Both are elegant and fanciful, and reveal some power of thematic development. A second book contains a charming 'Wiegenliedchen,' a highly emotional slow movement entitled 'Resignation,' and a short 'Ballade' of considerable originality. No piece in this collection presents any considerable technical difficulty.

BOOKS RECEIVED.

The Office for the Holy Communion. With music by Merbecke and others; edited by Sir Frederick Bridge. Pp. 34. Price Sixpence. (London: Bosworth & Co.)

English Church Composers. By W. A. Barrett. New edition. Pp. vii. + 179. ('The Great Musicians' series.) (London: Rea & Inchbold.)

Communion Service. Set to music in the key of E flat; by Claude W. Parnell. Pp. 16. Price Sixpence. (London: Novello & Co., Ltd.)

Die Walküre. By Richard Wagner. Vocal Score by Otto Singer; with English translation by Ernest Newman. Pp. 334. Price 3s. 6d. (London: Breitkopf & Härtel.)

A successful performance of Coleridge-Taylor's 'Hiawatha' trilogy was given on July 1 by the Wellington (N.Z.) Musical Union, under the direction of Mr. Robert Parker. The work has been heard here on several occasions since its introduction in 1903, but that its popularity is quite unimpaired was shown by the large audience which assembled in the Town Hall on the present occasion. The soloists were Mrs. Hudson, Mr. Charles H. Stephens and Mr. Barry Coney. They, as well as the band and choir, entered heartily into the spirit of the different scenes, with the result that the picturesque music made its usual marked impression.

Correspondence.

DR. ARNE'S RELIGION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I am afraid that my article in your June number must have been rather badly worded if Dr. Grattan Flood can see in it any corroboration of his statement that Dr. Arne acted as organist of the Sardinian Chapel in Lincoln's Inn Fields. There is nothing as to this in Mawhood's diary, and considering how good a Catholic and how enthusiastic an amateur Mr. Mawhood was, one would naturally expect to find it mentioned if Arne had held the post of organist at the Sardinian Chapel during the period (from 1764) covered by the diary. But Dr. Grattan Flood apparently has some new source of information about Arne. His detailed account of the death-bed recantation and reception back into the church by Father Peter Browne has, so far as I know, not previously appeared in print. The Rev. John Kirk's 'Biographies of English Catholics in the eighteenth century,' indeed, states that Father Browne, in 1778, received the Rev. George Chamberlayne, but it says nothing about his having performed a similar office to Arne. Dr. Flood would therefore be doing a kindness to reveal the source of his information.

As to Arne's will having been made in order to avoid the penalties under which Catholics laboured, I have always understood that the inability to bequeath only applied to real property, and what Arne left to his wife and son consisted in personality of the smallest value. But as to this I write subject to correction, and Dr. Flood probably can inform your readers what the law exactly was in 1777.

I notice that my article needs correction in one point. Francis Barthélemon was married to Mary Young, who was a niece (not a sister) of Mrs. Arne's.—Your obedient servant,

WM. BARCLAY SQUIRE.

THE ART OF THE ORGAN PROGRAMME.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—As a humble student of the King of Instruments and also a recitalist in a small way, I should like to take exception to a considerable amount of what Mr. Grew says in his interesting article on the Art of the Organ Programme (July number, p. 436).

I do not agree that the average programme is inartistic in its construction; but I mainly take exception to Mr. Grew's idea as to how programmes should be arranged, and venture to think that if his suggestions were carried out, they would have the effect of alienating the musical (as well as the unmusical) public from the none too well patronised organ recital. He says that 'changes must only be partial,' and regards 'unity' as the thing to be borne in mind. Although agreeing that there should be unity in the sense that every item should be of the highest class of music, I submit that *variety* is the secret of an artistic (and attractive) organ programme.

Mr. Grew opines that many organists neglect the higher branches of their art for the shallower details of displaying their agility and the variety of the resources of their wonderful instrument. What does he mean by this? If he refers to second-rate compositions and works totally unsuitable for organ performance, I am with him; but if he means some of the modern magnificent organ music and transcriptions, I fail to see that, if these are artistically played, he has anything to complain of. Surely he has admiration for fine organ technique, clever registration and stop control. He also thinks that the organ is an impersonal instrument; but is this quite consistent in the light of his previous remarks in reference to registration, &c.? The personality of the player is very forcibly demonstrated to me at recitals I attend every week in town, given by various performers on the same organ.

Why should not Lemare's dainty Andantino be placed after a Bach item? I have heard Mr. Lemare himself play Bairstow's Scherzo after the Toccata in F.

I have also heard another fine performer play Tchaikovsky's 'Romance sans paroles' in F immediately after Guilman's Funeral March and 'Hymn of Seraphs,' and, to me, it was a pleasing contrast, as against (as I presume Mr. Grew would have it), say, a Choral Prelude of Bach.

Neither do I think it is a question whether Lemare's Romance in D flat is a companion piece to Bach's Toccata in F or not. We do not *always* adhere to the principle of putting like with like. Supposing the movements of the great symphonies and sonatas of Beethoven were constructed on the 'unity' as against the 'contrast' principle, would they be so enjoyable? That is mistaking uniformity and monotony for unity. I think that the beautiful Romance in D flat is a well-contrasted piece to be set against the glorious Toccata in F. And because a piece of a lighter character precedes or succeeds a very important Bach item, it does not necessarily infer that the latter will be played half-heartedly, as Mr. Grew seems to suggest. I should rather imagine the reverse would be the case, as, if it were not for variety, our lives would hardly be worth the living.

Then he praises the programme starting with Guilman's Grand Chœur in D, followed by the overture to the 'Messiah.' To my mind, this is monotony itself. Surely a piece of a particularly subdued character (preferably one of the *cantabile* type) would best follow Guilman's Grand Chœur. And apart from this, although I am a fervent admirer of Handel, I do not think the overture to the 'Messiah' is a suitable recital item, although quite admissible as a church voluntary.

Then he eulogises the placing together of Mendelssohn's Sonata No. 3 and Franck's Prelude, Fugue and Variation, both of which are very fine, but nevertheless essentially erudite works, thus tending to monotony. Following this come Chauvet's 'Les Cloches' and Rheinberger's 'Visione,' both in the same key, thereby starting with two pieces of the same style, and proceeding in a similar manner. He would also have, in one programme, no less than three pieces by one composer, namely, the Prelude and Fugue in D minor and the Passacaglia in C minor, besides an Aria of Bach, two of which, at least, are in minor keys, whilst the Passacaglia finishes with a fugue. And yet another fugue is thrown in, by Liszt. Has he not lost sight of the fact that, to some, the appreciation of many of the superb organ works is an acquired taste, and that giving too large a dose at a time is not likely to increase such appreciation? Three fugues in one recital would get on one's nerves.

But ideal organ programmes, to my way of thinking, are to be found in those provided at recitals given by an ideal organist, whose playing I was pleased to see your valuable paper praised so highly recently. The programmes always show a great amount of forethought, there being no monotony of key, style, time taken to perform, &c., but everything beautifully contrasted.

Programmes on such lines as these, admitting of latitude and variety, yet every piece of the highest class, constitute, in my humble opinion, ideals in the organ recital programme.

Yours, &c.,

Cricklewood.

LUTHER L. JUPP.

At the Royal Academy of Music, the following awards have recently been made: The Charles Lucas Silver Medal (composition) to Emma Lennox; the Schloesser Prize (accompanying) to Evelyn Cook; the Anne E. Lloyd Exhibition (singing) to Gertrude Walton; the Parepa-Rosa Gold Medal (contraltos) to Bella Newstead; the Julia Leney Prize (harp) to Violet M. Scotts; the James Tubbs & Son's Prize (violin) to Nellie Fulcher; the Hill & Sons' Prize (violin) to Willie Davies; the Dove Prize (for general excellence) to Phyllis Norman Parker; the Charlotte Walters Prizes (elocution) to Lily Fairney and Violet Leonard; the Betjemann Gold Medal (operatic singing) to William J. Samuel; the Westlake Memorial Prize (piano-forte) to Elsie Jones; the Hannah Meyer Fitzroy Prize (violin) to John Spink; the Alexander Roller Prize (piano-forte) to Dorothy Craske; the Ridley Prentice Memorial Prize to Lucy Ehrmann; the Bowen Gift to Willie Davies; the Lesley Alexander Gift to Benno Fitt; the Challen & Son Gold Medal to Adela Hamaton; the Chappell Piano-forte Prize to Frank Hutchens.

A EUCHARISTIC HYMN.

Words translated by the Very Rev. T. I. BALL.

Set to Music by MYLES B. FOSTER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante religioso. rit.**a tempo.*

BASS SOLO.

mp

O Thou ev - er sweet-est Bread! Faith-ful souls by

*Andante religioso. $\text{♩} = 60$.
sempre legato.**rit.**p a tempo.**rit.**a tempo.*

Thee are fed, With the Food that nev - er dies; O Thou Paschal Vic - tim slain,

*dim.**rit.**a tempo.**ad lib.*

Gentlest Lamb with-out a stain, True and per - fect Sac - ri - fice! . .

*colla voce.**a tempo.*

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CHORUS. SOPRANO.

O PANIS DULCISIME.

dim. molto.

Purest, spotless Flesh di-vine,

Form of bread be-comes Thy shrine,

Thy most wondrous

ALTO.

Purest, spotless Flesh di-vine,

Form of bread be-comes Thy shrine,

Thy most won-drous

TENOR.

Purest, spotless Flesh di-vine,

Form of bread be-comes Thy shrine,

Thy most won-drous

BASS.

Purest, spotless Flesh di-vine,

Form of bread be-comes Thy shrine,

Thy most won-drous

*mf**cres.**dim. molto.*

hiding-place; Come, in ma-n-y ways and feed; Come, re-fresh us in our need

hiding-place; Come, in ma-n-y ways and feed; Come, re-fresh us in our need

hiding-place; Come, in ma-n-y ways and feed; Come, re-fresh us in our need

hiding-place; Come, in ma-n-y ways and feed; Come, re-fresh us in our need

With the sev'n-fold Spi-rit's grace!

With the sev'n-fold Spi-rit's grace!

With the sev'n-fold Spi-rit's grace!

With the sev'n-fold Spi-rit's grace!

*a tempo.**rit.**mf**sf*

BASS SOLO.
mf dolce.

He who well of Thee par - takes, End - less life his por - tion makes,

*Siv.**Man.**rit.**a tempo.*

For con - sumed Thou nev - er art; . . Thou, by vir - tue of this Gift,

*rit.**a tempo.**Ped.**f ad lib.*

Sin - ners from their falls dost lift, Bid - ding all their crimes de - part. . .

*cres.**mf colla voce.*

CHORUS.

That we may with Thee u - nite, Strengthened with Thy power and might, Grant us to re -

That we may with Thee u - nite, Strengthened with Thy power and might, Grant us to re -

That we may with Thee u - nite, Strengthened with Thy power and might, Grant us to re -

That we may with Thee u - nite, Strengthened with Thy power and might, Grant us to re -

mf
 ceive Thee well: All our car-nal foes re-press, So in love and god-li-ness

mf
 ceive Thee well: All our car-nal foes re-press, So in love and god-li-ness

mf
 ceive Thee well: All our car-nal foes re-press, So in love and god-li-ness

mf
 ceive Thee well: All our car-nal foes re-press, So in love and god-li-ness

rit.
 We with Thee shall ev-er dwell.

rit.
 We with Thee shall ev-er dwell.

rit.
 We with Thee shall ev-er dwell.

rit.
 We with Thee shall ev-er dwell. *a tempo.*

un poco accel. *cres.* *a tempo tranquillo.*
 Thus Thou dost our souls re-fresh

un poco accel. *cres.* *a tempo tranquillo.*
 Thus Thou dost our souls re-fresh

un poco accel. *mp* *a tempo tranquillo.*
 Thus Thou dost our souls re-fresh

un poco accel. *mp* *a tempo tranquillo.*
 Thus Thou dost our souls re-fresh

mp Oboe. *un poco accel.* *cres.* *Oboe* *a tempo tranquillo.*
off.

(4)

mf cres.

With Thy Blood; Thou dost make our

mf cres.

With Thy Blood; Thou dost make our

p *mf*

With Thy Blood; And Thou dost make our Feast adored,

p *mf*

With Thy Blood; And Thou dost make our Feast adored,

Oboe.

Ped.

p *f più maestoso.*

Feast adored, Of Thy Flesh. But un-leav-en'd

p *f più maestoso.*

Feast adored, Of Thy Flesh. But un-leav-en'd

p *f più maestoso.*

Of Thy Flesh. But un-leav-en'd

p *f più maestoso.*

Of Thy Flesh. But un-leav-en'd

Oboe off. *p* *Gt. (Sw. coupd.)* *f più maestoso.*

Ped.

bread shall we . . Eat, for ev - er - more, with Thee, Called to Thine, to Thine e - ter - nal

bread shall we . . Eat, for ev - er - more, with Thee, Called to Thine, to Thine e - ter - nal

bread shall we . . Eat, for ev - er - more, with Thee, Called to Thine, to Thine e - ter - nal

bread shall we . . Eat, for ev - er - more, with Thee, Called to Thine, to Thine e - ter - nal

rall. al fine.
Board. . . A - men.

rall. al fine.
Board. . . A - men.

rall. al fine.
Board. . . A - men.

rall. al fine. *SOLO. contemplando e dolce.* *CHORUS.*
Board. . . For ev - er - more with Thee. A - men.

rall. e dim. al fine. *p colla voce.* *pp*

Obituary.

We regret to record the following deaths:

JOHAN SELMER, the Norwegian composer, at Venice, on July 21. Born at Christiania on January 20, 1844, he already during his school days was much interested in music. Though destined by his parents for a lawyer's career, he soon decided to take up the study of music professionally. He went to Paris, and entered Ambroise Thomas's class for composition at the Conservatoire. The young artist's stay in the French capital came, however, to a sudden end in 1871, when, on the termination of the Commune, he was obliged to flee the country on account of the active part he had taken in the insurrectionary movement. He then resumed his studies at Leipsic under E. F. Richter. When, in 1874, he returned to his native city, his compositions aroused considerable attention, and in a few years he was honoured by the Storching, which voted him an annual pension. In 1883 he was appointed conductor of Christiania Kunstforening in succession to Johan Svendsen, a post which he held for some years. The latter part of his life he spent mostly abroad. Selmer wrote many interesting compositions, including the choral works 'Nordens Aand' and 'Hilsen til Nidaros,' and several orchestral works. He was also a prolific composer of songs.

MADAME DELPHINE UGALDE, at Paris, on July 18. Born in Paris on December 3, 1829, she made her debut at the Opéra Comique in July, 1848, in Auber's 'Domino noir.' She created the leading parts in many works, including Ambroise Thomas's 'Psyche' and 'Le Songe d'une Nuit d'Été,' and Offenbach's 'Galathée,' in which rôle she achieved great success. In the sixties, she for a short time managed the 'Bouffes-Parisiens' Operetta Theatre.

At San Francisco, Mr. WRAY TAYLOR, aged fifty-six, a well-known organist. Mr. Taylor was a native of Lincoln, but left that city early in life. He was appointed organist of St. Mary's Cathedral, Honolulu, and subsequently became organist of All Saints' Church, and St. Paul's Church, San Francisco, retaining the latter position until shortly before his death.

EMILIO USIGLIO, at Milan. He was born at Parma on January 8, 1841, and in 1861 made his debut as an operatic composer in Turin with a four-act opéra-buffa 'La Locandiera.' He achieved his greatest success in 1868 with another comic opera, 'Le Edurante di Sorrento,' which was played all over Italy and still occupies a place in Italian répertoires.

Königlicher Musikdirector AUGUST TRENKLER, at Dresden, on August 1, in his seventy-fifth year. The deceased founded, and for many years acted as conductor of, the well-known Dresdener Gewerbehaukapelle.

HENRY HEYMANN, director of Messrs. Metzler & Co., on July 8. He left an estate of the gross value of £32,627.

'A SUMMER NIGHT.'

OPERA, BY G. H. CLUTSAM.

This opera was produced by Mr. Beecham at His Majesty's Theatre, on July 23, too late for notice in our last issue. In many respects this was the most notable performance of the whole Beecham autumn season, because it brought forward the only new work by an English composer. The new opera is short, and has only one act. Mr. Clutsum is his own librettist, and he has based his lively story upon one of the tales of the Heptameron. There are five characters and no chorus. The plot is not conspicuously edifying, but it allows of much comedy, and, as written by Mr. Clutsum, is full of incident. The details are too lengthy to recount here. It must suffice to say that the story turns upon a flirtation, and mistaken identity which just escapes troublesome consequences. As to the music, we are disposed to give it, on a first hearing, almost unreserved praise for its melodiousness, fluency and appropriateness. The accompaniments have constant interest, and show that

Mr. Clutsum has a keen orchestral sense. The song 'Madonna mia,' sung by Lisa, is a gem of its kind, and the Finale 'Ah! come, beloved' displays mastery of effect. Mr. Clutsum is modern enough to include some interesting experiments with the whole-tone scale. In this connection it is just to mention that the opera was composed in 1904.

The performance under Mr. Beecham's own direction was an excellent one from the musical point of view, but the acting, more especially of the humorous parts, rather hung fire. Miss Beatrice la Palme was a conspicuous success, as indeed she was throughout the season in all the parts she undertook to interpret. The cast was as follows:

Lisa	Beatrice la Palme
Lucretia	Muriel Terry
Toni	Walter Hyde
Messer Niccolo	Harry Dearth
Messer Facio	Lewys James

A performance of Mozart's charming farcical operetta 'Der Schauspieldirektor' (The Impresario) was given on the same evening. It was most humorously and cleverly interpreted by some of the best members of Mr. Beecham's company. Such a piece, acted and sung as it was on this occasion, would be a serious rival to modern comedy opera if produced for a run. The English version used was a very witty one by Mr. Alfred Kalisch. Mr. Cuthbert Hawley conducted.

OPERATIC PROJECTS.

THE BEECHAM SEASON.

The operas that Mr. Beecham will produce during his Autumn season at Covent Garden, commencing on October 1, are to be selected from a long list in which the following are included:

Tiefland	d'Albert.
Elektra; Salome; Guntram	Richard Strauss.
Hamlet	Ambroise Thomas.
Fidelio	Beethoven.
Tristan and Isolde; Die Meistersinger	Wagner.
Ariane et Barbe-bleu	Dukas.
Pique-Dame	Tchaikovsky.
Dylan	Holbrooke.
Koanga	Delius.
Le Chemineau	Leroux.
The Bartered Bride	Smetana.
A Summer Night	Clutsum.
The Magic Flute	Mozart.
Falstaff	Verdi.
Les Troyens	Berlioz.
Manon	Massenet.
Romeo and Juliet	Gounod.

The production of 'Salome' is dependent upon the permission of the Censor.

The conductors will be Mr. Beecham, Mr. Percy Pitt, Mr. Cuthbert Hawley, Mr. Alfred Hertz and Signor Camilieri.

Mr. Beecham has also organized a provincial tour of his operatic company and an orchestra as a continuation of the successful season held at His Majesty's Theatre this summer. The following towns will be visited in order: Blackpool, Dublin, Belfast, Manchester, Glasgow, Edinburgh, Liverpool, Newcastle, Leeds, Nottingham, Birmingham, Brighton; from September 26 to October 8 the company will be at the Kennington Theatre. Mr. Beecham, Mr. Hamish McCunn and Mr. Howard Carr will be the conductors. The season will open on September 5 and continue till December 17.

ITALIAN OPERA.

On September 1 a season of Italian opera-comique will open at the Kingsway Theatre, under the management of Signor de Macchi in connection with Colonel Mapleson. Rossini's 'Il Barbiere' will be performed on the opening night under Signor de Macchi's direction.

OPERA AT THE SAVOY.

A second season of opera has been arranged by Miss Marie Brema to be given at the Savoy Theatre, on lines similar to those which made her recent productions of Gluck's 'Orpheus' so successful. Miss Brema contemplates producing an opera by Handel and a new work by Emmanuel Moor.

THE PROMENADE CONCERTS.

The short period of musical quiescence in London came to an end on August 13, when this remarkable series of concerts entered upon its sixteenth season. The programmes again possess the high standard of interest maintained in previous years. It is not every concert, of course, that will attract the jaded professional musician to whom hackneyed works have lost their savour. The programmes are chosen on an essentially popular basis, and established favourites take a prominent place in the list: thus the 'Tannhäuser' overture is down for seven performances, the '1812' and 'Meistersinger' overtures and the 'Peer Gynt' suite for six each, the 'Rienzi' overture for five, Sibelius's 'Finlandia' and Jarnefeldt's 'Preludium' for four each, the 'Midsummer-night's Dream' overture and 'Casse Noisette' suite for three each, and so on. Monday evenings are, as usual, devoted to Wagner, and on Friday evenings Beethoven's Symphonies are again to be performed in chronological order (the choral portion being omitted from the ninth). No symphony by Schumann is included. For those in search of new sensations there is abundant unfamiliar music by familiar composers, and a large list of novelties, as set forth in our last issue.

On the opening night a crowded audience listened to a popular programme, of which Elgar's 'Cockaigne' overture was the principal feature. On August 16 the work of chief interest was Strauss's 'Don Quixote,' which is to be repeated on September 22. On August 18, Mr. Easthope Martin's two Eastern dances for orchestra, named 'Egyptian bell dance' and 'Snake dance,' were performed for the first time and were favourably received. The means by which the composer's quasi-Eastern effects were secured were not of striking originality, but they were effective, and the same may be said of the scoring in general. On August 23, Mr. York Bowen showed great enthusiasm in playing the solo part of his own Pianoforte concerto in E flat.

THE STRATFORD-ON-AVON FESTIVAL.

For many years a more or less important function in honour of Shakespeare has been held annually at Stratford-on-Avon.

The building of the Memorial Theatre some thirty odd years ago gave these functions a form and an influence that a public dinner and speechmaking could not effect. The Stratford festivals have been growing in strength and interest annually, and the one that has just concluded its three weeks' run (July 25 to August 13) has taken a wider scope than anything previous.

Mr. F. R. Benson (on whom the Freedom of the town, as in the case of Garrick, has been conferred), with his company, gave an exceptionally excellent Shakespearean series, and produced (on July 26) the prize play 'The Piper,' by Josephine Preston Peabody (Mrs. Lionel Marks). Mr. Benson was the Piper and Miss Marion Terry, Veronika. It need scarcely be said that the play has Browning's poem for its foundation, though considerable liberty was taken with the secondary and with the final part of this story. The very pretty music has been written by Mr. Christopher Wilson.

Three concerts have been held under the direction of Mr. and Mrs. Albert Mallinson, two being entirely of Mr. Mallinson's compositions, and one (August 5) devoted to works by different composers. Miss Ada Crossley sang at the last of these concerts.

A popular feature of the festival has been the Morris dances. Having in view the growing interest in this form of dancing, the committee of the Association invited competitors from the schools, not only of the district but from more distant parts, to give displays. Mrs. Tuke, Mr. Clive Carey and Mr. Frank Kidson were asked to give judgment, and certificates of merit were distributed to the best competing teams. It had been hoped that some show might have been made by villagers independent of school-taught teams, but with the exception of two entries these were not forthcoming. Mr. Sam Bennett, of Ilmington, and his companions gave examples of several interesting dances,

which were claimed to be traditional survivals. Mrs. Stanton, of Arnscoate, brought some dancers from Honington, who performed some very pretty traditional country dances: these were of great interest. This lady, too, produced a folk-song singer, an old lady who, though of feeble voice, gave a delightful rendering of 'The young and single sailor,' a folk-song she had remembered from her youth, but versions of which have already been published by Mr. Baring-Gould and Mr. Cecil Sharp. Mr. Sam Bennett, too, gave a couple of traditional folk-songs with gusto and spirit; one of these was sung, in conjunction with a lady, as a duet.

Some speechmaking and votes of thanks concluded the festival.

Mr. A. D. Flower, the chairman of the Governors of the Memorial Theatre, in thanking the Hon. Mrs. Hodgson (who distributed the certificates), the judges and others, mentioned that certain criticism had been made regarding the method of dancing the Morris. He was glad to see Mr. Cecil Sharp present, and he would ask him to second the vote of thanks, and hoped he would make a few remarks with a view to dissipate some of the impressions that had got abroad. Mr. Sharp, Mr. Kidson and Miss Neal were all companions trying to organize and revive Morris-dancing and folk-song singing, and they had one great object at heart—to bring more joy into the life of the people.

Mr. Sharp, in responding, said he was in a difficult position, for he had been told he belonged to that unhappy class of people called 'experts,' and it seemed to him that this word was rapidly becoming the most objectionable name they could call a man. He was extremely interested in the development of this festival of folk-song and dance, the beginning of which he had some hand in last year. It was a very small affair then to what it was now, and it was indeed a pleasure to see how it had grown. The idea that this town should take a leading part, should be the centre of this great revival, was one that appealed to him strongly, and he could not imagine a better place than Stratford-on-Avon, the home of the immortal Shakespeare, who was himself the incarnation of all that was happy and beautiful, of all that one associated with the spring and May-time. Here they were trying to restore to the members of the younger generation that to which the older generation was denied, their proper birth-right of the old songs and dances of the country. In every movement it was an unhappy sign when those who engineered it failed to agree among themselves. He had collected, as they knew, a very large number of traditional songs and dances, many of which he had published. In the prosecution of this work he had always realised that he was incurring a great responsibility; for, clearly, it was his bounden duty to take care that the songs and dances so published were genuine, unaltered examples of the people's art, and that they were performed in the true traditional manner. It was on this point that differences had arisen. He had felt it necessary to criticise some of the ways in which certain dances had been danced. But all his criticism had been directed to one end, to ensure the transference of the songs and dances from one class to the other without hurt or harm. If this criticism had been misinterpreted—as he understood it had, by some people—then he was very sorry. He had heard it suggested that he was responsible for stating that Miss Neal had taught some of the dances in an unpleasant manner. He could not recollect a word he had spoken or written that could be so interpreted; at any rate, he could assure them that the statement with which he had been credited did not express what he thought nor what he intended to say. If this contradiction would help to heal the difference that unhappily existed, then, so far as he was concerned, that afternoon would have been well spent.

It may be mentioned that the present festival was, in its general items, intended for display in the spring (from April 22 to May 14), but the King's death prevented this, and a summer festival was arranged. This has been such a success that its continuance, in addition to the usual spring celebration, has been decided upon, and the committee are doing their best, with every appearance of success, to make the Stratford festivals truly national in character and with more value behind them than mere pageant-like amusements.

MUSIC IN BLACKPOOL.

Whilst music in our large Lancashire centres is silent during the long summer days, there is plenty to be heard at the numerous watering-places of the north-western seaboard. At Llandudno, Colwyn Bay, Rhyl, Southport, Lytham, St. Annes-on-Sea, Blackpool and Morecambe, are to be found orchestras numbering anything from twenty to fifty players, whilst Buxton and Harrogate among the inland spas are similarly well-situated. Not only are the rank and file of the players of a decently high standard, but the conductors are men who, during the winter-time, take an important part in the musical life of our northern cities. Mr. Arthur Payne at Llandudno, Mr. Lyell-Taylor at Buxton, Mr. W. Rimmer at Southport, Mr. Vasco Akeroyd (temporarily) at St. Annes-on-Sea, are typical cases, whilst in Blackpool alone Mr. Simon Speelman at the North Pier, Mr. J. Woof Gags at the Tower, and Mr. Landon Ronald at the Winter Gardens, form a trio of conductors not to be found in much larger centres. This takes no cognisance of the numerous theatre and other orchestras attached to Blackpool's multitudinous places of amusement. Generally speaking, private enterprise (or that of limited liability companies) and not public, is the rule, although at some of the watering-places—Southport and St. Annes-on-Sea, for instance—orchestral music is a municipal undertaking. With a few exceptions the length of these seaside musical seasons is limited to July, August and September, when the crowds are greatest. It may be said safely that, Bournemouth apart, no watering-place has done more to popularize good music than has Blackpool, and Professor Simon Speelman is not unnaturally proud of the lead taken there by the North Pier Orchestra, which he has conducted now for twenty-eight consecutive years. Here the season commences with the Easter holidays, and after a break runs from Whitsuntide until the middle of September. The Orchestra plays twice daily, averaging not less than a score of pieces per day, so it will be evident that a large library is necessary from which to draw the 2,200 selections making up the programmes. A few years ago Dr. Richter sent Mr. Speelman, as a present, a collection of high-class light music, consisting of German and Hungarian pieces.

Mr. Speelman is well able to gauge the difference manifested in public taste during the last two or three decades. A generation ago it demanded quadrille or valse selections; more recently selections from Gilbert and Sullivan comic opera, or from those of the 'Geisha' or 'Floradora,' type; nowadays the Pier audiences want Haydn, Beethoven, Schubert, Wagner, Tchaikovsky. The morning's post once brought two requests from visitors, regarding the next day's programme, one asking for Schubert's 'Unfinished' symphony and the other for a selection from a current musical comedy. Mr. Speelman played both the 'by request' items, one after the other, and the lady who had asked for the musical comedy afterwards apologised to the conductor, saying how tawdry it had sounded after the Schubert: 'it was like getting a cold bath.' Another of the above-named conductors tells of substituting a Beethoven symphony movement for a more frivolous item, the only intimation of the change being an announcement that it was 'by request.' No item at that particular concert received a tithe of the applause which greeted the symphony movement, and at the close a white-haired gentleman approached the conductor and said, 'You did not give us the "selection" item, number so-and-so, this afternoon, but it was a very good and beautiful substitute.' So the leaven of improving musical taste spreads.

During week-ends the North Pier evening concerts are always held in the large Pavilion, and distinguished vocalists are engaged. A most pleasing feature of Mr. Speelman's conductorship has always been the ready and generous sympathy shown to young instrumental and vocal soloists fresh from Conservatoire or College. It would be quite easy to name a dozen or more persons now well advanced in their profession who received quite early recognition from him at these Blackpool concerts. Young composers, too, have been able to give their works 'trial trips,' and these Lancashire holiday audiences are both discriminating and encouraging on these occasions.

The concerts conducted by Mr. J. W. Gags and Mr. Landon Ronald are held on Sunday evenings, about ten in

number, during the height of the summer season. Both at the Winter Gardens Pavilion (where the annual competitive musical festival is held) and at the Tower Ballroom, huge audiences are usual and low prices of admission the rule. The respective managements vie with each other in the engagement of soloists, price being apparently no object, and occasionally one has witnessed the spectacle of Kubelik and Kreisler, or Kreisler and Mischa Elman, both playing in the town on the same night; whilst the week-end would find such a conjunction as Melba, Agnes Nicholls, Kirkby Lunn, Ben Davies, Robert Radford, all to be heard on Saturday and Sunday. Some places would call this a 'festival,' but Blackpool looks upon it as a matter-of-course, and the artisan visitor can hear most of it for sixpence! though the lowest price rises to one shilling on Melba nights.

Blackpool has come to be regarded as a convenient starting point for provincial tours; here Caruso began his triumphal progress last autumn, and the Beecham opera is here to commence its three months of travel on September 5. So the feast of music is kept going until the great competitive festival, lasting a week, comes in the middle of October, bringing amazing instances of the keenest appreciation of music of the severest type—Cornelius's 'Vätergruft' was sung a few years ago six times in succession, and then encores—and scenes of enthusiasm hard to describe in cold print.

MORRIS DANCES IN PARIS.

At the International Congress of School Hygiene, held in Paris on August 3, a feature was the performance of Morris and other dances by Students of the Chelsea Physical Training College, under the direction of Mr. Cecil Sharp. The following was the programme:

GYMNASTIQUES.

Description des danses M. CECIL SHARP.

DANCES 'MORRIS':

BOBBING JOE.
BRIGHTON CAMP.
PRINCESS ROYAL.

DANCES POPULAIRES:

RIBBON DANCE.
POP GOES THE WEASEL.

Description des danses

DANCES NATIONALES:

IRISH JIG.
SCOTCH REEL.
HIGHLAND FLING.

A description of the dances and a statement of their utility was given in the programme in French, German and English. The performance was a very great success. It had to be repeated on the following evening at the entertainment given by the French doctors to their English and American colleagues. This was probably the first occasion on which these characteristically British dances have been given in Paris.

Foreign Notes.

On July 9, a memorial plate with a portrait in relief was unveiled at the house in Ems where Richard Wagner stayed in 1877.

The composer Arnold Schönberg, whose ultra-modern works have aroused strong demonstrations of approval and disapproval on the occasion of their performance in Vienna, has been appointed Professor of Composition at the Kaiserl. Königl. Akademie der Musik in Vienna.

During the recent Mozart festival in Salzburg, a newly-found portrait of the master was exhibited in the Mozart Museum. It was painted in oils by the famous Jean Baptiste Greuze, during the sojourn of the Mozart family in Paris, either between November 18, 1763, and April 10, 1764, or May 16 and July 9, 1766.

BERLIN.

At the Neues Königliches Operntheater the season of grand opera, given under the management of Herr Hermann Gura, has been proceeding with success. Besides two very good performances of Wagner's 'Tristan und Isolde,' the first performance in Berlin of Siegfried Wagner's opera 'Der Kobold' was given, and formed one of the most notable of recent features. The opinions of the critics were, however, by no means unanimously favourable.

BRUSSELS.

The great organ placed in the Concert Hall of the Universal Exhibition was inaugurated by Herr Alfred Sittard, who gave two interesting recitals on July 6 and 8. The programme included well-known works by Bach, and some interesting compositions by Liszt, Reger, and Karg-Elert.—Another interesting occasion was the appearance of the Conservatoire Orchestra from Paris, under the conductorship of M. André Messager. The programme included Paul Dukas's Symphony, Debussy's 'L'après-midi d'un faune,' the 'Fragment symphonique' from César Franck's 'Rédemption,' Saint-Saëns's symphonic poem 'Phaëton,' 'Shylock,' by Gabriel Fauré, and the 'Fête chez Capulet' from Berlioz's symphony 'Roméo et Juliet.'—On July 16 and 17, two concerts devoted to German composers were given by the Cologne Gürzenich Orchestra and Chorus, under the direction of Herr Fritz Steinbach. The programmes included Bach's Magnificat, the eight-part motet 'Singe dem Herrn ein neues Lied,' and the Brandenburg Concerto in F, with solo trumpet; excerpts from Beethoven's 'Missa solennis' and the 'Choral Symphony,' Mozart's 'Ave verum,' and Brahms's 'Song of destiny,' Contemporary German music was represented by Max Schillings's 'Hochzeitlied' (conducted by the composer), and Strauss's 'Till Eulenspiegel.'—Mention should also be made of the excellent Ysäye concert, on July 31. M. Raoul Pugno aroused great enthusiasm by his splendid playing in Peter Benoit's 'Poème symphonique' for pianoforte and orchestra, as did also Messrs. Eugène Ysäye and Jaques Thibaud in a memorable performance of Bach's Concerto for two violins and string orchestra. Other items of the programme were fragments of César Franck's 'Les Béatitudes' and the 'Fantaisie sur un thème populaire,' for orchestra, by Théo Ysäye.

BUDWEIS.

Dvorák's 'The Spectre's bride' will be performed on December 8 by the 'Unterstützungsverein für arme Schüler der böhmischen Lehrerbildungsanstalt.'

GENEVA.

The recent musical season has had many features of interest. The leading place in the musical activities of the city is occupied by the Subscription Orchestral Concerts, conducted by Herr Stavenhagen. The programmes of this series included the nine symphonies of Beethoven, Berlioz's symphony 'Harold en Italie,' and the symphonic poems 'Tasso' ('Lamento e trionfo'), by Liszt, and 'Don Juan,' by Richard Strauss. A symphony by the Swiss composer, Ernest Bloch, and Mahler's third Symphony proved interesting and attractive. Bantock's overture 'The pierrot of the minute,' the Pianoforte concerto by Rimsky-Korsakoff (soloist, M. Ricardo Vines), and Jaques-Dalcroze's 'Poem' for violin and orchestra were given for the first time in Geneva.

MUNICH.

The series of twelve symphony concerts given by the Münchener Konzertverein (conductor, Herr Ferdinand Löwe) at the Neue Musik-Festhalle in the Exhibition, commenced on August 5. At the six concerts that have so far been given, the following symphonies were played: the first five of Beethoven, Schubert's in C major, Mendelssohn's 'Scotch Symphony,' Schumann's second Symphony in C major, Berlioz's Symphonie fantastique and Liszt's 'Faust Symphony' for orchestra, tenor solo and male-vocal chorus.

SALZBURG.

The eagerly anticipated Mozart Festival, given under the auspices of the Salzburg Mozarteum, opened on July 29 and concluded on August 6. The venture was entirely successful. Operatic and instrumental artists of the very front rank lent

their valuable aid gratuitously, and the excellent Vienna Philharmonic Orchestra was engaged. 'Don Giovanni' (in Italian) and 'Die Zauberflöte' (in German) were each performed three times. In the former work Signor Scotti played the title-part with great effect, and was worthily supported by Signor Andrea de Segurora as Leporello. Miss Geraldine Farrar and Madame Lili Lehmann as Zerlina and Donna Anna both sang and acted to perfection. Dr. Karl Muck conducted with rare insight and understanding. In 'Die Zauberflöte,' the female parts were most efficiently represented by Fräulein Frieda Hempel (Königin der Nacht) and Mesdames Gadsky (Pamina) and Lili Lehmann as the first of the 'Genien.' Among the male artists Herr Lieban took the palm, singing and acting the part of Monostatos in genuine buffo style. Messrs. Mayr and Slezak, from Vienna, were excellent in the parts of Sarastro and Tamino. Six concerts were given, providing an excellent résumé of the other branches of Mozart's work. At the first of these, which was devoted to sacred music, the Psalm 'Laudate pueri' (composed in 1787, while Mozart was still in the service of the ducal Archbishop of Salzburg), the motet 'Ave verum' and the 'Requiem' were performed. At the first chamber music matinée, the Fitzner Quartet gave fine interpretations of the C major String quartet and the Piano-forte quintet in G minor (with Herr Ernst von Dohnányi at the pianoforte). Vocal solos were contributed by Miss Geraldine Farrar. At the fourth concert some less known works were presented, including the Quintet with horn, and an air from the early German opera 'Zaide.' The Quintet in E flat, for pianoforte and wind instruments, and the interesting Serenade (in six movements) for thirteen wind instruments were given at the fifth concert. On the morning of August 6, the ceremony of laying the foundation stone of the Mozart House took place. Speeches were delivered by the Archduke Eugen, Count Kuenburg and Dr. Robert Hirschfeld. The ceremony was preceded by Divine Service, at which the music consisted of Mozart's 'Credomessa' in C and the Halleluja, sung by Lili Lehmann, who, besides taking a prominent share in the performances, had under her supervision the artistic arrangement of the whole festival. In the evening, the last orchestral concert was given under the conductorship of Herr Karl Muck. The programme included the Symphony in E flat, the C minor Pianoforte concerto (solo pianoforte, Madame Gabrielle Leschetizky), a vocal solo, sung by Madame Lehmann (who was the object of a great ovation), and the 'Jupiter Symphony,' which triumphantly terminated the proceedings.

Amongst other new departures which will mark the Jubilee Church Congress to be held at its birth-place in Cambridge during the last week of September, it will be found that more than usual attention has been paid to bringing the subject of Church Music into prominence. A small committee of the Diocesan Society, to which several leading musicians in the University have kindly lent their assistance, has arranged for an important lecture to be given in the large Examination Hall on the afternoon of Wednesday, September 28, and they have been fortunate enough to secure the valuable aid of Principal Hadow, of Armstrong College, Newcastle-on-Tyne, the subject being: 'The History of English Church Music since the Reformation,' embracing the period from Tye and Byrd to Walmisley and S. S. Wesley. Musical illustrations will be given by the choirs of Trinity and St. John's Colleges, and the chair will be taken by the Bishop of Ely as President of the Congress. The music each day at Evensong in the respective College Chapels, under the direction of Dr. Mann at King's, Dr. Alan Gray at Trinity, and Dr. Rootham at St. John's, will be chosen for the most part from the works of those composers represented in the illustrations of Dr. Hadow's lecture. On the evening of Thursday, September 29, there will be a recital of English church music in the Chapel of St. Catherine's College, with an address by the Bishop of Bristol.

His Majesty The King has accepted a copy of Miss Maud Benham's 'Grand Marche Militaire,' written for military band. The march is dedicated, by permission, to His Royal Highness the late Duke of Saxe-Coburg and Gotha.

The excellent record of the series of concerts given by King's School, Canterbury, between 1900 and 1908, is tabulated in a recent number of the 'Cantuarian.' The director of the series was Mr. Percy Godfrey, who organized and trained a choir containing upwards of seventy boys of the school, and secured the services of an orchestra of over thirty performers. The choral works performed included choruses from Handel's 'Acis and Galatea,' Gluck's 'Armide,' and from operas by Weber, Bizet, Auber, Gounod and Wagner. The classics were largely drawn upon for the separate orchestral numbers, and the more 'popular' selections were on the level represented by Tchaikovsky's 'Casse noisette' and Grieg's 'Peer Gynt' suites, Berlioz's 'Dance of Sylphs,' and Schubert's 'Rosamunde' music. Works by Dr. H. C. Perrin, Mr. C. Gann and Mr. H. C. Fricker were specially composed for these concerts. Chamber music received due attention, and boy-composers at the school were not neglected.

A new Philharmonic Society has been recently organized at Perth, Western Australia, the idea having been initiated by a local musician, Mr. Herbert C. Goff, who convened a meeting of some of the leading citizens, which was presided over by the Mayor. A strong committee was formed, Mr. Goff was appointed conductor, and rehearsals were commenced without delay. The Society gave its inaugural concert in St. George's Hall on June 30 last, with a choir of some eighty voices, augmented by a small but well-selected orchestra. The works performed were Mendelssohn's 'Hear my prayer' and Stainer's 'Daughter of Jairus,' with a few miscellaneous items. Mrs. Percy Marchant, Miss Rene Sara, Messrs. Rhys Francis and G. C. Haywood were the solo vocalists. The work of the choir was excellent, and gave great promise for the future. At the conclusion of a most successful concert, the conductor was warmly congratulated on the highly satisfactory results of his efforts.

As a result of the recent competition at Trinity College of Music, the following have been awarded scholarships, tenable at the College for one year, with a possible renewal thereof: Doris S. Fell and Patrick Thayer (pianoforte); Alice E. Booth, Jennie Clarke and Edith E. Hillard (singing); Walter M. Witherick (organ); Margaret Bradfield, Samuel Kutcher and Evelyn M. Moore (violin); Dorothy M. Beattie (oboe); Giovanni E. Barbirolli (violinello). Free tuition for one year, with possible renewal, has been awarded to: Harry A. Gray and Eunice S. Lucas (theory); John S. Priestley (singing). Also free tuition or a scholarship to: Wyldé Leyland and Frederick E. Woodhouse (singing). The following were highly commended: Edie Marr (pianoforte), John A. Tatam and Leonard Gordon (organ), Nellie Simpson (violin), Sarah M. Adams, Olga S. Borsdorf, Dorothy M. Chambers, Ethel M. Harvey, Eveline Matthews, Ruby L. M. Shepherd and Vera G. Steel (singing).

A remarkable musical programme is announced for performance in connection with an Arts and Crafts Exhibition to be held in the Town Hall, Birmingham, on September 20, 21, 22, and 24. There will be an orchestral concert every evening, at which the Birmingham Symphony Orchestra will perform. English composers whose works are not so well known as they ought to be, are being given a unique chance. The following works will be included: Symphonic poem 'Midnight' (Rutland Boughton), 'Spring Idyll' (H. Ormond Anderson), 'The Blessed Damozel,' cantata (Edgar Bainton), Symphony in C minor (Algernon Ashton). Works by Berlioz, Tchaikovsky, Bach, Hugo Wolf, Elgar, Wagner, Schumann, Schubert, Beethoven, and Bantock are also announced. Mr. Rutland Boughton is to conduct.

The annual exhibition of the Associated Board of the Royal Academy of Music and the Royal College of Music for candidates in Canada, has this year been awarded to Jaroslav Bauer, a young coal-miner from Michel, British Columbia, who won honours in the advanced grade of violin-playing. Jaroslav Bauer was a pupil at the Calgary Conservatory of Music, where the local examinations of the Associated Board were held early in June. Mr. T. F. Dunhill, of the Royal College of Music, was the examiner.

It would be hard to find a parallel to the record of Mr. T. Wicks, of Wells, Somerset. He is in his ninety-first year, and has been singing as a chorister since his boyhood. He was admitted to the choir at St. George's Chapel, Windsor, in 1826, and to that of Wells Cathedral in 1845. Among the notable events at which he sang were the funeral of George IV. and the coronations of William IV. and Edward VII.

Mr. William Burbidge, after thirty-seven years' service as chief of the clerical staff of Messrs. J. Brinsmead & Sons, Ltd., is now about to retire. Mr. Burbidge remembers the time when Messrs. Brinsmead's was the only pianoforte house in Wigmore Street. He carries with him in his well-earned repose the hearty good-wishes of the friends he has made. It may be hoped that he will be long spared.

On July 12 the wedding of Mr. Otley Marshall and Miss Chrissie Luig took place at St. John's Church, Southend-on-Sea. Mr. Marshall is organist of the Parish Church, Buckhurst Hill, conductor of the Buckhurst Hill Choral Society, and an associate-conductor of the Imperial Choir.

The *Etude*, published in Philadelphia, announces a prize competition for pianoforte compositions. The prizes offered in five sections amount to £100. Entries close on January 1. Particulars can be obtained on application to the publisher, 1712, Chestnut Street, Philadelphia, U.S.A.

The Crystal Palace Management have arranged with Mr. Percy Harrison for the appearance of Madame Tetrazzini at the Crystal Palace on September 24. On this occasion Madame Tetrazzini will be supported by a company of well-known artists.

We understand that Mr. Julien Henry, the baritone, will in future give himself up entirely to professional work. He leaves England on October 1 for a three months' tour in the United States and Canada with Madame Liza Lehmann's concert party.

Mr. S. Coleridge-Taylor has been commissioned to write a Violin fantasia on American melodies for the Litchfield Festival, Connecticut, U.S.A.

We have received several Choral Society programmes for the coming season. These we shall include in our usual full list to be given in our October issue.

Answers to Correspondents.

DULCIAN.—'Troubled' and 'humbled' should not be pronounced 'trub-led' and 'hum-bled.' The 'l' in each case stands for a vowel. Short *oo* as you suggest will sound more like English.

W. B. O. L., SEAFORTH.—The Licentiate examination of the Royal Academy of Music, and the similar examination of the Royal College of Music, are valuable diplomas. We do not care to compare their value with certificates of other examining bodies.

HAROLD POPE.—A copy of 'Musica Sacra' has no great pecuniary value. The date is 1724. At the sale of the late Julian Marshall's library, in 1884, a copy was sold for twelve shillings, but no doubt it would fetch more now—perhaps nearer £2.

VOX.—A small nasal passage might have the effect you describe, but it would greatly depend upon your habit of using resonance chambers. The nasality (so far as it is disagreeable) might very well be neutralized by a new placing of the voice.

LIEBLICH GEDACT had better get the volume of Pedal Studies from Best's 'Treatise on the Organ'; and later, vol. viii. of 'Bach's Organ Works,' and work at the eight small Preludes and Fugues, commencing with that in G minor.

SCHUMANN.—Most of Schumann's songs are published by Messrs. Novello with English words. Apply for a list. The whole collection, edited by Madame Schumann, is published with German words by Messrs. Breitkopf & Härtel.

A. C.—*Con sordino* means with the mute. It is often applied to stringed instruments and also to brass instruments. The tone becomes veiled, distant and mysterious when thus damped.

CARDIFF.—It is difficult to make positive statements as to early Welsh music. The article on that topic in 'Grove's Dictionary,' vol. v., will perhaps help you.

C. F.—'Grove's Dictionary of Music' (new edition) is published in five volumes at one guinea each by Messrs. Macmillan & Co.

W. S., BURSLEM.—We regret we cannot trace the tune.

Other answers are unavoidably held over, or have been given privately.

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The

Competition Festival Record

No. 26.

DATES OF COMPETITIONS, 1910-11

(WITH NAMES OF SECRETARIES).

1910.

NEW BRIGHTON.—September 10. Mr. Llew Wynne Ashfield, 98, Westbourne Road, Birkenhead.

THE NATIONAL EISTEDDFOD, COLWYN BAY.—September 13 to 16. Address: The Secretaries, Eisteddfod, Colwyn Bay.

NOTTINGHAM.—October. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

MANCHESTER.—October 1. Secretary of Choral Competitions, Zoological Gardens, Belle Vue, Manchester.

LLANDUDNO.—October 15. Mr. Herbert Hooson, 96, Mostyn Street.

BLACKPOOL.—October 18-22. Mr. L. Franceys, Festival Offices.

KEIGHLEY (The 'Summerscales').—October 29 and November 5. Mr. Allan Bradley, Scott Street.

BARROW-IN-FURNESS.—November 10, 11, and 12. Mr. T. J. Symons, 28, Warwick Street.

PRESTON.—November 17, 18, and 19. Mr. J. E. Adkins, Festival Offices.

1911.

LONDON WORKING GIRLS' CLUBS.—April 1. Miss Chichester, 14, Pelham Street, S.W.

COLERAINE.—April 6, 7. Mrs. Lily Huston, Ulster Bank.

LIVERPOOL CHILDREN'S FESTIVAL.—April 8. Mr. R. T. Edwards, 78, St. Domingo Vale.

BOURNE (WEST KESTIVEN).—April 25, 26. Miss Bell, Bourne, Lincolnshire.

STOURBRIDGE (Worcester Musical Competitions).—April 26, 27, 28. Miss M. Bromley-Martin, Sarnhill, Tewkesbury.

YORK.—April 29 and May 1, 2. Mr. E. C. Brooksbank, Healough Old Hall, Tadcaster.

SEVENOAKS.—May 2, 3. Hon. Violet Mills, Wildernes, Sevenoaks; and Miss Ruth Turnbull, Oaklands, Hildenborough, Kent.

ABERDEEN.—May 4, 5, 6. Professor Terry, Cults, N.B.

TUNBRIDGE WELLS.—May 9, 10. Mrs. Wace, Park Hill, Frant, nr. Tunbridge Wells.

ILKLEY (UPPER WHARFEDALE).—May 11, 12, 13. Dr. Bates, Fernhill, Ilkley; Mr. A. T. Akeroyd, Elm Bank, Ilkley.

BURY.—May 11, 12, 13. Rev. E. A. Glenday, Holy Trinity Vicarage; and Mr. Harry Townend, Wellington Villas, Bolton Road, Bury.

PEOPLE'S PALACE (East London).—May. Miss Edith Barran, 20, Queensberry Place, S.W.

MORECAMBE.—May 15 to 20. Mr. P. W. de Courcy Smale, Musical Festival Offices.

LYTHAM.—June 14 to 17. Mr. Allon Wilson, Musical Festival Offices.

MR. WALTER FORD ON EXPRESSION.

AT the annual meeting of the Association of Musical Competition Festivals held in July, and reported in our last issue, Mr. Walter Ford read a paper to which we then made only brief allusion. We now give a report which, although not a full one, will explain Mr. Ford's thoughtful views.

Mr. Ford began by saying:

Expression is the end of life. To express ourselves is to fulfil the law of our being; to make ourselves effective, to succeed. This is the only condition of growth. Not to express ourselves is to defeat the law of our being, to be ineffective, to fail, to arrest our growth. We have many powers through which we express ourselves—bodily, mental, and spiritual powers: these latter are usually manifested through our emotions. But the three spheres represented by body, mind, and spirit are not three isolated compartments: the doors between them are always open. There is danger and loss if we live in one of them, or even in two. The complete man holds a just balance between all three. An idea comes to him in his spirit or is felt as true. It is apprehended and reasoned out by the mind. Physical action translates it into reality or fact.

He went on to say that expression must be our real self:

To show an artificial self is to wear a mask before our fellow men. This may make an impression, but it is not expression. The real self is the best self. Our instinct tells us this. Do we not excuse many a doubtful action by saying of those who committed them, that they were weak at the time—'not quite themselves'?

The value of art consists in its somewhat exceptional power of awakening this real self from its habitual tendency to slumber; in fact, drawing out, encouraging, and cultivating the best that is in us.

Many things reveal to us at rare moments this real self. Can we not all recall them? A sunset, a sight of distant hills, a face, a form, a picture, a cathedral, a voice, a song, a symphony. Because they once touched us very nearly they have become part of us: they revealed us to ourselves; we should have been different, and less, without them. If it was music, we understand the lines of Browning:

'But God has a few of us
Whom he whispers in the ear,
The rest may reason and welcome:
'Tis we musicians *know*.'

This is the self, which music helps us to get at, which we need to express (to 'press out'), which through expression grows, which without expression stagnates or dies. 'Men the world over,' says Professor James, 'possess means of resource which only a very few exceptional individuals push to their extremes of use. Most of us continue to live unnecessarily near our surface.'

In applying these suggestions as to the meaning of expression to our musical life, it is wise to realise that this highest self of which at rare moments we obtain glimpses can hardly be our constant companion. We cannot habitually live upon the heights. We are human, not divine. But there are good places below the mountain tops wherein it is pleasant and profitable to dwell. Yet the knowledge that there is a summit possible to reach makes all the difference. It ennobles the smallest details of our daily work. The fatal thing for a man is never to acquire that

knowledge, or, having acquired it, to lose faith in it, or to forget it.

In the main our difficulties always bring us back to the eternal problem of the true relations between expression and technique, idealism, materialism, subjective and objective, spirit and letter, to the antagonism between body and mind, which represent the letter and are concerned with technique, and the feelings which represent the spirit and are concerned with expression. Our mistakes mostly arise through vain attempts to make watertight compartments between the functions of body, mind, and spirit. Expression which, in theory at least, we all agree in recognising as the aid of art, is so obviously dependent on mind and body for intelligent, external presentation, that we are tempted to cultivate first our technical resources and our power of mind, and to leave the real thing, which is the spirit and the feeling, to be sent in later on. The natural result is that what we eventually put in is not expression, but the 'marks of expression.' Our last step should in reality be the first step, for the latter kills but the spirit makes alive.

The young find technique dull because they have not first learned to love music. They work at it before the object of the work has been revealed to them. And too often the actual work required of them is of a nature designed apparently to quench any musical instinct which they may possess. Let me give an instance: It is recognised that rhythm is the most elemental power in music, and that as a race we English are deficient in the sense of rhythm, and that the cause of our deficiency must be looked for in that reserve or self-consciousness which prevents us from surrendering ourselves, from 'letting ourselves go,' as the phrase is.

Instead, however, of regarding rhythm as a power which we can understand only by giving ourselves up to it, we begin by studying it through the symbols of musical notations, which necessarily misrepresent it, exhibiting it as a thing cut up into so many pieces of equal length and confined within bars. Whereas rhythm is free. In reality by this method we teach time, not rhythm, and attempt the analysis of a power before the power itself has been realised. We develop then a wrong attitude from the start.

I was once present while a teacher of young children hammered out on one note of a pianoforte with a hard, relentless finger, successions of crochets and quavers forming part of no intelligible rhythm whatever, but mere heartless puzzles for the ear. These the children had to reproduce with the chalk upon a blackboard. Is this method likely to quicken the rhythmical sense or to destroy it?

It is equally wrong to begin harmony by analysing chords, especially for the young, for whom harmony should mean the introduction to a new world; the introduction should be given not through the brain, but through the feelings and the imagination, through living music, not through dead exercises.

Even beauty of tone, through which undoubtedly the best part of us can be reached, must be something more than mere prettiness. There must be more in it than mere correct voice-production. Dead tones which express nothing are useless tones. At the least the sense of physical enjoyment and exhilaration must be in them, which we find in successful strokes at games. That enjoyment is a real part of ourselves, a necessary quality in all true expression. That the main hindrance to obtaining it lies in one of the many subtle forms assumed by self-consciousness, is a fact which those who depend upon systems of voice-production seldom realise. Again, as I have already intimated, it is useless to teach expression through the means of expression. To sing *piano* or *forte* because you are told, is to substitute a conventional obedience for what should be a felt necessity. Could anything, for instance, be more absurd, more deadening to all true expression, than the marks which are showered broadcast over the pages of Hymns Ancient and Modern? Why should every congregation be expected to sing 'In life' *forte*, and 'In death' *piano*, in 'Abide with me'—or at the last word of a hymn of praise, ending 'We worship and adore,' sink the voice to a whisper?

Expression marks at the best are only a sort of guide for the unintelligent. Even Schumann, who considerably increased their number, said that composers were not the

best judges of how their own works should be performed. In fact, if I may make a confession, the feats of accuracy which are so easily obtained from children, as well as from grown up persons, impress me very little unless they plainly serve a higher purpose. To recognise a chord when we hear it, to know its official name, to be able to write it on a blackboard, to mark the intricacies of time-signatures of the Tonic Sol-fa and the Staff Notations, the power to read correctly at sight are very useful accomplishments; but it is possible to possess them all and yet never know what music really means, to make use of them all and never express a single thing that is worth expressing. Indeed, in the true spirit in acquiring them, some little spark may have gone out; and really it was just that little spark, that little bit of a real self peeping through, which we needed. The point for which I am contending is not that technique and knowledge can be disregarded, but they can never be trusted to ignite this spark.

Mr. Ford said that system in teaching is necessary to every branch, but what the teacher brings to it is far more than the system itself. We must beware of helping to decorate an empty shrine. In conclusion he said:

A memory stored with fine melodies is a priceless possession, but a condition is attached: they must have touched something deeper than the ear, they must have been something more than the occasion of using the voice correctly or of developing the capacity for reading at sight. I lately heard three choirs at one of our competitions come forward one after another and murder one of the most simple and touching melodies in the world. Yet presumably every member of them had passed through the elementary schools. Once, in one of our great towns, I heard a class of boys sing, a class trained with obvious care by a man known as a specialist in voice-production. They were doing their very best: that was clear from their strained, anxious faces. Yet every sound was painful to the ear, and I imagine, painful also to the stiff little throats. But after a hopeless breakdown and the burst of laughter which it caused, were heard clear, fresh, un-selfconscious children's voices. Lastly, about the same time, I heard classes of children (trained by that remarkable man, Mr. William Tomlins), whose singing of certain songs, both for beauty and for expression, will remain in my mind among the most cherished recollections of my musical life. What was Mr. Tomlins' secret? I will leave you to gather what you can from his profession that he did not aim at making the children musical, but through music to bring out the best part of the child nature; and I will add of myself that instead of putting music in he called music out.

THE GROWTH AND WORK OF THE DORSET CHORAL ASSOCIATION.

By MISS F. KINDERSLEY.

[This is an abstract of a paper also read at the meeting of the Association of Musical Competition Festivals.]

When the Dorset Choral Association was started in 1908, the district was believed by some to be hopelessly unmusical. A few years ago an effort was made to start a competition in one corner of Dorset, but it was soon abandoned, and there have been church choir festivals at Salisbury Cathedral from time to time. There they sang in time and as loud as they could, and learned a certain number of pieces, but not much was gained from a musical point of view.

A conversation at an Arts and Crafts Association Exhibition at Blandford, started the new Dorset Society. The question arose, 'Why don't you add music—the best of the arts?' This roused attention, and permission of the Arts and Crafts Committee was obtained to hold a music competition in 1908. But it was soon realised that the musical work had best be managed by a separate body, and the Choral Association came into being. The aim was not merely to give a treat to musical people, but to bring choral singing within the reach of every man, woman, and child capable of singing or of trying to sing.

In order to deal with the small scattered villages, the county was divided into districts, following those of the Poor Law Unions, of which there are twelve. These

divisions have since been reduced to ten. Each district was managed by a local secretary, who arranged a local competition a month before the festival, and the winning choirs in each class then came to the final festival. Great interest was taken in the local events. Last year fifty-five choirs entered, and twenty-nine were sent to the final competition at Weymouth. The gathering was a surprising success to all concerned. The first schedule was a simple one. It announced three classes: (a) for towns, (b) for large villages, and (c) for small villages. Now, the Association had eight adult classes and six for children. If all the schools entered it would be possible to hold a children's day in each district. In this way the children and teachers could be benefited without their having to travel long distances. It was hard to make some people believe that 'choir' did not necessarily mean 'church choir,' and that competition of choirs did not mean rivalry between denominations. It would probably be some time before all concerned realised that the object was not to win but to improve. As it was, the festival scheme had done much good in providing hundreds of singers with delightful occupation during the winter months, the singing all round had rapidly improved, and the critical faculty had been aroused. A cowman in her choir, after finding that his side had beaten a neighbouring choir in the preliminary competition, said, 'It did seem to I that they was singing a bit flat'; and the conductor of the other choir admitted that

'HIS BEST TENOR WAS ONLY THERE OR THEREABOUTS.'

Another member of the winning choir—a cook—who was very anxious lest they should be beaten by a determined little choir of rather picked voices, said, after the victory, 'When I heard them sing the word "the" like that I thought we had a chance,' and she added, with scorn, 'the second of the bar, too!'

Plenty of material and genuine enthusiasm were found. Village chorallists offered to come every night of the week, and declared that the practices were their happiest hours. All unnecessary expenses were avoided, but they had determined to engage the best judges available, and to give grants to necessitous choirs. Mr. Harry Evans, their judge this year, wrote as follows: 'It gave me great pleasure to hear your village choirs and to note that generally speaking the technique of the singing was well up to the average of such gatherings.' Another of their judges, Mr. Dan Price, had expressed his great satisfaction with the results attained, and he was particularly impressed with the tone of the combined choirs.

As part of the business arrangements of the festival, forty-five minutes were allotted after lunch-time for a gathering of subscribers and conductors to meet the judges. This was a safety-valve, rather than a time of definite instruction. The suggestion has been made that next year a more instructive gathering, especially for conductors, might also be held.

CORRESPONDENCE.

TO THE EDITOR OF 'THE COMPETITION FESTIVAL RECORD.'

DEAR SIR,—May I venture to offer a suggestion, which, if it were possible to adopt, would greatly increase the value of your interesting record to the committees and officials responsible for selecting the test-pieces for the numerous festivals, a duty of which it is impossible to over-estimate the importance.

In your accounts and criticisms of festivals, could you comment more frequently on the test-pieces, their beauty and suitability, or the reverse; and where any pieces of exceptional merit are chosen for competition, draw your readers' attention to the same?

The festival in which I am interested is now in its twelfth year, and it is getting more and more difficult to select suitable music for the large number of competitions in various grades of difficulty. The musical sub-committee responsible for choosing our music has for local reasons to consist of amateurs, and being far removed from the large centres of music has few opportunities of hearing fine music. It would be of immense help to us if the occasional criticisms of the music favourable and the reverse, now to be found in your reports of festivals, were considerably extended.

These festivals afford such golden opportunities of educating people in discriminating between good and bad music that I feel I may be excused in thus putting this suggestion before you.—Yours truly,

A. RICARDO.

Sion Mills, co. Tyrone,
July 2, 1910.

[The idea has often occurred to us, but exigencies of space and other difficulties have precluded our carrying it out. Adjudicators differ in their views as to interpretation, and the RECORD views might be in conflict. In case of difference of opinion, competitors might be tempted to pit one opinion against another. However, we may brave this contingency.]
—THE EDITOR.]

A LESSON IN IDENTIFICATION.

An apt illustration of the risks of wrong identification arising from the fear of judges being influenced in their decisions by seeing rather than by hearing is afforded by the following disagreeable case:

At the Middlesbrough County Court recently, Lawrence Gott, of Redcar, sued Mr. Gallimore, conductor of the South Bank Male-voice Choir, for the return of £10, prize money paid, it was alleged, by mistake, on Whit Monday, in connection with the choral competitions in the Pleasure Gardens at Saltburn.

Mr. Robson, for the plaintiff, explained that the Cleveland Harmonic Choir and the South Bank Male-voice Choir were marked Nos. 1 and 2 respectively on the programme, but appeared before the adjudicator in reverse order. The adjudicator awarded the first prize to No. 1, and the plaintiff, who was acting as secretary of the competitions, in the hurry of the moment, made out the cheque to the South Bank Choir, who were the first to sing, but were marked No. 2 on the programme.

Mr. Clarke, for the defence, said that if the facts were as stated he would not defend the case. His instructions were entirely different.

Evidence having been given for the plaintiff,

His Honour, the judge, considered there was no defence, and entered judgment for the plaintiff, with costs.

THE NATIONAL EISTEDDFOD.

COLWYN BAY, September 13 to 16.

The prospects of this year's Welsh national gathering are mixed. The total number of entries shows an increase over that of last year, but the fact that only one Welsh choir has undertaken to support the chief choral event is ominous.

The test-pieces and the entries in the chief competitions are as follows:

VOCAL.

Chief Choral (150 to 175 voices). (a) 'Requiem and Kyrie' from the 'Requiem Mass' (Mozart); (b) 'Trip we gaily' from 'Dewi Sant' (St. David) (Jenkins); (c) 'O! wild west wind' (Elgar). North Staffordshire, Southport, and Rhymney Gwent Choral Societies.

Second Choral (60 to 80 voices). (a) 'The Prayer' (Dr. Joseph Parry); (b) 'Deep in my soul' (Elgar), unaccompanied. Crewe, Bangor, Treconyn, and Cefn Mawr.

Male Choirs (60 to 80 voices). (a) 'Brwydr y Baltic' ('The Battle of the Baltic') (T. Osborne Roberts); (b) 'Sorrow's tears' (Cornelius); (c) 'The rider's song' (Cornelius). Swansea, Abergham, Garw, Manchester Orpheus, Nelson and Warrington.

Female Choirs (35 to 45 voices). (a) 'Come, sisters, come' (Mackenzie); (b) 'Sea Maidens' (D. D. Parry). Dublin, Carmarthen, Dowlais, Coedpoeth, Holyhead, and Bangor.

Children's Choirs (35 to 50 voices). (a) 'What can lambskins do' (Coleridge-Taylor); (b) 'In the snow now let us gather' (Pedr Alaw). Abercwmboi, Ogmores Vale, Somilly, Shrewsbury, Bangor, Aberystwyth, Pontypool, Holyhead, Rhos, and Rhyl.

Quartette (S.A.T.B.). 'Palm Sunday' (Josef E. Jones). 10 entries.

Duet (tenor and bass). 'The battle eve' (Bonheur). 36 entries.

Duet (soprano and contralto). 'The whisper of the breeze' (Tom Price). 27 entries.

Soprano solo. (a) 'O! had I Jubal's lyre' ('Joshua' (Handel)); (b) 'Olwen' (Bryceson Trehearne). 51 entries.

Mezzo-soprano solo. (a) 'Slumber song' (Wagner); (b) 'To living waters' (J. S. Bach). 53 entries.

Contralto solo. (a) 'All my heart inflamed and burning' ('Stabat Mater' (Dvorák)); (b) 'Jesu, Lover of my soul' (Linckar). 50 entries.

Tenor solo. (a) 'God breaketh the battle' ('Judith' (Dr. Hubert Parry)); (b) 'Morfudd, my loved one' (W. Davies). 46 entries.

Baritone solo. (a) 'Song of Pan' (Bach); (b) 'Glyndwr's Grave' (W. O. Jones). 54 entries.

Bass solo. (a) 'They that go down to the sea in ships' (Purcell); (b) 'Rhys ap Iorwng' (W. Davies). 34 entries.

Penillion singing with the harp (North Wales style). 8 entries.

Penillion singing with the harp (South Wales style). 7 entries.

INSTRUMENTAL.

Orchestral bands. Overture, 'Merry wives of Windsor' (Nicolai). 3 entries.

Pianoforte (open). Chopin's Scherzo in B flat minor (Op. 31). 72 entries.

Pianoforte (under 16 years of age). Schubert's Impromptu in F minor (Op. 142, No. 4). 30 entries.

Violin solo (open). 'Salterella' (Ed. German). 14 entries.

DR. COWEN AND THE EISTEDDFOD.

While staying in Cardiff for the purpose of rehearsing his new choral work, 'The Veil,' for the forthcoming Cardiff festival, Dr. Frederic H. Cowen, interviewed by the *Western Mail*, made the following remarks upon Welsh people in their relations to music:

'However keen their innate musical interests may be, there is a certain insularity and narrowness in those instincts which do not seem to yearn for anything beyond their own local efforts. I have noticed even in the Eisteddfodau that there seems to be no desire on the part of one competitor, or body of competitors, to listen to the efforts of others, and I have also noticed the hall crowded to listen to the competitive choirs, whereas at the evening concerts, which consist more or less of genuine music *per se*, the public is very much more scanty. It is a fact that a large musical festival was tried on non-competitive lines a good many years ago, but it was an absolute failure.'

Questioned as to the influence of the Eisteddfod on music in Wales, he said: 'Beyond the fact of its enabling the singers to show what they are capable of doing with a piece they have studied incessantly for six months and nothing else, I should say the Eisteddfod rather retards the progress of music in Wales than advances it. The Eisteddfod in its original state must have been a highly interesting and picturesque gathering, and I think if it were carried on on broader lines it might be beneficial. But as it exists at present, the purely competitive side seems to loom so largely as completely to overshadow everything else. I certainly do not go so far as to desire or consider necessary the abandonment of the Eisteddfod, but I feel that it might be made much more the means of cultivating the knowledge and appreciation of good music of all classes than it is at present. But quite apart from the competitive side, which I suppose would never be allowed to cease, really first-class orchestral concerts might be introduced into the scheme, which would give the people of Wales an insight into a sphere of the art which up to now is practically unknown to them.'

Dr. Cowen's criticism has provoked replies from many Welsh musicians which have appeared in the *Western Mail*:

Mr. D. W. EVANS said: 'Among the younger school of musicians in the Principality, the opinions of Dr. Cowen will meet with approval, though, personally, I would not be prepared to go as far as he did. But while we look upon the Eisteddfod as a national institution which has done an incalculable amount of service in fostering music, it has to be admitted that committees promoting these events might make a better selection of works for competition than they sometimes do. If gentlemen forming the committees

became proof against advances made by composers and their friends for the inclusion of particular works, we should hear very much less of complaints such as Dr. Cowen has voiced.'

Mr. E. T. DAVIES, Merthyr, said: 'I think Dr. Cowen has given expression to much that is true concerning the state of things musical in Wales, but I cannot agree with him when he states that at Eisteddfodau there is no desire on the part of one competitor to listen to the efforts of others. I have generally observed that competitors take the keenest interest in the performances of their opponents, and it is nothing unusual to see them follow their copies closely and make notes of any slips or errors made. However different may be the views of various musicians and critics, one thing is certain, the musical section of the Welsh Eisteddfod wants reforming very badly if it is to be of any educational value to the nation. It is the educational aspect of the Eisteddfod that is not kept sufficiently to the front; rather, the Eisteddfod has come to be regarded as an easy and sure means of raising money for all sorts of purposes. A programme is drawn out often by people who know little or nothing about music, and as a draw to competitors such a programme is made up of hackneyed and often unworthy test-pieces of which competitors are heartily sick, but, unfortunately, they seem unable to resist the temptation of competing for the money prize. This mode of doing things means musical stagnation—more, it means deterioration, and as a Welsh musician I cannot help protesting against the prostitution of our honourable and national institution in this way. If only our chief Eisteddfodau, say six or eight of the largest in South Wales, would make a firm and lasting stand in this matter of selecting new, worthy, and interesting test-pieces at all times, I am convinced the smaller gatherings would follow and progress be the result.'

SCHOOL CHOIR COMPETITIONS IN SOUTH AFRICA.

NAMAQUALAND.—May 3, 4, 6, 7.

Mesklip Public School Choir (Miss Janet Klender) won the 'Namaqua' trophy. Callcott's 'Ye mariners of England' was the prescribed test. Mr. Arthur Lee, Departmental Instructor, adjudicated.

CERES, PIQUETBERG, AND TULBAGH.—May 13.

The eighth annual competition was held at Piquetberg. In the principal contest, 'Outspan' (Proudman) and 'Sabbath Bells' (Smart) were sung by Porterville (Miss J. A. van Schalkwyk) and Piquetberg (Miss N. P. de Villiers). The adjudicator, Mr. Arthur Lee, declared the result a tie.

GEORGE, MOSSEL BAY, AND OUDTSHOORN.—June 8, 9.

At the sixth contest open to mission schools in the above districts the following choirs sang:

George, Dutch Reformed Church.

Kretzen's Hope.

1st. Oudtshoorn.

2nd. Welbedacht.

The prescribed test was Hatton's 'Song should breathe of scents and flowers.' Mr. Arthur Lee adjudicated.

PETERBOROUGH.

The eighth annual festival of the Co-operative Choral Association (Midland section) will be held on September 24. Dudley Buck's 'Hymn to Music' has been selected as a test-piece for choirs of 40 voices and under; the second test is left to individual choice. The solo-singing tests are Haydn's 'On mighty pens' (soprano), Handel's 'Father of Heaven' (contralto), 'How vain is man' (tenor), and Haydn's 'Rolling in foaming billows' (bass). Mr. S. Filmer Rook will adjudicate.

MANCHESTER.—October 1.

The ninth annual choral contest for mixed-voice choirs and church or chapel choirs will take place as usual at the Zoological Gardens, Belle Vue. The programme includes solo-singing competitions in four classes, and it states that 'The adjudicators will be gentlemen of repute in the musical world.'

TO THE FOLK-SONG QUARTET.

KITTY OF COLERAINE

IRISH AIR

THE WORDS ATTRIBUTED TO EDWARD LYSAGHT

THE MUSIC ARRANGED FOR S.A.T.B. BY

C. H. LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegretto.
mf

SOPRANO.
As beau-ti-ful Kit-ty one morn-ing was trip-ping With a pitch-er of milk from the

ALTO.
mf
One morn-ing was trip-ping With a pitch-er- of milk from the

TENOR.
mf
One morn-ing was trip-ping With a pitch-er of milk from the

BASS.
mf
As Kit-ty was trip-ping from the

(For practice only.)
mf

Allegretto.
mf

fair of Coleraine, When she saw me she stumbled, The pitcher down tumbled, And all the sweet but-ter-milk
con dolore.

fair of Coleraine, When she saw me she stumbled, The pitcher down tumbled, And all the sweet but-ter-milk
con dolore.

fair of Coleraine, When she saw me she stumbled, The pitcher down tumbled, And all the sweet but-ter-milk
con dolore.

fair, the fair of Cole-raine, She stumbled, Down tumbled, And
con sentimento. *p* *mf* *con dolore.*

p *mf* *con dolore.*

KITTY OF COLERAINE.

colla parte. *a tempo.*

wa-ter'd the plain. "Oh! what shall I do, now? Sure,

colla parte. *a tempo.*

wa-ter'd the plain. "Oh! what shall I do, now? Sure,

wa-ter'd the plain. 'Twas looking at you now; Sure,

ad lib. *a tempo.*

all the sweet but-ter-milk wa-ter'd the plain. 'Twas looking at you now; Sure,

colla parte. *f a tempo.*

f

dim.

sure such a pitch-er I'll ne'er meet a-gain,

dim.

sure, sure I'll ne'er meet a-gain. 'Twas the pride of my dai-ry, Oh!

sempre f *dim.*

sure, sure, sure such a pitch-er I'll ne'er, I'll ne'er meet a-gain, 'Twas the pride, the

sempre f *dim.*

sure, sure such a pitch-er I'll ne'er, I'll ne'er meet a-gain, 'Twas the pride, the

dim. *p* *f* *mf*

You're sent as a plague to the girls of Cole-raine. *poco rit.*

Bar-ney McCleary, You're sent as a plague to the girls, to the girls of Cole-raine.

pride of my dai-ry, You're sent as a plague to the girls of Cole-raine. *poco rit.*

pride of my dai-ry, a plague to the girls of Cole-raine. *poco rit.*

KITTY OF COLERAINE.

And gen - tly did chide her, should

And gen - tly did chide her, *mf*

a tempo. That such a mis - for - tune should

p I sat down be - side her and gen - tly did chide her,

a tempo. *p* *mf* *p*

give her such pain; A kiss then I gave her, And ere I did leave her, She

should give her such pain; And ere I did leave her, She

give her such pain; A kiss then, a kiss then I gave her, She

should give her such pain; And ere I did leave her, She

vow'd for such pleasure she'd break it a - gain. I can't tell the rea - son, Mis -

vow'd for such pleasure she'd break it a - gain. I can't tell the rea - son, Mis -

vow'd for such pleasure she'd break it a - gain. 'Twas hay-making season, I can't tell the rea - son, Mis -

vow'd for such pleasure she'd break it a - gain. 'Twas hay-making season, I can't tell the rea - son, Mis -

cantando. *rit.*

- fortunes will nev - er come sin - gle, 'tis plain, poor

cantando. *mf* *rit.*

- fortunes will nev - er come sin - gle, 'tis plain, For ve - ry soon af - ter poor

cantando. *dim.* *p* *rit.*

- fortunes will nev - er come sin - gle, will nev - er, will nev - er come single, 'tis plain, soon af - ter poor

cantando. *dim.* *p* *rit.*

- fortunes will nev - er come sin - gle, will nev - er, will nev - er come single, 'tis plain, soon af - ter poor

dim. *mf* *p* *rit.*

Animato. *f* *senza rall.*

Kit - ty's dis - as - ter, The dev - il a pitch - er was whole in Cole - raine. .

Animato. *f* *senza rall.*

Kit - ty's dis - as - ter, The dev - il a pitch - er was whole in Cole - raine. .

Animato. *f* *senza rall.*

Kit - ty's dis - as - ter, The dev - il a pitch - er was whole in Cole - raine. .

Animato. *f* *senza rall.*

Kit - ty's dis - as - ter, The dev - il a pitch - er was whole in Cole - raine. .

Animato. *f* *senza rall.*

Kit - ty's dis - as - ter, The dev - il a pitch - er was whole in Cole - raine. .



MR. THOMAS BEECHAM.



Fitz-Sui
Ann Wakefield.

BORN, AUGUST 19, 1853.

DIED, SEPTEMBER 16, 1910.

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PROSPECTUS.

"ELIJAH" - - MENDELSSOHN.

THURSDAY, NOVEMBER 3, AT 8.

MISS AGNES NICHOLLS	MISS EMILY SHEPHERD.
MADAME KIRKBY LUNN	MISS EDITH LEITCH.
MR. MORGAN KINGSTON	MR. HERBERT THOMPSON
MR. EDMUND BURKE	MR. STEWART GARDNER

MASS IN B MINOR - - BACH.

THURSDAY, DECEMBER 1, AT 8.

MISS PERCEVAL ALLEN.
MISS PHYLLIS LETT.
MR. LLOYD CHANDOS.
MR. WILLIAM HIGLEY.

"MESSIAH" - - - HANDEL.

MONDAY, JANUARY 2, 1911, AT 8.

MADAME MARY CONLY.
MADAME CLARA BUTT.
MR. BEN DAVIES.
MR. KENNERLEY RUMFORD.

"THE SONG OF HIAWATHA"

(COLERIDGE-TAYLOR).

THURSDAY, FEBRUARY 2, 1911, AT 8.

MISS AMY EVANS.
MR. MORGAN KINGSTON.
MR. WILLIAM HIGLEY.

"THE DREAM OF GERONTIUS"

(ELGAR).

ASH WEDNESDAY, MARCH 1, 1911, AT 8.

MISS PHYLLIS LETT.
MR. GERVASE ELWES.
MR. FREDERICK RANALOW.

"KING OLAF" - - - ELGAR.

AND ANOTHER WORK.

THURSDAY, MARCH 30, 1911, AT 8.

MISS AGNES NICHOLLS.
MR. BEN DAVIES.
MR. EDMUND BURKE.

"MESSIAH" - - - HANDEL.

GOOD FRIDAY, APRIL 14, 1911, AT 7.

MADAME GLEESON-WHITE.
MADAME KIRKBY LUNN.
MR. LLOYD CHANDOS.
MR. HARRY DEARTH.

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HIGHER EXAMINATIONS, 1910.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1910:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANO/PIANO PLAYING.—Margaret Strong, Evelynne M. Atkinson, Sarah F. M. Adams, Maggie Anderson, Edith Sender, Blanche Ayler, Mina Anderson, Gertrude C. E. Bright, Sophie K. Bullock, Dermot Baillie, Dorothy Blick, Ethel I. Bisson, Lilian A. Bourne, Violet L. Boucher, Aileen Britton, Elsie K. Carmichael, Doris B. Cole, Lilian Clarke, Ada M. Cooper, Babick F. Cohen, Walter W. Collins, Annie B. Caple, Elsie Clement, Mary Davies, Mary De Torres, Elsie M. Dawson, Herbert Drake, Greta C. Dowd, Elizabeth M. Dalkin, Ernest H. England, Edith L. Fortesque, Eileen J. Frost, Annie Genge, John A. Harrison, Allan Hoskin, Frank Humphreys, Arthur J. Hume, Gladys M. Hall, Ethel Hall, Edith Hall, Hannah S. Leech, Laura Dunn, Doreen L. Lyons, Melle A. Lussier, Noeline J. Lincoln, Clara Lazarus, Gladys M. Lomas, Emily A. Mason, Ethelreda Munns, Charles H. Mason, Horace J. Marsden, Dorothy Miller, Lilian Minton, May Melton, Evelyn Naylor, Edith M. Parkins, Minnie Penhler, June E. Parkinson, Irene E. Raynold, Thomas Richards, Dorothy Redwood, Myrtle Rankin, Theresa Reilly, Minnie L. Rose, M. J. M. Saiton, M. J. M. Saiton, Artemis Smeethan, Granville Smeethurst, Albert Stott, Elizabeth L. L. Smith, Rose Smith, Mary Smith, Emma Sower, Kate J. Thomas, Margaret Thomas, Margaret Thomas, Pearl Williams, Josiah J. Williams, Hilda A. Wallace, Nora K. Witheridge, Gladys W. Weekes, Richard C. Williams.

ORGAN PLAYING.—Percy Entwistle, †Arthur J. Wakefield.

VIOLIN PLAYING.—Hilda M. Gill, Louise Harben, James Smith, Violet M. Thorpe.

ASSOCIATES (A.L.C.M.).

[illegible]

VIOLAS PLAYING: ARMY, Aldred, Herbert W. Bissess, Vera H. I. Clarke, Vera T. Collis, Wesley Dintons, Julia J. Gray, Freda Green, Christian A. Hamilton, Ethel Higgs, Elizabeth A. Hogart, Marie Ingram, Lizzie Jenkinson, Florence Littlewood, Thomas O. Loomes, Millie McCabe, John A. Nairn, George B. Parkin, Cyril Raymond, Florence Sprott, Daisy M. Stow, Jennie F. M. Stretch, Walter H. Taylor, Percy Williams, Margaret White, William Wilkinson, Alice O. Wiltshire.

SINGING.—Christie Barker, Tamar E. Barker, Elizabeth S. Drummond, May Fairhurst, Fanny C. Gogan, Elsie P. Jones, Frances E. Keeling, Christine E. M. Mansfield, Alexander W. Main, David P. Norton, Margaret Parker, Florence M. Robinson, Edith Smith, E. L. Stagg, Hannah J. Shannon, Gertrude Stone, Elsie Stephenson, Emily M. Snow, Catherine I. X. Troddyn, Winifred L. Worthington, Mabel Walker.

ORGAN PLAYING.—David C. Buchanan, Robert Blades, Mary G. Cookson, William C. Farthing, Samuel M. Popplestone, Walter Ripley, Ernest S. Treasure.

EDUCATION. — Olive M. Allen, Violet E. Barnett, Ernest H. Clarke, *Harry P. Greener, Elaine E. M. Nicholson, Ursula Scanlon, Adeline Thorp.

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SINGING.—Judith Waits.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.)

Violet A. Blair, Hubert A. M. Bramall, Janet J. Y. Finlayson, Albert J. Graver, Ada Hill, Nina M. Lane, Edward Lovell, Joseph Muir,
Hugh E. J. T. Paterson, Sidney A. Pearman, Arthur D. Shakespeare.

THE EXAMINERS were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; J. Maude Crament, Esq., Mus. Bac. Oxon.; Frederick Cambridge, Esq., Mus. Bac. Dunelm.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; J. Withers Carter, Esq., F.R.C.O. Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Henry Fisher, Esq., Mus. Doc. Cantab.; A. Bertram Flohm, Esq.; H. Fisher, Esq.; Arthur H. Howell, Esq.; G. A. Higgs, Esq., Mus. Bac. T.U.T.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; Aug. W. Juncker, Esq.; Peter C. Kennedy, Esq.; D. J. Jennings, Esq., Mus. Doc. T.U.T.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; George F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Orlando A. Mansfield, Esq., Mus. Doc. T.U.T., L.Mus.L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac. Dunelm., L.Mus.L.C.M.; Henry Newbould, Esq., Mus. Bac. Cantab., F.R.C.O.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; C. Reginald Toms, Esq.; John Thornton, Esq.; Jesse Timson, Esq.; Ernest Wood, Esq.; H. W. Weston, Esq., Mus. Bac. Dunelm., A.R.C.M., F.R.C.O.

There were 906 Candidates for Diplomas, of which number 560 passed, 335 failed, and 11 were absent.

THE HIGHER EXAMINATIONS for DIPLOMAS of ASSOCIATE (A.L.C.M.), LICENTIATE (L.L.C.M.), ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) are held in London and at certain Provincial, Foreign, and Colonial centres in June, July and December.

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MICHAELMAS TERM began Monday, September 26.

LECTURES on "The Principles of Interpretation" will be given by Mr. TOBIAS MATTHAY, F.R.A.M., on Wednesdays, October 12 and 19, at 3.15.

FORTNIGHTLY CONCERTS, Saturdays, October 15 and 29, at 8. Next Examination for LICENTIATESHIP (L.R.A.M.) will commence about December 19. Last day for entry, October 31.

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The HALF-TERM will commence on Monday, November 7.

The Next Examination for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1911.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1910.

MR. THOMAS BEECHAM.

No other musical enterprise of recent years attracted such wide attention as that launched upon the musical world by Mr. Thomas Beecham in the spring of this year. Mr. Beecham had indeed already achieved distinction by his skilful orchestral conducting, and his pertinacity in bringing forward comparatively unknown orchestral and choral works of native and foreign composers. In constructing his programmes he seemed to give no thought to their possible popularity or drawing power. He was content to take great pains to prepare the music and to leave the rest to the public. Amongst the British composers thus encouraged we may mention Delius (whose 'Sea Drift' and 'Mass of life' were given first performances in London), Vaughan Williams, Arnold Bax, Balfour Gardiner, Norman O'Neill (of 'Blue Bird' fame), Frederic Austin, Holbrooke, W. H. Bell and others.

But the presentation of a series of operas at Covent Garden, the home of a powerful and well-established opera syndicate, whose practical monopoly of grand opera in London was thus boldly challenged, was a far greater business. The list of works announced included 'Elektra' (Strauss), 'L'Enfant Prodigue' (Debussy), 'Tristan' (Wagner), 'Hänsel and Gretel' (Humperdinck), 'Carmen' (Bizet), 'The village Romeo and Juliet' (Delius), and 'Ivanhoe' (Sullivan), and they were all performed. 'Elektra,' as all the world knows, was the greatest attraction, and whatever opinions were held as to the art-value of this remarkable work, the performances under Mr. Beecham's own direction, firmly established his reputation as an operatic conductor. This Covent Garden season was followed by a summer season of Opéra-comique at His Majesty's Theatre, where a series of operas was presented with lavish expenditure and perfection of ensemble that still further enhanced Mr. Beecham's reputation. Not the least noteworthy feature of this season was that all the operas were performed in English, and that nearly all the artists were British.

And now a long season of autumn opera is announced to be given at Covent Garden from October to Christmas. For this series the orchestra has been augmented, two separate choruses have been trained, and many of the most experienced native and foreign operatic artists have been engaged. Where did Mr. Beecham get the training to enable him to cope with these onerous and difficult tasks, and where did he get the ease and mastery he exhibits? The answer to the first of these questions is that he has had no musical training of the academic kind, and that

his previous experience of conducting opera at least has been slight. His success is derived from the fact that he has great natural capacity, and that the task of conducting is a congenial one.

Mr. Thomas Beecham was born near Liverpool on April 29, 1879 (or 1880, he is not sure which). During his childhood no special efforts were made to develop his musical faculties on the technical side, but from the seventh to the ninth year of his age an elaborate orchestration possessed by his father was his almost daily delight. This instrument had an extensive repertory, including long extracts from Wagner's operas. Thus the eager young listener made the intimate acquaintance of the most modern harmonies and musical effects while his mind was receptive and plastic. The consciousness of the great influence this exceptional experience had upon his future career induces Mr. Beecham to maintain that the more usual plan of studying the chronological development of music is a mistake. He would reach the classic formalists—Haydn, Mozart, Beethoven—through the modern and advanced composers. If in youth attention is given only to the archaic, the taste is unduly biased, and later music is judged by a narrow standard. As in music so in philosophy: he would begin with Nietzsche and proceed to Bacon. Mr. Beecham contends, and surely with much truth, that a great proportion of the people who attend musical performances never really get sufficiently acquainted with fine artistic works to *hear* the music to which they listen. They do not catch the harmonies, the subtleties, or even the broader features, but simply some of the more superficial qualities.

In due time Master Thomas was sent to Rossall School (Lancashire), and he worked his way up to the 'sixth,' in which form he spent the last two years of his school life. Whilst at this excellent establishment he had pianoforte lessons, and some intermittent lessons in composition from Dr. Sweeting. His next educational step was to Wadham College, Oxford, where he read with the laudable and interesting intention of gaining a double-first in classics and history. But before a year had passed he concluded that he had assimilated enough of this sort of education whilst at Rossall and, perhaps with a feeling that coming events cast their shadow before, he withdrew from the University. Whilst at Oxford he did not attempt serious musical study. A few lessons in harmony and composition from Dr. Varley Roberts served to convince him that he was not made the right way to appreciate the usual English methods of approaching these subjects.

After Wadham, Mr. Beecham, in 1899, whilst he was nineteen (or twenty) years of age, returned to his father's residence at Huyton, near Liverpool. Here his cravings to conduct were gratified. He founded an amateur orchestra, which was liberally assisted by members of the Hallé Orchestra on important occasions. This experience culminated on an occasion during the mayoralty of his father,

Mr. Joseph Beecham. At an entertainment given by the Mayor, a full professional orchestra was engaged, and Dr. Richter was to conduct. But that great man fell ill suddenly, and young Beecham, with remarkable courage, not to say audacity, stepped into the breach. There were no full-scores available, but this occasioned the youth no dismay, for, gifted with an exceptionally good memory, he knew by heart all the pieces to be performed. The following were the chief items in the programme:

Symphony, C minor	- - -	<i>Beethoven.</i>
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{ 'Tannhäuser' }		
Symphony 'Pathétique'	- - -	<i>Tchaikovsky.</i>

and a work by Berlioz. The success of this event gave the budding conductor confidence, but it did not immediately fructify, for he did nothing with music for the next two or three years. Then, in 1902, he came to London with the idea of gaining more experience as a conductor. At that time Mr. Kelson Truman was organizing a touring opera company, and Mr. Beecham was introduced to him as a candidate for the conductor's post. Mr. Truman asked whether Mr. Beecham knew the operas to be done, and the reply took the convincing form of the candidate playing from memory selections from the works to be performed. Mr. Beecham's recollections of this tour are pleasant, inasmuch as he gained so much valuable experience. But there were difficulties fairly often, some of which were owing to the inconvenient thirst of many members of the orchestra. They were in the habit of taking a bar's rest before the performance began. After the tour Mr. Beecham retired into complete obscurity for about a twelve-month, and devoted himself to composition. Three operas—two of which were to English words (the libretto of one was also by Mr. Beecham), and one to Italian words—were the fruit of this period of seclusion. These works have never been performed, and the composer does not appear sanguine that they will be. The score of one is lost, but no doubt at a pinch Mr. Beecham could write every note of it from memory. What if the enemy (if there is one) got hold of this score and performed it? Asked whether he has composed anything in classic form, Mr. Beecham states that once he spent three weeks in trying to compose the first movement of a sonata, and this effort persuaded him that this form of composition at least was not in his line. In 1904, Mr. Beecham went to the Continent and heard much music, and in 1905 he returned to England determined to renew his experiences as a conductor. He gave a trial concert with the Queen's Hall Orchestra, the programme of which consisted of 18th century music, mainly of the French and Italian schools. This, to his astonishment, was warmly welcomed in critical quarters, but although pressed to give further concerts he did not at the time respond. In 1906 he resolved to form an orchestra for his own purposes, and in this way the New Symphony Orchestra came into

being. A series of concerts was announced, and given with at least musical success. The Orchestra was increased in numbers in 1907, and again in 1908, and its performances of works not otherwise to be heard in London occasioned great interest. In 1909 there was unfortunate disagreement, and conductor and band parted. The next step was the formation of a totally new band styled the Beecham Symphony Orchestra, which is now also the opera orchestra. Its services are exclusively engaged by Mr. Beecham during about eight months of the year, and it is claimed that it is now the most employed orchestra in Europe. Sunday concerts are part of the autumn scheme at Covent Garden. This suggests a strenuous seven-day week for the orchestral players. But Mr. Beecham, alive to this disadvantage, states that other orchestras will be engaged for the purpose of these concerts.

Mr. Beecham's experience of foreign and native operatic singers leads him to the generalization that in this country there are too many musicians and too few artists. The oratorio and the song obsess our singers and fix a non-dramatic style. Think how many of our best-known singers never learn anything but a limited repertory of songs, in studying the interpretation of which they will spend as much time as would suffice to enable them to learn an operatic part. It is otherwise abroad. There the ruts of a singer's training all lead to opera. Until we have an opera company in every fair-sized town, we cannot educate our singers to become dramatic artists. American singers often succeed in fitting the demands of the situation because they have the foresight to obtain training in quarters where opera is the atmosphere.

That Mr. Beecham has no lack of faith in the potentiality of native vocalists is obvious from the fact that this year he has afforded them opportunities on an unprecedented scale. He speaks warmly of their abilities as singers, and is encouragingly optimistic as to the future.

A conductor's skill is perhaps better gauged at rehearsals than at performances. From the standpoint of the technique of conducting, the welding process is even more interesting than the finished product. Observation at Mr. Beecham's rehearsals enables one to account for his success. First, he is alert, confident, and cool—all qualities that keep steady that very unstable equilibrium the modern full orchestra, plus soloists and chorus singing from memory. Dante, had he known of this world, might have changed the venue of his 'Inferno' and his 'Paradise.' Then Mr. Beecham's rhythmic sensitiveness, keen ear, and exceptional memory are valuable and indispensable assets. To all this he adds the enthusiasm and vitality of youth—he is only thirty (or thirty-one) years of age.

Mr. Beecham speaks darkly and mysteriously of his schemes for next spring, which are to be divulged in a few weeks. Asked his opinion as to the Hammerstein grand opera scheme, which is now apparently taking definite shape, he generously wished it success. At least it may provide a comfortable opera house for some one else to fill!

The possibilities of establishing national opera in this country have been discussed *ad nauseam*. The ideal is the hope and despair of the musical patriot. But no one will be disposed to deny that Mr. Beecham's bold and remarkable enterprise has brought realization many steps nearer than it appeared to be a year ago.

ELGAR'S VIOLIN CONCERTO.

By ERNEST NEWMAN.

In the old days it was *de rigueur* for almost every instrumental composer who was worth his salt to write a concerto; even Chopin felt himself compelled to produce two, though the orchestra in itself had no attraction for him. Latterly, however, the form seems to have dropped a little out of fashion among the bigger men. The explanation probably is two-fold: on the one hand the modern composer rather resents the prominence necessarily given to the violinist or pianist in his work, and is uncertain how to harmonize the just claims of the soloist with his own freedom and sincerity of conception. On the other hand, instrumental music has mostly run of late on poetic rather than abstract lines, and the concerto has had to suffer some of the neglect that has befallen its bigger brother the symphony. Strauss wrote a Violin sonata when he was young, but we can hardly imagine him taking up the concerto or the symphonic form now. We cannot think of Debussy and a concerto at the same moment. The only living composer of distinction, in fact, who has hitherto done something to keep the concerto form alive is Sibelius, with the Violin concerto he published a few years ago. Now Elgar, fresh from his remarkable success with the symphony, has taken up the somewhat neglected form, and the result is a Violin concerto (Op. 61) that will be performed for the first time by Mr. Kreisler at a Philharmonic concert on November 10 next. It is peculiarly fitting, after all, that Elgar should write a concerto for the violin, for it is an instrument of which he has had a thorough practical knowledge for many years. He had at one time, indeed, an idea of coming out as a solo violinist, and studied under Pollitzer, in his twenties, with that end in view. One of his early works (Op. 24) is a set of five 'Études caractéristiques' for the violin, designed to exploit certain capabilities of the instrument.

Any attempt at a full critical estimate before performance of a work of this magnitude, containing so much that is new and dazzling in the writing for the solo instrument, would be an impertinence. One may, however, express the delight one has had in reading and re-reading it, and one's own feeling that it is wholly worthy of the composer of the Symphony that has been pleasing us all so hugely for the last couple of years. It will probably affect its hearers, as that did, with the sense that new life has

been breathed into an old form that was in danger of decay, and that everywhere the personality of its author speaks through it. Elgar has now a style, a personal idiom, that no one who knows his work in the mass can mistake. The present Concerto could not possibly be attributed to anyone else. It is signed 'Edward Elgar' in a thousand places—one might almost say in every bar; withal there is no repetition of anything that has been said in any previous work of his. A man's voice can be the same from year to year, yet the things he utters with it may be infinite. I lay a little stress on the point, because the very pronounced character of Elgar's present style—melodic, harmonic, and rhythmic—may lead a superficial hearer to think here and there in the concerto that he catches an echo of the Symphony. There is, as a matter of fact, a similarity of idiom—that is inevitable; but there is no repetition of idea, just as any two of Balzac's or Meredith's novels tell a different story, though the prose style has the same strongly-marked characteristics in both.

The Concerto—which, by-the-way, is in the key of B minor, and in three movements—is scored for a small orchestra as orchestras go nowadays, and so will be practicable for bands of moderate size. It is scored simply for strings, two each of the wood-wind (flutes, oboes, clarinets and bassoons)—with contra-fagotto *ad libitum*—four horns, two trumpets, three trombones—with tuba *ad libitum*—and timpani. The three movements correspond to the usual Allegro, Andante, and Allegro, with some distinctive features of their own; there is no Cadenza, for example, in the first movement, while that in the Finale is accompanied by a portion of the orchestra (strings divisi, horns and timpani). It is written out in full, of course, and not left in any way to the discretion of the soloist.

The thematic material of the first movement is presented very pithily. The second subject is a distinct theme that preserves its individuality unchanged in each one of its reappearances. There is no first subject, in the strict sense of the word; we have instead four thematic fragments that enjoy practically equal power throughout the whole development of the movement. At their first appearance, however, they are woven into one continuous melody. It occupies merely some twenty bars, and the first effect, as I have implied, is that of a single theme; yet each of the four limbs of it, as it were, has a life of its own, and, in the development that follows, is made to generate or branch out of all or any of the others with perfect ease and naturalness. The preliminary statement of the thematic material is thus masterly in its force and concision; while in all the subsequent development there is not a trace of hesitation, of labour, or of text-bookishness; it all grows naturally and logically. The form is thus extraordinarily satisfying; one has a delighted sense of an inevitable and harmonious evolution, like that of a complex organism. Here are the four themes that between

them make up the first-subject group, in the order in which they occur in the orchestral introduction:

No. 1a. *Allegro. ♩ = 100.
nobilmente.*

mf
con Ped.

No. 1b. *sf* *dim.*

No. 1c. *f*

No. 1d. *a tempo.* *fp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

They are briefly stated, the last being enlarged upon slightly, and then we are taken without a break into the second subject. At its first entry it has a little echo after its real constituent phrases, and its harmonization differs slightly from that of its later and fuller statement, which, therefore, it will be better to quote here (although, as will be seen, it only occurs in this form *after* the entry of the solo violin):

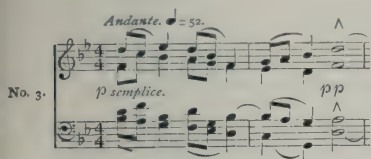
No. 2. *a tempo.* *semplice.* *pp dolce.* *a tempo.*

On its first appearance in the orchestra it is made the text for some ravishing dialogue between the wood-wind and strings. Later on, however, when the soloist takes it up, it will be seen to be a violinist's theme *pur sang*. It is one of the loveliest snatches of melody Elgar has ever written, and one may safely prophesy that it will long haunt the memory of whoever hears it. It is the perfect feminine counterpart and complement of the masculine themes in the first-subject group. These are now repeated (with the exception of No. 1c). Then the solo violin enters in most effective style—all the more effective for its unexpectedness and its modesty. The orchestra is obviously about to wind up the preliminary exposition with a final delivery of No. 1a; but before it can finish, the solo violin takes the word out of its mouth as it were. The first entry of the violin is thus in a form that the older school, both of composers and of players, would have objected to as drawing insufficient attention to itself. There is no flourish, no stepping into the centre of the stage and waiting for the limelight; its first utterance is merely the end of a sentence begun by the orchestra; but the quality of the phrase (it is marked *Molto largamente e nobilmente*) and the colour it acquires from being set in the lowest part of the violin compass, make the utterance one of the utmost gravity and the most arresting force.

It would serve no useful purpose to describe in mere verbal detail the course of the rest of the movement. Nos. 1a, b, c and d, are developed in all kinds of ways and with many varieties of mood; No. 2 almost always keeps its exquisite gentleness of appeal, except for a moment or two, such as that in which the wood-wind and strings gather it up in mighty waves, while the horns tear their way downward through the tissue; or a later moment in which the violin soars above it passionately, though here it almost instantly quietsens down into the sensitive mood that we usually associate with it. There is comparatively little episodic matter in the movement, the great bulk of it being evolved from the themes I have quoted above. As in the Symphony, we always get the feeling that we are not listening to mere music-making, not witnessing a mere attempt to fill a conventional form, but following up a long and always interesting trail of human experience; all this music has been lived before it was put on paper. It all has the same highly-strung, nervous quality as the Symphony; and in the naturalness of the sequence of its moods, the ebb and flow of passion in it, it gives us the same impression as its predecessor of the thinking controlling the form, instead of the form controlling the thinking. The writing for the violin is brilliant enough to satisfy the most ardent virtuoso; but, needless to say, there is not a bar of it put in for merely violinistic effect; the soloist is there in the service of the music, not the music in the service of the soloist. The interest of the movement keeps piling up to the end. The solo violin mounts up and up in eager phrases; No. 1a comes out in firm outlines for the last time, and two or

three curt, incisive chords clinch it all like the final word of demonstration in a long and close argument.

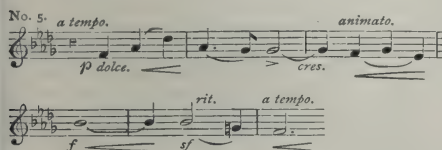
The Andante is largely founded on a beautiful, song-like theme of the simplest possible character, the savour of which may be had from the following quotation :



Alternating with this is a theme that had better be quoted, not in its original form, but in the shape in which it grows to considerable importance in the sequel :

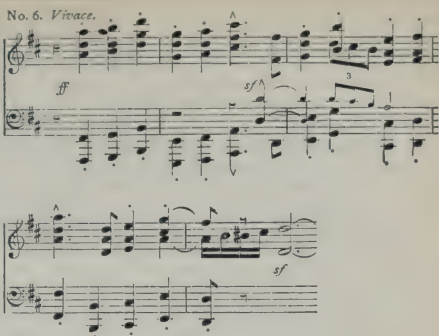


No. 4, and another song-like melody that is associated with it—the outline of it alone can be quoted here :



—are subjected to some variation, whereas No. 3, except for a bar or two, always preserves the same air of touching simplicity. It is the orchestra's property each time, the solo violin mostly having a counterpoint to it that sometimes occupies an inner part and at others soars above it. There are passion and strength in the middle section of the movement, but they are closed in on both sides by the tranquil No. 3. For the violin there is some exquisite cantabile writing and some expressive arabesque. The movement grows more and more thoughtful and refined as it nears its end ; and, as in the Allegro, we are struck by the sincerity and the emotional continuity of it.

From the dream-world of the Andante we get back to very vigorous real life again in the Finale. The orchestral tissue is at first mostly composed of a succession of rich and solid harmonies, over which the solo violin scuds about in rapid, brilliant figures. The themes proper to the movement are all of a breezy character ; they cannot all be quoted here, but the most important of them :



and :



will serve to show the type. The ornamentation that entwines this last in the solo violin is especially rich and ornate, and will tax all the player's powers.

Nos. 6 and 7 are worked out with splendid fire and energy, but at length these ebullient spirits are checked, a new mood coming into the music with the advent of the noble No. 4 from the second movement. It is worked out in lofty style, then gives way for a moment to the earlier and breezier matter—with the solo violin striding along high above it ; and we settle down by slow stages into the Cadenza. This, so far from being made a mere medium of display, is one of the most thoughtful and moving sections of the Concerto. As already stated, it is mostly accompanied. The strings are divided practically throughout, the firsts playing *con sordini*, the seconds *pizz.-trem.* The direction for the latter effect is, 'The chords should be "drummed" softly with three or four fingers.' The effect will be novel—as of distant *Æolian* harps murmuring above and below the solo violin. For thematic material it draws on the first and second movements. First of all we have No. 1*a* given out slowly and meditatively by the orchestra, the violin answering with No. 1*d* in the same subdued spirit. It ends with a fine rhetorical gesture, breaks off into arabesque, and resumes as thoughtfully as before with No. 1*d*, which merges into a hint of the second subject of the first movement (No. 2). This theme is not further pursued, however, until after some rapid and expressive work in the violin, that is really a fantasy upon the two long-drawn harmonies in the orchestra. Finally No. 2 comes out in fuller form, followed shortly afterwards by the strains of No. 4, with No. 2 as its cadence. No. 1*a* tries to assert itself, *agitato*, in the orchestra, but the violin takes it up *Nobilmente e espressivo*,

and, as in the first movement, finishes off the phrase in the gravest and most noble style, like a philosopher calming some one's fever and fret with a single sentence. The Cadenza, it will thus be seen, is an interlude of serious and profound contemplation, as it were the soul retiring into itself and seeking its strength inwardly, in the midst of the swirling life all around it. This life is partly resumed for a moment when the Cadenza is over, but the noble No. 4 soon begins to dominate the music again. Catching something of the spirit of this, No. 7 next appears in broader outlines, followed by No. 6, also in an expanded and ennobled form, the violin playing it in massive chords over the orchestral accompaniment. Seven bars of Coda bring the movement to an end, in the key of B major.

So much for what one can make of the Concerto from the score alone. One looks forward eagerly to hearing it in all its wealth of orchestral colour, and with the brilliance or the pathos that the solo violin will give to it. And now we are all the more hungry for the second symphony.

RHYTHM.

By T. H. YORKE TROTTER.

That rhythmic movement is a necessity to mankind can easily be seen if we cast our thoughts back to the time when the human race was in its infancy. Primitive man had neither the strength nor the agility to enable him to compete in the struggle for existence with the huge creatures that existed in times long before historic periods. His chances of survival lay in one thing only—his superior intelligence—which enabled him to combine with his fellow-men and thus to multiply his power. Now combination is impossible without rhythmic movement. To enable two men to pull down the branch of a tree with which to fashion a shaft for a sharpened stone, it was necessary that both should pull at the same time. All combined labour demands a certain rhythm among the workers, without which their efforts would be futile. And so in the struggle for existence rhythmic movement became a necessity, and the feeling for rhythm was deeply implanted in mankind.

Another fact must also be noticed—movement is the expression of emotion. A child will show his feelings by dancing, clapping his hands, and other movements. Motion of some kind is the primitive way of expressing the feelings. It is therefore without surprise that we find the first art of any kind to consist in the rhythmic motion of the dance. Dances were and still remain the chief mode of expression among savage peoples, and it is to this love of rhythmic motion that we owe one of the two elements in our art of music. The time element always has been and always will be the chief means in music by which our emotional nature is touched. Without it music would be but a cold and lifeless thing without form and void.

The importance, therefore, of rhythm in music cannot be over-estimated; it is indeed the essence of the art. And yet this most important factor has been strangely neglected. We talk often as if tone and not rhythm was the prevailing feature. Even the word 'rhythm' does not always convey the same meaning. Sometimes it is used as synonymous with time: sometimes it means a balance of phrases, while often it comprehends everything in music that has to do with motion. One writer, with a somewhat perverse ingenuity, uses the word in two senses, distinguishing between them by writing the one with a capital, the other with a small 'r.' And yet the meaning attached to the word as used by writers on other subjects than music should apply with ease to its use in music. Rhythm is the periodic quality in motion, that is to say, whenever there is motion in which there is recurrence or design, there is rhythm. This definition has been given by Miss Glyn in her books 'The Rhythmic Conception of Music' and 'Analysis of the Evolution of Musical Form,' and it is one which should be quite sufficient for any purpose. Now music is the art which consists of rhythmic motion combined with tone, and therefore to see what rhythm in music is, it will be necessary to observe the ways in which recurrence in motion may take place. This may happen in three ways, as Miss Glyn has shown: (1) in a balance of phrases and sections; (2) in the rise and fall in melody and in the motion up to and down from a climax of any description; (3) in the motion to and from a central point called the key. The rhythm of corresponding phrases owes its origin to the fact that it is natural to mankind to group sounds into small sections and to group sections into larger divisions. Without such grouping there could be no art of music as we have it, for there could be no design nor recurrence. And so we get both groupings of beats making bars, in which the first beat bears an accent either given or implied, and grouping of accents making phrases. The number of accents in each phrase is not a fixed thing, but one that varies considerably. The most easy phrase to understand is the one that has in it four strong accents, and some writers have thought that it is the normal phrase and that all others are variations of it. But this view ignores the fact that in primitive music phrases of two, three, and even five accents are by no means uncommon. To attempt to explain a phrase of three accents by saying it really has four accents, but one is omitted, is surely a very far-fetched way of looking at the matter. The fact is that the length of the phrase simply depends on the effect to be produced. The grouping of a large number of accents might make the effect unintelligible, but as long as the music can be comprehended the number of accents matters little.

Some writers, in an endeavour to find an unit to serve as a basis for musical composition, have split up the phrase into small sections, the smallest of which they call a 'measure' or a 'motive.' Now, no doubt it is possible in many cases to find

such an unit, but to base a theory of rhythm on its appearance is to misunderstand the nature of the art. The only standard of time which is strict is the bar, with its feeling of accent on the first beat, and it is the business of the composer to weave round this standard designs which vary indefinitely. Should we acknowledge the existence of a rhythmic unit, such as the measure, we would at once make music a mechanical thing and spoil the free flow of sound which constitutes its main charm. Any attempt to say with certainty how a composition should be performed, by the mechanical device of splitting it up into fragments and making exact repetitions, as regards accent, of small sections, would be to draw the life-blood out of the art. It is variety that charms, not monotony; and the art of music consists in achieving unity with as much variety as is compatible with the nature of the composition. The mistake of trying to make music a matter of exact proportion is one that was made by the Greeks, with whom practice in the Arts was a long way ahead of æsthetic theory. What is important for us is to recognise that mathematical accuracy only fetters the art and prevents its free flow. We must therefore expect considerable time variety in compositions of any value whatever; indeed, one of the main points of difference between what is called good and bad music consists in the fact that in the one there is either variety of accent or phrases of varying lengths, while in the other monotony is the prevailing feature. And a study of the music of different countries shows us that it is just among those nations that are strong in rhythm that the greatest variety prevails. The habit of dancing in a free style invariably leads to the love of rhythmic variety, while the strictest rhythmic form is found among people of more quiet habits. Thus we arrive at a law that where attention chiefly centres on time and all that appertains thereto, there will be great time variety, while in cases where time-effects are in the background there will be stiffness of outline.

Variety is gained by either contradicting the strict accent by means of syncopations or by making the phrases of unequal lengths. Where the one is present, in all probability the other will be absent, but without one or the other the music would be felt to be dull. Another device not uncommonly found in the works of great composers is obtained by means of what is called shifting accent. It is a well-known fact that the final chord in a piece ought to fall on the strongest accent, that is to say, on the first beat. But it will be constantly found that in the same piece the cadence-chord comes sometimes on the third, sometimes on the first beat. This is caused by the fact that there is a subtle change or shifting of accent. Probably for this reason composers were in the habit of writing their compositions in shorter bar-lengths than seems to us right. Three-four time is often used where six-eight would seem more suitable, but it would be wrong to assume that the accents should be invariably those of the six-eight time. What really happens

is that six-eight time should have been written with half-bars in certain places. The device of changing the number of beats for one bar only was rarely used by classical composers, and so we get signatures that do not quite represent the actual effect. It is highly important that this rhythmic feature should be understood, for otherwise we would get performances either so stiff that they distort the character of the music, or with false accents in some places. The ideal performance is one in which the rhythmic outline is apparent through frequent variation.

It may be objected that without some definite standard of rhythm, performance can only be left to the taste of the performer, who may not possess the capacity to see what was intended by the composer. But it would certainly be a mistake to set up a mechanical standard for fear of the bad results arising from the want of the proper feeling for rhythm. Music must speak for itself, and to anyone who possesses the feeling for rhythm the true interpretation is obvious. What is wanted is a careful development of the time-sense in the child, and then there is no fear of incorrect performance.

The second way in which rhythm appears in music is in a rise and fall in the outline of a melody, making what is called by some writers the melodic curve. The best illustration of this rise and fall is found in the motion of the sea-waves; hence the name 'undulating' has been used for it, derived from 'unda,' a sea-wave. Now this rise and fall, like the wave motion, is never exact, but is also used with variety. And yet the rhythmic nature of this effect is evident, for the design shows itself throughout. Many of the most beautiful melodies of Mozart and Beethoven owe their effect to the subtle use of this rise and fall. In such cases there is not much time variety, for the essential feature is not one of time but of rhythmic movement up and down. Hence we get quite a new feature of melody, producing quite new effects.

Akin to this rise and fall in melodic outline, we get a rise and fall of the force-outline, *e.g.*, a long crescendo up to a point, followed by a long diminuendo. Such effects must be classed as rhythmic, for they consist of motion to and from a central point. In modern music they are of the highest importance, for the additional power obtained by the increase of tone in such instruments as the pianoforte and the use of larger orchestras, gives to composers means of obtaining results that were impossible in the earlier days of the art. And so in modern music we obtain the principle of climax—that is to say, a culminating point in force-outline. Sometimes the climax is gained by a series of curves, each one bigger than the last, till the highest point is reached. Designs of this kind cannot fail to have a great influence on types of form, for the interest of the piece is based not so much on formal divisions as on the management of the details, so as to lead up to one great central point.

The third way in which the rhythmic principle appears in music is in the motion to and from a central point called the key-centre. It would appear that we owe our tonality, as well as our phrase-form, to the old folk-dance. For where a number of persons are engaged in a free dance it is necessary to have points of repose, obvious to every one, so that the dancers may know exactly where to begin a new figure. The music will therefore follow the lines of the dance, and will contain phrases corresponding to the sections of the dance and pauses on important tones. Now without a clearly-defined tonalitive system such devices would be impossible. A key-centre is the principal point of repose formed by the insistence on a tone on an accented beat, and by the approach to that tone from below by a semitone. Similarly the importance of the fifth as a subsidiary resting-place would soon appear. Hence we find in early examples of folk-dance tunes a well-defined tonic, contrasting with the vague tonality of the church modes. That this would be likely to be the case is clear when we consider the different uses to which the music was put. Clear tonality and phrase-form are essential to define dance-figures, but in the music of the church vagueness was not a disadvantage; indeed, it was essential in order to distinguish religious art from the dance-tunes of the people. Accordingly between the two kinds of music there was a great gulf fixed, which was not bridged over till the rise of instrumental music made a new art. What is called absolute music requires well-defined phrase-form and clear tonality, otherwise it would be impossible for the listener to understand it. Accordingly we find that the principle of a key-centre, to and from which motion is made, was strongly insisted on by the composers to whom we owe our types of form. The key is made obvious, indeed to our ears a great deal too obvious, and the motion from the key is only to such keys as will strengthen and not weaken the feeling for the principal key. And so we get the conventional arrangement of a modulation to the key of the dominant with the return to the tonic. As progress in the art was made, the feeling for the key-centre became stronger, and insistence on it not so necessary, till at the present time modulations are made to remote keys even at the beginning of the piece. And yet it would seem that the feeling for a key-centre is essential in absolute music, otherwise there can be no sense of rest or finality at the conclusion of the work, while the want of some kind of formal type would be fatal; so this rhythmic principle of motion to and from a key-centre is still as essential to the art as it was many years ago.

A close analysis of these three kinds of rhythm will show us their enormous importance. Without the feeling for the rhythm of phrase-form, the student can make no progress either as composer or executant; the rhythm of the rise and fall has an immense influence on the effects that can be produced; while the rhythm of the motion to and

from a key-centre gives us our principles of tonality. As the sense of rhythm is at the root of all our feelings, it would seem as if musical education should begin by a careful training of the feeling for rhythm, and should proceed to build on this foundation.

Occasional Notes.

Among the centenaries of the year, that of the birth of Joseph Alfred Novello deserves honourable mention because of the incalculable influence of the main achievement of his life. He was the pioneer of cheap music in the world. No doubt this boon to the advancement of music would have come from some other source at a later period, just as the steam engine would have come if Watt and Stephenson had never been born. But this does not lessen the merit of Alfred Novello's foresight and determined courage in venturing to do what no one else at the time thought of doing. Joseph Alfred Novello was born on August 12, 1810, and he died at Genoa on July 16, 1896. He was one of Vincent Novello's eleven children. In his early manhood he was a bass singer, and his services were much in request. The story of his career as a music publisher is too interesting to suffer compression here. It will be found in the existing edition of 'A Short History of Cheap Music,' published in 1887 by Messrs. Novello, and it will receive due recognition in the later history of the firm of Novello & Co., which will be issued early next year—the centenary of the establishment of the firm.

Dr. Richard Strauss's new opera 'Der Rosenkavalier' is nearly finished. To render his music more in keeping with the light character of Hugo von Hoffmannsthal's text, he has employed a more simply-constituted orchestra than in his recent works. It contains, besides the usual string orchestra, two flutes, piccolo, two oboes, cor anglais, clarinet in E flat, two clarinets in B flat, basset-horn, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, two harps, celesta, and the usual percussion. The merry, rococo style of the libretto gives the composer an opportunity to compete with his late namesake the great 'Waltz-king.' He has previously, in 'Feuersnot,' and even in 'Also sprach Zarathustra,' given evidence of the capacity to write charming music in waltz rhythms. The most recent news of his dispute with the authorities of the Dresden Theatre is that the difficulties have been smoothed over, and that the opera will be produced early in 1911.

The numerous treasures in the shape of autographs and personal relics of great musicians belonging to the Kaiserliche Königliche Gesellschaft der Musikfreunde, in Vienna, a collection which has not hitherto been well housed, will presently be placed in a series of fireproof rooms in the new Wiener Konzerthaus, now approaching completion. The skull of Joseph Haydn is perhaps unique among the objects of interest in the collection. The Society also possesses a number of Beethoven souvenirs, including one of the sketch-books, his last medicine spoon, the key to his coffin and the autograph score of the 'Eroica' Symphony. There is also a leaf of music

containing autographs of Beethoven, Schubert and Brahms. On one side is a song by Beethoven, on the other a song by Schubert; Brahms, when he presented the leaf to the Gesellschaft der Musikfreunde added a dedication. The collection also includes numerous autograph scores and letters of Mozart's; one of the diaries kept by Schubert in his youth; and manuscripts of many other composers from the earliest times down to the present day. In the new building accommodation will also be provided for the Society's large collection of musical instruments, in which the development from primitive beginnings to the achievements of the present day is well illustrated. A special room is assigned or the exhibition of busts and portraits of famous musicians.

The magnificent series of concerts given at the Winter Gardens, Bournemouth, under the direction of Mr. Dan Godfrey, is well known. A 'Complete list of works' performed at the 910 symphony and classical concerts given between October 14, 1895, and May 12, 1910, has just been issued. The total number of separate works performed amounts to 1,263. In the list of 308 composers represented, 129 of the names are British, and to these names 454 works are attached. Some further statistics are provided: for instance, that 147 performances of symphonies by Beethoven were given. 'Concert centenaries' have been signalled by special works and an increased orchestra. For the four-hundredth concert, Tchaikovsky's 'Francesca da Rimini' was chosen; for the five-hundredth, Berlioz's 'Romeo and Juliet' Symphony and Strauss's 'Till Eulenspiegel.' We wonder what will be played at the thousandth. Of course the popularity of these concerts has been immense, and the reputation of the town has thereby been increased. There must be many holiday-makers who, uncertain in the choice of a resort, were induced to decide in favour of Bournemouth by the promise of its musical attractions. Brighton and Bridlington papers please copy.

Great news for those interested in opera! A daily contemporary has lately published a manifesto from a gentleman whom it describes as 'New York's best-known impresario,' to the effect that he is about to endow London with a new opera house 'to be devoted exclusively to grand opera, which is to be given all the year round.' As a compliment to London the house is to be called 'The London Opera House,' and any misgivings as to the appropriateness of this name will be speedily allayed by the announcement that 'his repertoire will be that of the French, Italian, and German schools.' He further says: 'it is the claim of my friends that in New York I popularised, democratised and vitalised opera, and it has occurred to me that something on the same lines . . . might be acceptable to the great English metropolis. No, I have never had any personal experience in London, but I have studied the field carefully.' H'm! We wonder whether these studies embraced the history of previous attempts and the efforts of previous entrepreneurs—a word best translated in this connection as *undertakers*! Our first national opera house was converted into a police station, our second into a music-hall, our third and fourth attempts never got as far as digging the foundations, for lack of support. Will this project end in a new drapery emporium or a cinematograph show? We do not wish to seem to scorn a well-intentioned enterprise, which may at least help to establish a habit of opera-going in our midst. Let us hope for the best.

Doctors have studied, or endeavoured to study, the effects of music upon the mentally afflicted, and there was an article upon this subject by Mr. Albert Visetti in a musical contemporary only last month. Far more interesting to the musician, however, is it to consider the effect of insanity upon music, and materials for this study are not lacking. Even amongst composers of high rank there are a few, such as Schumann and Macdowell, whose last compositions show traces of the fell disease to which they became a prey, and the writer of these lines is acquainted with other examples. But what are these traces; how does madness show itself in music? By wild harmonies and frantic passages? No, strange to say, by the very reverse characteristics: the absence of anything of this sort. It is common to speak of extreme, or shall we say ultra-modern music, as 'crazy' or 'mad,' yet the music written by those whose brain is really affected is usually devoid of any distinct feature whatever. It is like a bad organist's extemporization as much as anything: weak rhythm, weak melody (an echo of former better things), nothing left but—harmony. Curiously enough, whatever else the poor insane composer does he keeps a sub-conscious memory of chords and their resolutions. Passages—quick notes in general—he seems to abhor; his music is always slowish, but of no particular tempo, and the one characteristic which is hardest for even the sanest of us to avoid enforces the madman's music like a garment, that is—dulness.

The Classical Concert Society have issued a prospectus in which they undertake to give a third season of chamber concerts on the lines that have proved successful during the past two years. The amount of activity expended in the performance of chamber music in London increases every season, and at the same time chamber music itself is increasing in quantity and widening in scope. The works of Reger and Ravel, the latest effusions by young bloods of the Academy or College, the 'Cobbett' Fantasias, cry out for performance, and many are the trio and quartet parties, who, unable to scale great interpretative heights with Beethoven, are willing to secure attention by performing the new works. In many cases, no doubt, zeal on behalf of the unrecognized composer and the ideal of progress provide the chief stimulus. In this way many beautiful and powerful works get a hearing, and perhaps establish themselves in favour. But at the same time there are many to whom the experimental programme offers no attraction, and there are students to whom it is of no value and for their sake the classical masterpieces must be kept in full view. Among the societies who make it their first aim to supply this need, the Classical Concert Society stands foremost. It is the direct descendant of the Joachim Concert Committee, whose traditions it undertakes to uphold. For two seasons they have given, with the help of well-known performers, concerts of the highest artistic value, at which classical chamber music forms the greater part of the programmes. We now learn that the financial results were equally satisfactory. With this encouragement the Society have decided to increase their activity, and to give no fewer than twenty concerts during the coming season. The programmes of the ten that are to be given at Bechstein Hall before Christmas are already issued, together with the names of the artists engaged. At the first concert, which will take place on October 12, Fräulein Maria Philipp, Señor Pablo Casals and Mr. D. F. Tovey will appear in works by Bach, Beethoven, Schumann and Brahms.

Under the patronage of His Royal Highness The Grand Duke of Baden, four festival performances, devoted to compositions by J. S. Bach, will be given at Heidelberg during October 23-25 in commemoration of the jubilee of the Bachverein and the Akademischer Gesangverein. The Mass in B minor will be performed at the first concert (arranged, edited and conducted by Dr. Philipp Wolfrum). Herr Felix Mottl, from Munich, will direct the second concert, when the programme will include the Suite for flute and string orchestra (solo flute, Herr Wunderlich), the Concerto in C minor for two pianofortes (the soloists Messrs. Max Reger and Philipp Wolfrum), the E major Violin concerto (Professor Carl Flesch), the sixth 'Brandenburg' concerto, and the 'Bauernkantate.' At the third concert the first Organ sonata in E flat major, the 'Partita' in D minor for Violin solo, and the fifth 'Brandenburg' concerto in D major for pianoforte, flute, violin and string orchestra (soloists Messrs. Max Reger, Wunderlich and Carl Flesch) will be heard. The programme of the fourth and last concert will include the three Church cantatas 'Christus der ist mein Leben,' 'O Ewigkeit, du Donnerwort' and 'Wachet auf.'

Now that the Copyright Commission has decided that the reproduction of a composition in the perforated-paper notation of the pianola is a breach of copyright, it is evident that the makers of these instruments, being forced into honesty, will ere long be giving commissions to composers. It is earnestly to be hoped that these latter will rise to the level of their unique opportunities. Fancy a pianoforte piece where you need not think of technical difficulty, fingering or number of notes! How truly noble would a concerto for pianola and orchestra sound! Better still, a duet for two pianolas, for then the really up-to-date composer would be able to have both the tonal scales (alas, that there are only two!) played simultaneously. We had thoughts of patenting this effect, but it were perhaps more generous to leave it to our youthful imitators of Debussy, Ravel and Co. (unlimited).

Mr. Henry Davey in a letter sent to the *Brighton Herald* says that 'there is an interesting article on Blackpool in this month's *Musical Times* which is of interest in connection with the Brighton Municipal Orchestra,' and he quotes Mr. Speelman as saying that whilst in former days musical comedy selections were wanted, the public now calls for Beethoven, Schubert, Wagner and Tchaikovsky. He draws attention to the reception which classical music gets at the Queen's Hall Promenade Concerts, and he asserts his belief that the best music is what the public likes best, 'so long as programmes are arranged with tact.' The editor of the *Herald* drily (if we may say so) administers a cold douche on these enthusiasms by pointing out that a recent 'Request' programme, performed by the Brighton Municipal Orchestra, did not contain the names of Bach, Haydn, Mozart or Beethoven. It is certainly a fact that popular audiences, once put into an amiable mood, are willing to applaud impartially good and indifferent music, especially when it is well played or sung. This expansive and frank appreciative capacity of ordinary musical folk is on the whole a good thing, and moreover it has the ring of sincerity in it. We have reason to be grateful that this capacity embraces the good music.

In the *Competition Festival Record* supplement we refer to the deeply regretted death of Miss Wakefield, and a portrait is also given with our present issue.

THE VIOLA.

By ARTHUR T. FROGGATT.

The Viola is the oldest member of the string quartet. A year or so ago its extinction was prophesied by someone whose name I forget. The idea was that its place would be taken by a second violoncello. Those who listened to the splendid playing of Mr. Lionel Tertis at the Incorporated Society of Musicians' Conference at Folkestone last winter, will possibly be slow to credit the prophecy. It seems to be forgotten by many that the very defect of the viola has come to be its chief virtue; and that to the fact that its strings are too heavy for the size of the body, its rich and sombre tone-colour is chiefly owing. The modern orchestra, with all its magnificence, is not so rich in varieties of tone-colour that it can afford to dispense with one of them; and a brief historical survey of the employment of the viola in orchestral and chamber-music will perhaps enable the student to decide the question of its probable abandonment.

In the days of viols, the tenor viol (mean viol, viola da braccio) must have proved a somewhat awkward instrument to manage. Too bulky to be held on the arm, it was supported on the knee, with its upper portion resting against the shoulder, the left hand being on a level with the head. It was nevertheless occasionally employed in considerable numbers. At the production of Monteverde's 'Orfeo' in 1607, at Mantua, the orchestra included ten tenor viols, as against two violins and two bass viols. But this was probably a very unusual arrangement. Nor was the tenor viol always employed in chamber-music. Of the nine three-part fantasies for viols, published by Orlando Gibbons about 1610, the first four are written for treble, mean and bass, but the remaining five are for two trebles and bass.

In the oratorios of Carissimi (1604-1674), no place is found for the viola, the accompaniments being written for two violins and bass. But in the second half of the 17th century the viola begins to assert its right to a recognised position in the orchestra. In the operas of Lulli (1633-1687), we find this instrument occupying its present place in the score, and even taking its share in the fugal entries of the Allegro movement of the overture.

The trio-sonatas of Corelli (1653-1713), are written for two violins and bass viol. They are forty-eight in number, and the viola does not appear in any of them. But when we come to the concertos, published in 1712, the case is different. In a note to Naumann's 'History of Music' (p. 533), Ouseley states that 'Corelli's concertos are scored for a quartet of two violins, viola and violoncello, besides two ripieno violin parts and a figured bass for the organ.' This statement is inaccurate, and suggests that Ouseley's knowledge of the concertos was derived from the London edition, edited by Dr. Pepusch and published by Walsh in 1730. In this edition the editor has put the viola into the concertino. But Corelli has written only three instruments for the concertino, namely, two violins and violoncello, to which the concerto grosso adds four others—two violins, viola and basso (these parts to be doubled at pleasure); in addition to which two harpsichords are required, one to accompany the concertino and the other the concerto grosso.

The compass of the viola part in these concertos extends from *d* to *e*²; but the fourth string is little employed, and its open note never once heard. The part is decidedly easier than any of the others. There are half-a-dozen shakes in the Largo of the first concerto: with this exception, semiquavers are somewhat rare, and more than two are never found in

succession. There is no double-stopping, but in the Pastorale of the eighth Concerto the open G and its octave are sometimes sounded simultaneously (this, however, is the only movement in which the same thing occurs in the violin parts). The viola always has a real part, with the exception of a few passages, never more than a bar or two, in which it doubles the violoncello either in unison or at the octave (at the first entry of the Grave in the eighth Concerto, the viola doubles the first violin of the concertino for three notes only). Very occasionally, chiefly in the twelfth Concerto, the viola rises above all the other parts.

In the operas of Purcell there is no such obvious inferiority in the viola part as we find in the concertos of Corelli. This is true even of the first of the long series—'Dido and Æneas,' written about 1677. And when we come to the compositions of later years, we find a considerable advance. In 'King Arthur' (1691) the viola is no longer content to double the tenor part in the choruses, as in the earlier work, but exhibits a considerable degree of independence. I suppose that Purcell may have written more than one overture for this opera: at all events, one is extant, scored for two violins, two violas, two trumpets, and bass, in which the parts for the violas are precisely similar in character to those for the violins. It is worth noticing that the only double-stop occurring in the whole opera (in the final bar of a 'symphony' in the fifth act) is given to the viola (*c*—*e*). The music of 'Bonduca,' written in 1695, the year of the composer's untimely death, is very similar in the general character of the viola part to that of 'King Arthur.'

But in all chamber music, not only of the second half of the 17th century but also of the first half of the 18th century, the viola was very much neglected. In the case of every composer up to the time of Haydn, the instrumental trio was invariably written for two violins and bass. Telemann, indeed, in 1734, published some 'Scherzi melodici' for violin, viola and bass (which I have never seen); but this was quite contrary to the usual practice. Indeed, the only eminent musician of the period who made a special study of the viola, so far as I know, was J. H. Rolle, who, in 1741, entered the Court band at Berlin as a viola-player.

Bach cannot be accused of neglecting the viola. He constantly omits it from the accompaniments to vocal solos, according to the fashion of the time; but in choral work he expects from it nearly, if not quite, as much as from the first violins. In orchestral music he writes for violas even when violoncellos are omitted from the score.

With Handel it is very different. When he first came to England, he probably met with viola-players of somewhat limited ability: at all events, in his earlier compositions, he gives them little work of importance. Even in purely orchestral music (*e.g.*, the Overture to 'Acis and Galatea,' 1721), the viola is sometimes absent from the score. Yet Handel was well able to avail himself of this particular tone-colour when he desired it. In the well-known bass aria 'Revenge, Timotheus cries,' from 'Alexander's Feast,' 1736, the second section 'Behold, a ghastly band,' in which the ghosts of the slain Greeks are depicted, the violins are silent, the score consisting of first and second violas, first and second violoncellos, double-basses, organ, and three bassoons, the latter doubling the violas and first violoncello respectively. The first violas are further occasionally subdivided, playing in octaves. The tenor solo 'Thus long ago,' which occurs later in the ode, is chiefly scored as a trio for two flutes and viola, the latter supplying the bass.

In 'Israel in Egypt' (1738), in the soprano aria 'Thou didst blow,' there is a very important part, chiefly consisting of semiquavers, given to the violas, violoncellos, and bassoons, the former playing sometimes in unison with the bass instruments and sometimes in the octave.

Gluck (1714-1787) frequently writes double-stops for the violas, and divides them when necessary. On the other hand, he often degrades them by making them play in the octave or unison with the violoncellos. There is one striking movement in 'Iphigénie en Tauride,' a solo for Orestes—'Le calme rentre dans mon cœur'—in which the iterated and syncopated notes of the viola (chiefly a dominant pedal) produce a very powerful and characteristic effect.

Haydn did much for the viola. He extended the compass to *g*², or even *g*^{♯2}, as in the first movement of the great Symphony in C (1791-92). He frequently divides them, as in the Allegretto of the 'Military Symphony.' He occasionally doubles an important violin passage by the violas in the sub-octave, as in the 'Letter T' Symphony (1787). He has anticipated Beethoven by giving the theme to violas, in unison with the violoncellos, in one of the variations in the Andante of the last-named work. In the Minuet of the 86th Symphony, written about 1786, he has for eight bars placed the violas an octave below the violoncellos. But above all, he has raised the viola to a permanent position in the string quartet, and in this post of honour has frequently placed it in special prominence. In the slow movement of the Quartet in E flat, Op. 33, No. 2, the viola is entrusted with the enunciation of the theme, accompanied only by the violoncello. In the third variation of the slow movement of the 'Kaiser' quartet, the two violins and violoncello are the humble servants of the viola. There are two bars in the Finale of the Quartet in G minor, Op. 74, No. 3, in which the viola is heard below the violoncello, with special significance. And many similar instances might be mentioned.

'The Creation,' produced in 1799, contains much important work for the violas. Three special instances may be given. The bass recitative, 'And God created great whales,' is scored for two violas, two violoncellos, cembalo and double-bass, in four- and five-part harmony. In the Trio, 'Most beautiful appear,' a conspicuous rhythmic figure, extending over seven bars, is assigned to the violas and basses, the violins occupying a subordinate position. Again, in the Trio, 'On Thee each living soul awaits,' the entry of the strings is heralded by the violas.

Not all the contemporaries of Haydn followed his example in raising the status of the viola. For instance, Grétry (1741-1811), one of the most successful composers of French opera, generally writes what Berlioz calls 'the fatal *col basso*.' The violas may for a very few bars enjoy an independent part, or may even be divided, as a crowning effort on the part of the composer, but Grétry very quickly reverts to his favourite 'col basso,' unless, indeed, he doubles the violins with this neglected member of his small orchestra.

Mozart's preference for the viola is well-known. He, unlike Boccherini, includes two violas in every one of his string quartets, and he gives the instrument an extraordinary degree of independence, both in the string quartets and also in the two pianoforte quartets. As a proof of this it is only necessary to refer to the String quartet in E flat (No. 3 of those dedicated to Haydn). Then we have the striking passages for divided violas in the first movement of the G minor Symphony. Among other obligato passages may be mentioned bars 7-14 of the 'Recordare' in the Requiem. The absence of the viola from some of the music composed during the Salzburg period is

probably due to the composition of the Archbishop's band. Mention must also be made of the beautiful Trio for pianoforte, clarinet, and viola. If Haydn raised the viola to an equality with the second violin, it is perhaps not too much to say that Mozart makes it third in importance in the string quartet.

The growing importance of the viola was fully maintained by Cherubini, who was particularly fond of writing two viola parts in the orchestral score, as a reference to that of 'Les deux Journées' will show. The theme of the march in the third act of the same opera is announced by violas and violoncellos in unison. Beethoven followed Cherubini as regards the frequent division of the violas. He also made considerably greater use of the double string than any of his predecessors. The occasions upon which he brings the instrument into more or less prominence are innumerable, and mention of a few of them must suffice. In the Septet, written in 1800, the melody is assigned to the viola in the first variation of the fourth movement. In the Finale of the 'Eroica' symphony (1804) there are five bars (repeated) in which the violas, divisi, double the clarinets in the sub-octave. In the C minor Symphony, as every musician knows, one of the loveliest melodies ever penned is given to violas and violoncellos in unison, supported only by a few notes from the double-basses. The second theme of the Finale of the same Symphony is also given to the violas, in unison with the clarinet; and at the return of the 'tempo 1mo' there is a remarkable passage of repeated thirds for the violas, again in unison with the clarinets, the violins being silent. Among the themes announced by the viola, in the string quartets, one recalls the 'Thème russe' in the Allegretto of Op. 59, No. 2; also the Allegro molto of Op. 59, No. 3. In the first movement of the Violin concerto, the second subject is accompanied by thirteen bars of triplets played by the violas, doubled by the violoncellos in the sub-octave. Again, in the second variation of the Allegretto of the 'harp' Quartet, the viola takes the leading part. The theme of the Allegretto of the seventh Symphony (1812) is also assigned to the violas. In the 'Choral Symphony' (1823), the second subject of the slow movement is announced by the second violins, in unison with the violas; and in the presentment of the sublime subject of the Finale, the latter instruments are treated with a consideration which is denied to the former. Finally, at the words 'Ihr stürzt nieder, Millionen,' there are twenty bars of divided violas, each with double string, the violins being silent. With reference to Beethoven's fondness for the double string, it is significant that the viola part in the great fugue for String quartet (Op. 133) is for the final twenty-five bars written in this manner.

The Trio for violin, viola, and violoncello, of which Mozart has left a single example, was an immense advance upon the older Sonata for two violins and bass. Beethoven wrote five, all published before the end of the eighteenth century. Of these, the Serenade in D, Op. 8, may be instanced as showing an extraordinary degree of independence among the three parts: an independence which attained its fullest development in the later String quartets.

The most salient feature in the history of the viola is, of course, the production of Méhul's 'Uthal' in 1806. In this the composer endeavoured to provide an appropriate colouring for the sombre legend of Ossian, by suppressing the violins altogether. It would perhaps be unwise for one who has never heard the opera to express an opinion upon the success of an interesting experiment of a man of genius.

Beyond this point, as regards the prominence given to the viola in orchestral music, there could obviously be no advance. It is of course true that in music of

a later date the viola asserts itself much more frequently than in the compositions of the masters mentioned above. In operatic, orchestral, and chamber music, important obbligati are sometimes to be found. Examples are the Trio in F, No. 3, of 'Le petit Chaperon Rouge' (Boieldieu), produced in 1818; the 'Dream' scene of the same opera; certain passages in Hummel's Pianoforte quintet, especially in the Trio, where the viola is carried up to *a²*; the celebrated Septet of the same composer, in which the viola is the leading string instrument; the long viola obbligato in Aennchen's romance and aria in Weber's 'Der Freischütz' (1821); certain passages in Berlioz's choral symphony, 'Romeo and Juliet' (1839); the recitative and chorus, 'O man of God,' in Mendelssohn's 'Elijah' (1846); the 'Ave Maria' from the same master's 'Lorelei,' in which the violins are silent; the first theme of the *Allegro non troppo* of Tchaikovsky's Symphony in B minor, which is announced by violas and violoncellos in four-part harmony; and, more important than any of these, Berlioz's symphony 'Harold in Italy,' produced in 1834.

But in the great majority of cases in which a leading part is entrusted to the violas, it will be found that this part is doubled either (1) by the first or second violins in unison or at the octave; (2) by the violoncellos in unison or at the sub-octave; (3) by one or both clarinets in unison or at the octave; (4) or by one or two bassoons in unison. The truth of this statement may be tested by reference to almost any modern score.

Occasionally, variations of the above usual methods of scoring are to be met with. For instance, in the *Andante con moto* of Mendelssohn's 'Italian Symphony,' the violas are doubled by an oboe in unison, with the bassoons at the sub-octave. The first violas are also in unison with the oboe at the commencement of the 'Scotch Symphony.' In the first movement of Schumann's Pianoforte concerto there is a beautiful passage in which the melody, assigned to flute and pianoforte in unison, is doubled by the violas in the sub-octave. Again, the second subject of Liszt's symphonic poem, 'Les Préludes,' is given to the violas, divided and doubled in unison by the horns. But these arrangements are exceptional, while those mentioned above are the rule. The doubling of the violas by the bassoons, a very favourite practice, seems to have originated with Haydn.

Of classical chamber-music for not more than three instruments, in which the viola takes part, may be named, in addition to the compositions already mentioned:

Haydn.—Trio for violin solo, viola concertante and bass.

Rolla.—Many Duets for violin and viola.

Mozart.—Two Duets for ditto.

Spohr.—Grand Duo for violin and viola (Op. 13).

Schubert.—Two Trios for strings.

Kalliwoda.—Six Nocturnes for viola and pianoforte.

Schumann.—Four pieces for pianoforte and viola (Op. 113).

„ Four pieces for pianoforte, clarinet and viola (Op. 132).

Rubinstein.—Three pieces for pianoforte and viola (Op. 11).

„ Sonata in F minor, ditto (Op. 49).

Dvorák.—Terzetto, two violins and viola (Op. 74).

Alessandro Rolla (1757-1841), mentioned above, for a short time the teacher of Paganini, was an enthusiast for the viola, for which he composed four concertos. His duos, or at any rate several of them, are quite interesting. The nocturnes of Kalliwoda are also well worth playing. In the sixth of these latter the viola ascends to *a²*.

DR. BASIL HARWOOD'S NEW ORGAN CONCERTO.*

Dr. Harwood's Concerto for organ and orchestra was one of the features in the recent Gloucester festival. It is an important work, and deserves special notice. The composer has somewhat departed from the traditional treatment of such works. In place of the continuous contrasting of the solo instrument with the orchestra we have here a work in which both are much more brought together; indeed, save in isolated places, they are seldom heard apart. No doubt there is much to be said for this kind of treatment, and certainly it is done with great mastery by the composer, but one misses the old effects of dialogue and especially the relief and delight one got from hearing the pure diapason tone alone. The work is laid out in three movements. In the initial movement a short, improvisation-like introduction leads to the first subject, which is given out by the orchestra. It is one which calls for considerable freedom rhythmically, and taken with proper elasticity it has much breadth, though perhaps, on the whole, it is in this quality that one finds the work most lacking. After being taken up by the organ and being subjected to some varied treatment, there is a vigorous re-statement of the theme, given out now on the full organ in broader time and with majestic effect. This leads to the second subject in F major, which is of a suave, graceful character. After being introduced by the orchestra it is taken up in a highly ornamented form by the organ. In the development section the two themes are discussed at some length in most interesting fashion. Here, as elsewhere, the passage-writing for the solo instrument is of a masterly character. In the recapitulation, the second subject makes its appearance in the tonic major, the theme being very effectively allotted to the pedals, with brilliant semiquaver passages above it. After a fine crescendo on a dominant pedal, when the theme is given to the orchestra, it reappears with the most impressive effect, being now assigned to full organ and orchestra. This is the real culmination of the movement, and it reveals singular breadth and dignity; after it the short Coda is almost anti-climactic.

The second movement—an Intermezzo—is cast in a chaste and delicate vein, and is admirably suited to show off the quiet stops of the organ. In mood it recalls Elgar, and the idyllic character of the opening bars (deliciously scored for muted strings) is preserved to the end of the movement, which breathes throughout an atmosphere of tranquillity and tenderness.

In the last movement the Rondo form is used, to which a certain freedom is imparted by episodes of a recitative-like character for organ and orchestra. In these the composer makes much use of certain solo stops of the modern organ, notably the clarinet and orchestral oboe. When the actual instruments are at hand in the orchestra, it seems scarcely justifiable to use what must be at best but poor imitations of the real thing, and when performed with orchestra it will probably be found expedient to play these passages upon stops exemplifying pure organ tone. The scoring in these episodes is of a particularly happy kind, some charming effects of an entirely new character being obtained from the celesta. At first sight it seemed curious to include this instrument in the score of a work of this character, but the result shows that Dr. Harwood had admirably calculated his effect, for, in combination with the organ, it gives

very much the idea of an extension of the tone-colour of the Willis Liebluchs, 8 and 4. A striking feature of the movement is the introduction of a fugato section founded upon the principal theme of the first movement. Here great demands are made upon the pedal technique of the player, as is also the case in the cadenza, which presents the only instance of a pedal *glissando* known to the writer. The cadenza itself is a brilliant fantasia upon material heard in previous parts of the work, and, though short, is extremely effective. A final presentation of the first theme of the work, given out with the full weight of organ and orchestra, leads to a Coda (Presto) characterized by some brilliant passage-writing, with which the work ends.

Though thematically the work has not quite the distinction we are accustomed to expect from Dr. Harwood, the way in which the themes are handled is exceedingly interesting; the orchestration, too, is very modern in character, and, moreover, the composer knows how to work up to great masses of sound, and how to secure dignified and imposing effects. The concerto calls for a fine technique, and it is such a work as the modern organist will revel in getting up. Like Handel's overtures as issued by Walsh, it will be found 'very apt for the improvement of the hand'—and, one may add, the foot.

MODERN ORGANS AND ORGAN MUSIC.

BY FREDERICK KITCHENER.

That the organ is the 'king of instruments' is an assertion which the average British music-lover accepts without question. If this assertion was true when first made, many years ago (the organ at that time being a comparatively clumsy and unmanageable instrument, to play upon which involved no small amount of sheer animal strength and physical endurance), how much more true it is in these days of orchestral stops, pneumatic action, and labour-saving contrivances! Given the most perfect of stops, no player could possibly give much pleasure to his hearers while the actual effort of performance caused him great discomfort, if not positive pain. What a vast amount of mental energy is expended by enthusiastic protagonists upon the question of the improvement of the modern organ! That a considerable number of persons, competent no doubt, and thoroughly understanding the subject argued upon, should differ greatly in their individual ideas concerning what does and what does not constitute a genuine innovative improvement in organ construction, is in itself a healthy sign of the importance generally attached to the matter. While allowing for and admiring the high pitch of excellence in organ-building already attained to, those of us who are young may confidently expect that changes, no less far-reaching and wonderful than those contemplated or carried into execution during the last few years in other branches of human activity, will take place in both the mechanical and artistic designs of the organ of the future.

Every musician knows what an immense advance in the style of pianoforte composition was caused by the extension of the keyboard of the instrument. It is no exaggeration to say that a revolution in Beethoven's pianoforte conceptions was largely the result of the greatly increased opportunities of self-expression which this mechanical extension afforded him. Comparing the pianoforte with the organ, no one will deny that the improvements made in the construction of the former during Beethoven's lifetime were relatively of

* Concerto in D major for Organ and Orchestra. No. 10 of Original Compositions for the Organ. By Basil Harwood. Novello & Company, Ltd.

infinitely less significance than those which have been made in the construction of the latter during the last fifty years. It cannot be maintained, however, that a corresponding advance in the style of composition for the organ has been made. Max Reger is thought by many to be the leading composer of organ music now living. It is said that 'Back to Bach' is his musical motto; but the idea of such retrogression is paradoxical, as a mere glance at Reger's works shows us that he has written many progressions that Bach never would have written, in spite of the unfounded and easily disproved assertion of some that Bach forestalled everything possible of accomplishment in modern music. Again, in composing many of his works, Reger seems to have ignored the possibilities of modern registration and the registrative powers of present-day organists. It may be argued on his behalf that Bach did the same; but we must remember that the organ for which Bach wrote was very different from the complex, subtle and expressive organ representative of to-day. In many modern German works for the organ, not only of Reger but also of other composers, it seems that the music was first composed without any thought whatever of the registration; that the piece was then gone through and a few directions for manual-change thrown in haphazard. Indeed, the manuals are often directed to be changed in places where changes prove to be totally ineffective in actual performance; or the directions 'crescendo' or 'diminuendo' are given in passages where it would be impossible for these effects to be obtained, the hands and feet being fully occupied in playing the written notes. Passages obviously intended for performance upon one manual are also, as an afterthought, divided and given to two manuals, the result being awkward and ineffective.

Without wishing unduly to exalt our own nation, we may take to ourselves the credit of having some of the finest organists in the world, whose playing calls forth universal admiration. Is it strange that these artists are obliged, when searching for compositions that shall display the modern organ to its best advantage, to furnish their répertoires largely with transcriptions of orchestral compositions by Wagner, Tchaikovsky, and other non-organistic composers? While not going as far as some well-known musicians, who intensely dislike all 'arrangements' for the organ, we can easily see that it is not possible for these latter, from their very nature, to be as effective as would be strong, interesting, original music composed specially for the organ—music that would thoroughly employ the resources of the modern instrument, while thoroughly representative of its essential dignity.

Some there are who say, 'We have the music of Bach; this surely contains all that is necessary for organists for all time.' While acknowledging the unparalleled genius of Bach, none of us would like, for instance, to be entirely confined to the 'Wohltemperirte Klavier' for our pianoforte music; there is plenty of room for Beethoven, Chopin, Schumann and Liszt; and this applies with equal force to the question of organ music. Others assert that Mendelssohn and Rheinberger have supplied all that can possibly be needed; but, fine as the works of these composers are, they represent a past stage in organ construction and a past period in organ composition.

Then comes the vexed question as to what form is best suited to be the vehicle of modern ideas and modern technique in this department. Can anyone declare that an organ recital, the programme of which is made up chiefly of classical works, is as popular among average people as one the programme of which contains a majority of lighter pieces? And it is the average person whom most of us have to

attract and to depend upon for support. Are modern organ fugues, such as those of Reger—close in texture, monotonous in tone-quality, and obscure in melodic outline—likely to appeal to the great majority of persons who attend organ recitals? The writer has known of cases, and those among persons whose musical tastes were certainly above the general average, in which not only unmitigated boredom but also intense headache has been caused by listening to the performance of heavy latter-day German organ pieces in fugal style.

Certainly the fugue, played for the most part upon a single manual, was the best form for organ composition in times when to change stops was a matter of difficulty; but in these days of light manual and pedal action, as well as of opportunities for easy stop-manipulation, some form or forms (other than fugue) affording greater scope for the use of orchestral solo-stops, subtle tone-contrasts between combinations of stops on different manuals or between the high-lights and solid low tones of the instrument, chord or arpeggio passages, pedal solos with manual accompaniment, and other perfectly legitimate and artistic devices, would be found more satisfactory, both from the view-point of the executant and of the auditor, for the more complete representations of the modern musical spirit in its highest manifestations than the somewhat crabbed, restricted, sombre, hackneyed fugue, or fugal forms.

Let us suppose that a music-loving Londoner, who has frequent opportunities of hearing the finest orchestras in the country, has gone of his own free will, or has been enticed, to an organ recital at which arrangements of the 'Siegfried Idyll' and a movement from the 'Symphonie Pathétique' figure as items in the programme. He knows that the finest organist in the world, playing 'arrangements' of such works as these upon the finest organ in the world, can only succeed in making his performance a caricature—magnificently done, perhaps, but still a caricature—of the composer's intentions. He feels only too keenly that the best organ stop imitative of the violin can only produce tones that are, when compared with the strains of the original, but as water unto wine. He inevitably draws comparisons, and makes up his mind that when he wants to hear orchestral music he prefers to hear it played by an orchestra.

It might happen that our music-lover finds himself one day at an organ recital given by an organist who has rigid ideas of the fitness of things, and eschews 'arrangements.' Then our friend is treated to a programme, forbidding in its severity, of entirely classical works. Or the organist may be eclectic, and given to pride himself upon the catholicity of his taste; in this case our Londoner, long-suffering man, is regaled with a musical hotch-potch, classical masterpieces being mixed up, regardless of suitable juxtaposition, with pieces of the light French school and arrangements of popular songs. Still worse, he may have been dragged, willy-nilly, to a recital of the sensational type; he may have been treated to imaginary thunder, lightning and rain, the crowing of the barnyard fowl, the shrill twittering of birds, and other such delectable noises. What sane manager of orchestral concerts would ever expect to attract audiences by drawing up programmes of works utterly unsuitable for performance by the orchestra, or by a selection of pieces drawn exclusively from the severest classical school? In the case of a single concert, such proceedings might conceivably be attended by success, but certainly not in the case of a number or a series of concerts. Yet many organists wonder why their recitals, after a certain time, fail to maintain their hold upon the public favour.

Notwithstanding the enormous advances made of late years both in organ construction and in the technique of organ-playing, it is to be feared that until composers for the instrument recognise these advances in a practical manner by writing music for the modern organ, and until organists exercise more judgment in the selection of items for their recital programmes, neither the instrument itself nor the executants upon it will receive that augmented share of public recognition and appreciation which the grandeur and comprehensiveness of the modern organ deserves and the great ability possessed by many artistic performers upon it justifies their looking for.

'THE NEW CATHEDRAL PSALTER' AND 'THE NEW CATHEDRAL PSALTER CHANTS.'

The issue of these important works by Messrs. Novello has afforded an opportunity for criticism, of which full advantage has already been taken. The very mention of the word 'Psalter' seems to rouse the indignation of many who have long wanted a chance of unburdening themselves. Many of the criticisms offered are at least amusing, and the diversity of opinion expressed only goes to show that some people *will not* be satisfied. One writer actually thinks that 'if the old melodious (*sic*) chants are to be thrust aside by modern musicians as antiquated, we have no doubt that Anglican chanting will decay altogether, especially in view of the vigorous manner in which plainsong is being advocated.' Indeed! Then we have not advanced during the last twenty or thirty years? But when a man uses the expression 'union of simplicity with sound melody,' we have no hope for him, and he surely is not capable of forming an opinion worthy of the admirable series (not yet complete) before us. We have let ourselves go over this point, as it is an example of the extraordinary narrowness of view held by many, however well-meaning their criticism. But we gladly note a very general appreciation of the great work which has undoubtedly been accomplished by the distinguished editors of both text and music. Such names as appear on the title-pages (The Archbishop of York, Canon Scott Holland, Sir George Martin, Dr. C. H. Lloyd and Mr. Charles Macpherson, are surely a guarantee of high excellence. The publishers, too, must be congratulated upon the admirable execution of their work. The printing of both text and music offers all that can be desired in clearness and spacing, while the binding is substantial and attractive in appearance. Three different methods of pointing have been adopted, viz., by means of superimposed notes, by prosody signs, and by varied type. Surely one or other of these will satisfy the most exacting. We agree with many who prefer the varied type as encouraging more elasticity in the result. The note-value system we feel to be too rigid, while the prosody signs are more difficult to scan, and must, we should imagine, be more troublesome to instil into the mind of young choristers. But the admirably clear preface in each case might well cover any objections. In turning to the music, we note with gladness the disappearance of many monotonous single chants. There is too little scope in seven bars for anything like satisfactory construction. The double chant has always appealed to us as the most satisfactory solution of a difficult problem. It is just long enough to prevent monotony, and not too long for the changing expression of the words. Many new chants have been written for each collection, some of which attain high merit,

while a fair proportion of old favourites has been retained, though it is not of course possible to please all in this matter. We conclude by affirming that if this attempt fail to secure a good interpretation of the meaning of these glorious songs of the Church, we shall look to any other system, be it even plainsong (so much belauded and over-rated) with little hope or prospect of lasting usefulness.

THE MUSIC-TEACHERS' ASSOCIATION.

The aims and treatment of the teaching of music to all grades of students are just now passing through some interesting phases. The development is most noticeable in connection with pianoforte teaching in secondary schools. Many thoughtful musical educationists have revolted against conventional methods which, moving in a dreary rut, have sought to reach the mind through the fingers, instead of reaching the fingers through the mind. So we are now provided with methods based on psychological observation; on appeals primarily to inborn faculties and vital forces behind nerve and muscle. It is not that the new crusade claims that its methods are discoveries.



MR. STEWART MACPHERSON.

They are frankly eclectic, and concentrate whatever is found suitable to the end in view. The leading feature of the plans adopted is the importance attached to ear and mind training. In the elementary stages the pupils are taught to observe and resolve into musical notation the elements of tonal and rhythmic relations, and their appreciation of music is trained by exemplifications of the art which are performed and explained to them. The pupil's appreciation is therefore not dependent on the results of his own clumsy efforts. It is obviously a considerable advantage that both of these appeals can be made to classes large and small. For the purpose of focussing the efforts of the advocates of these rational methods of teaching, and

of spreading their use, the Music-teachers' Association was formed in 1908. It owes its existence to the untiring efforts and ability of Mr. Stewart Macpherson, who is the chairman of the committee. The motto 'No examinations' is inscribed on the banner of the Music-teachers' Association which claims that its operations are more likely to help than to rival other educational institutions. The following are its stated objects:

(i.) To promote progressive ideas upon the teaching of music, especially with a view to the more educative treatment of the subject in schools.

(ii.) To press upon heads of schools, and to stimulate and maintain amongst teachers, a recognition of the important and often overlooked fact that music is a literature, and should be taught and studied from that point of view.

(iii.) To insist most strongly—as a preparation for this 'art of listening'—upon the necessity of systematic ear-training from early childhood.

(iv.) To promote class-singing, in which singing at sight shall be the chief aim, as an invaluable means of ear-training and of the cultivation of rhythmic and melodic perception.

(v.) To realise that the amount of time at the disposal of the average boy or girl for the overcoming of the technical difficulties of an instrument is, in the nature of things, usually insufficient to make them even passable executants, and therefore that it would be a wise thing to devote a certain amount of time to bringing the pupils into living touch with music itself, by means of carefully graded classes, in which the teacher should play to the pupils, giving them a simple and intelligent description of the form and character of the music, asking questions from time to time, in order to ascertain how much has been grasped by the class.

THE TRAINING OF THE TEACHER.

(vi.) Encouragement of more definite and systematic preparation for the art of music-teaching, by means of courses of lectures by specialists on such subjects as ear-training, form or design in music, musical history, and other matters relating to the teaching of music.

(vii.) The Association puts forward, as the objects which those training to be teachers should have in view, the following:

(a) To maintain for oneself and foster in others an interest in the more rational study and teaching of music.

(b) To lose no opportunity of gaining information and enlightenment on this subject.

(c) To remember that the instrumental lessons that most musical students are taking are only one part of their equipment as teachers. Ear-training, harmony as its logical successor, form, history and other kindred subjects are indispensable to that equipment.

(d) To arrange their hours of study in such a way that the whole of the time shall not be devoted merely to the technique of an instrument.

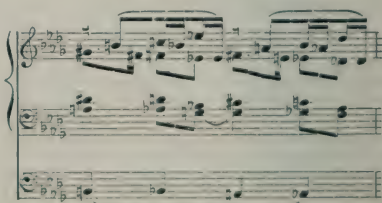
The president is Sir Alexander Mackenzie, and many other well-known musicians have shown their confidence in the aims of the Association by joining the committee. Meetings have been held in London and various parts of the country, and Aberdeen, Brighton and Bexhill are among the towns at which local branches of the Association have already been formed. In all these branches, as in London, the membership of the Association has grown rapidly and in the most encouraging manner.

No one will dispute the statement that Mr. Macpherson is at present the chief force of the Association. He has advocated the claims of rational music-training with much ability and eloquence, both in speech and in print. His book, 'Music and its appreciation,'* and the pamphlet, 'The appreciative aspect of music study,'* should be widely read in pedagogic circles. They reveal a systematic mind and keen educational insight.

The secretary of the Music-teachers' Association is Miss Mary Harker, 154, Cambridge Street, S.W.

Church and Organ Music.

It is often said of organ music of the present day that it fails to employ the resources of the modern instrument, and that the efforts of composers turn naturally towards the production of fugues or works of similar severe construction. In other words, it is urged that the development of the organ has outstripped the music written for it. As regards pieces intended for use in church, this criticism may no doubt be fair, and any tendency to widen the scope of such music should be carefully watched, though we do not claim that anything approaching finality in this respect has yet been reached. There is certainly ample room for progress, but it must proceed upon intellectual lines, relegating all that is emotional, and be in keeping with the traditions of the church which has for so long made use of the organ as an aid to its services. This will no doubt occasion the pitying smile of the many who see no harm in contaminating the sacred associations of the House of God with such a work (glorious as it certainly is as an example of emotional music) as the 'Liebestod' of Wagner, by way of a concluding voluntary. We go further, and even doubt whether such music ought ever to be heard in church, even at an organ recital. This brings us to our point, which is that the excuse pleaded by numbers of organists, that so little has been written for the organ which gives lasting pleasure to the multitude, will very soon no longer be valid. No doubt the extraordinary advance in the production of tone-variety and means of stop-manipulation has made the organist of to-day restless and discontented with the meagre opportunities the older organ music offers for the display of these characteristics, and in despair he turns to secular music to provide the means of expression which is too often mistaken for artistic merit. But we say with confidence that a school of composition is rapidly developing in our midst which must before long succeed in placing the organ in the undoubtedly high position it deserves, and freeing it from the stigma under which it has laboured so ineffectually. We have before us some examples of organ music by living composers who evidently appreciate the crux to which we have referred. The name of Sigfrid Karg-Elert is becoming known in this country in connection with works embodying inventive and exuberant fancy with a recognition of the tonal and mechanical possibilities of our modern instruments. His 'Three impressions' (*Harmonies du soir, Clair de lune, and La nuit*) will be found to possess a fascination for those who will trouble to unravel their difficulties of notation, which now and then are considerable. A feature of modern music consists, we feel, in allowing the beauty of a harmonic progression to speak for itself, without relation to its actual part in the construction of the piece. This is illustrated by such a passage as:



* Published by Joseph Williams, Limited.

The following, too, is justified by its effect, though it possesses undoubted possibilities as an examination 'poser':

delicatissimo.

III.

pp Celeste.

soft 32 ft.

I. *slentando.* III. I.

pp p misterioso. *pp p* *pp p misterioso.*

III.

pp

The second piece ('Clair de lune') closes with the following beautiful passage:

p

pp

Lento. *sempre III.*

8 ft. in [16 & 4 ft. Solo.]

III. *pp p mp p p p*

sempre I. *pp p p*

pp p mp p p p

A fine climax is reached (in 'La nuit') with this progression:

pomposo e grave.

ff Full.

ff Full.

Reeds in. *meno f* *mf* *più p*

Reeds in. *pp*

p

We propose to give, in our next number, a detailed notice of the same composer's important work: 'Chaconne and Fugue Trilogy.'

Karg-Elert has further enriched the organist's repertoire with a series of 'Choral preludes,' the harmonic structure of which is surprising in its wealth of idea and masterly development. This form of organ-music, from its consummate treatment by J. S. Bach to its further cultivation by Brahms and Max Reger and the composer under discussion, is evidently permeating the thoughts of many to-day, and examples may be found in the programmes of organ recitals in an ever-widening circle.

But our native composers are equally well to the front in writing music which is certainly not

'of the baser sort.' The name of Sir Charles Stanford will occur to many as synonymous with all that is lofty in aim, and true and subtle in construction. We look to him for many and varied examples of his art. Though an amateur, Mr. A. M. Goodhart, of Eton, has produced works which only make us regret his choice of a profession. His Impromptu in G flat is charming and certainly ingenious. It is labelled 'a study on a cipher,' and the recalcitrant note for once gives a charm by reason of the varied harmonies and figures with which it interweaves. A recently published piece (Study in 7-4 time) is an excellent example of the composer's sense of refinement. The piece concludes with the following passage, affording a simultaneous use of the three manuals with double pedal:



A new organ has been erected in the Parish Church, Wimborne-St.-Giles, Dorset, by Messrs. Harrison & Harrison, at the cost of The Earl of Shaftesbury. At the opening recital given by Mr. Francis Burgess, on September 1, his Lordship, who is the possessor of a fine tenor voice, contributed to the programme two solos from the 'Messiah.'

The new organ at St. Devenick's Church, Bieldside, N.B., was opened on August 24, when Mr. T. W. North, organist of Dudley Parish Church and Borough organist of Walsall, gave two recitals, at 3 and 8 p.m. The programmes were excellently arranged and very skilfully rendered, while they showed most successfully the capabilities of the organ. The instrument is the work of Messrs. Wadsworth & Brother, of Manchester and Aberdeen, while the oak case is from the hands of Mr. D. K. Graham, of Aberdeen.

Messrs. Cramer, of 126, Oxford Street, have taken over the sole agency for Great Britain of the celebrated Mason & Hamlin American organs.

THE ORGAN IN DONCASTER PARISH CHURCH.

We have received an account of the opening of the above organ, which has been in the hands of Messrs. Norman & Beard, and we hope to give an extended notice of this in our November issue.

SPECIAL SERVICES.

The monthly musical service at the Parish Church, Portsmouth, which was given on Sunday, September 4, included 'The wilderness' (Sir John Goss) and 'Ascribe unto the Lord' (John Travers). The Trio in the former was well rendered by Messrs. Woodford, Wassell and Guard. Mr. Turner, the organist of the church, played the organ, his solos including J. S. Bach's Prelude and Fugue in C and Sterndale Bennett's Barcarolle in F.

The Wesley Centenary will be commemorated during the week of the Leeds festival at the daily evensong at the Leeds Parish Church, where Wesley was organist from 1842 to 1849. The anthems will include the two great eight-part anthems, 'O Lord, Thou art my God' and 'Let us lift up our heart,' also 'Wash me thoroughly,' 'Cast me not away,' 'Ascribe unto the Lord,' 'Praise the Lord, O my soul,' and the Service in E, written at Leeds for the Leeds Parish Church. The daily choir will be specially augmented from the Sunday choir.

ORGAN RECITALS.

- Dr. G. H. Smith, Sculcoates Parish Church—Choral Prelude, 'Wachet auf,' J. S. Bach.
 Mr. E. Harold Melling, Parish Church, Kirkley—Fantasia in G major, J. S. Bach.
 Mr. F. C. Clynick, Parish Church, Holbeton, Plymouth—Toccata, Böellmann.
 Mr. G. Stephen Evans, English Congregational Church, Aberystwyth—Toccata, E. d'Evry.
 Mr. D. A. Slater, Parish Church, Oswaldtwistle—Fourth Sonata, Guilman.
 Mr. H. C. L. Stocks, Parish Church, Yeovil—Fantasia in F minor, Mozart.
 Dr. Orlando A. Mansfield, Belgrave Church, Torquay—March for a Church Festival, W. T. Best.
 Mr. John Tobin, Japan-British Exhibition—'Autumn,' James Lyon.
 Mr. R. J. Maddern Williams, Parish Church, Southwold—Prayer and Cradle-song, Guilman.
 Mr. W. Cecil Williams, St. Mary's, Tenby—Fantasia on the tune 'Hanover,' Lemare.
 Mr. H. M. Turtton, Cavendish Road (Leeds) Presbyterian Church of England—Fantasia in F minor, Mozart.
 Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Sonata in A minor, Borowski.
 Mr. Herbert Hodge, Japan-British Exhibition—Minuetto in F, E. Silas.
 Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Larghetto in F sharp minor, S. S. Wesley.
 Dr. H. Davan Wetton, St. Saviour's, Alexandra Park, N.—March in E flat, W. S. Hoyte.
 Mr. G. D. Cunningham, Alexandra Palace—Fugue alla gigue, J. S. Bach.
 Mr. William C. Somerville, Japan-British Exhibition—Sortie Solennelle, Salomé.
 Mr. Fred. Gostelow, Japan-British Exhibition—Toccata and Fugue in D minor, J. S. Bach.
 Mr. E. W. Goss, Chelston Wesleyan Church, Torquay—Grand March Triomphale, Grison.
 Mr. T. H. Collinson, Edinburgh Cathedral—Introduction and Passacaglia, Max Reger.
 Mr. G. Stephen Evans, Christchurch (Congregational), Llandrindod Wells—Toccata in D minor, Wood.
 Mr. W. W. Starmer, St. Matthew's, Northampton—Introduction and Allegro Fugato, Walond.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

- Mr. R. H. P. Coleman, sub-organist of Manchester Cathedral.
 Dr. F. Radcliffe, organist and choirmaster of Grantham Parish Church.
 Mr. Edwin N. Tayler, organist and choirmaster of Lyme Regis Parish Church and of the Peek Memorial Chapel.
 Mr. Harold A. Hazeldine, bass, St. Mark's, North Audley Street.

Reviews.

ORCHESTRAL MUSIC.

Fantasia-Variations on a Swedish Air. By William V. Hurlstone.

Dross. By Paul Corder.

[Novello & Co., Ltd.: Avison Edition.]

Hurlstone has never become widely known as a writer for the orchestra owing to the paucity of his efforts in this direction and not to their lack of merit, as is made abundantly clear both by the work under consideration and by the 'Magic mirror' suite, whose production at the Promenade Concerts is noticed in another column. The appellation 'Fantasia-Variations' is significant of the freedom of treatment adopted by the composer in this work. The subject-matter is not so much a pedestal to a statue as a life-giving vein to living flesh, visible here and there. It is plainly traceable in the first few variations, but is then lost to view while the composer is concerned with elaborating his own accompaniments and incidental ideas. Later it again becomes recognisable as snatches of it are brought into prominence, sometimes with vehemence and sometimes with delicate fancy. The statement of the simple and ingenuous theme is preceded by a weighty introduction, which foreshadows much of the independent material of the later movements. The high faculties of the composer, well-known through the medium of his chamber music, did not abandon him when he penned this composition. His resources are handled with mastery: the effect is there not for effect's sake, and, as usual, romance and beauty capture the senses while a characteristic academic flavour earns our esteem.

Mr. Paul Corder's 'Dross' is cast in a novel form, being a continuous commentary upon the action and dialogue of a one-act stage play. The plot, unfolded by four principal and two minor characters, is a grim tragedy of destitution, pride, dishonour and treachery, the scene of which is laid in France not long prior to the Revolution. Its progress gives plentiful scope for dramatic illustration, contrast of mood, and characterization in the accompanying music, and Mr. Corder has seized his opportunities. His idiom and harmonies are up-to-date without being ultra-modern, and his work is full of vitality and interest in spite of its necessary sombreness.

Eight Organ Choral Preludes (Bach). Transcribed for the pianoforte by A. M. Henderson.

[Bayley & Ferguson.]

Any method by which the knowledge of these masterpieces is cultivated deserves wide recognition, and we welcome Mr. Henderson's arrangements as a perfectly legitimate means to that end. There are, necessarily, some awkward points for small hands, but the music is worth any trouble it may give, and we hope there may be other examples which will lend themselves to adaptation.

A Book of Thirty Hymn-tunes. By Mrs. Henry Flyuder.

[Weekes & Co.]

Though there will always be some difficulty in severing the connection of favourite hymns from their accustomed tunes, we think there are several tunes in this collection which might worthily displace some we know of. Another recommendation is that all profits arising from the sale of the book will be divided between the Queen's Jubilee Nurses and the Victoria Hospital for Children, while last, but far from least, the work is dedicated, by gracious permission, to Her Majesty Queen Alexandra.

A Kalender of Hymns Ancient and Modern for 1911. By the Rev. Robert Sealy Genge.

[London: Henry Frowde.]

This will be found indispensable to those responsible for the choice of hymns, which is not always a simple matter. Much thought has been bestowed by the compiler, and we foresee a wide adoption of his suggestions which are generally excellent.

CHORAL MUSIC.

Harvest Cantata. By Julius Harrison.

[Novello & Co., Ltd.]

This new work is composed for soprano (or tenor) and contralto (or baritone) soli and chorus, to words written by Rose Dafforne Betjemann, and is dedicated to that lady's husband, Mr. Gilbert H. Betjemann, the well-known violinist. Mrs. Betjemann's words are partly quoted from scripture, and are otherwise original. As befits the theme, they breathe a spirit of joy and thankfulness, and their imagery is such that anyone can understand. There are six numbers, two of which are solos, one for solo and chorus, and three for chorus only. Mr. Julius Harrison made himself famous by his setting of 'Cleopatra,' which was performed at a Norwich festival. All who saw or heard that elaborate and difficult work will be pleasantly surprised to find that in his setting of this Harvest cantata the composer has adopted a very simple style without anywhere degenerating into commonplace. Any well-equipped village choir could cope with the choruses, and the two solos are quite within the powers of amateur singers. Yet the music will always interest the cultivated musician. Mr. Harrison has a quite original style. There are many points of harmony, melody, and rhythmic treatment that prove this. The expression of the words is generally conspicuously appropriate. The solo, 'The winter reigneth o'er all the land,' has perhaps the fault of its prettiness and rhythmic lightness. The other solo (for contralto or baritone), 'He filleth the hungry,' is a smooth cantabile that cannot fail to please. In the last chorus there is some imaginative writing that culminates effectively in a joyous climax to the ever-useful words 'Hallelujah, Amen.' The accompaniment is written for the organ and presents no special difficulty. The cantata takes about a quarter of an hour to perform.

BOOKS RECEIVED.

The History of Music. By Waldo Selden Pratt. Pp. 683. Price 7s. 6d. (London: Sir Isaac Pitman & Sons, Ltd.)

Correspondence.

DR. ARNE'S RELIGION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—In reply to Mr. Barclay Squire's letter, I beg to say that the details I gave as to Arne dying a Catholic—as he lived—are from notes (apparently by Rev. John Kirk) in a copy of Butler's 'Historical Memoirs,' formerly belonging to Sedgley Park. I copied them some twenty years ago at St. Wilfrid's, Oakamoor (Cotton Hall). My interest was mainly due to the fact that the notes stated Arne to have been 'Organist of the Sardinian Chapel, in Lincoln's Inn Fields,' under Bishop O'Brullaghan (Bradley), an Irish Dominican friar, who was chaplain to the Embassy from about the year 1730 till his death in May, 1760, except for twelve months when he was Bishop of Derry. Therefore Arne was probably organist from 1756 to 1763 or 1764.

As to the inhuman and barbarous Penal Laws against Catholics in the mid-eighteenth century, I refer Mr. Squire to Monsignor Ward's 'Dawn of the Catholic Revival in England' (vol. i., pp. 2-4). Arne, as a Catholic, would have to enrol the deed assigning any little value—no matter how small; an expensive and perplexing obligation.

In conclusion, I am happy to have been instrumental in rescuing much biographical data relating to Arne; and it afforded me considerable pleasure to have been of some little assistance to the late Mr. F. G. Edwards in his sketch of Arne for the *Musical Times*, November and December, 1901. My latest researches regarding Arne's visits to Ireland will be found in the July issue of the *Musical Antiquary*.

Yours faithfully,

September 14, 1910.

W. H. GRATTAN FLOOD.

THE TEMPO OF 'O REST IN THE LORD.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At important performances of the 'Elijah' for some years past there seems to have been a divergence of opinion in regard to the tempo of the air 'O rest in the Lord.' The reminiscences of an old-stager like myself may, or may not, help to settle the matter.

When Mendelssohn brought out the 'Elijah,' at Birmingham, I was a chorister at Trinity and St. John's Colleges, Cambridge, under Professor T. A. Walmisley. He knew Mendelssohn, and went to hear the oratorio; with him went Mr. John Sutton (afterwards Sir John), a wealthy Fellow-Commoner of Jesus College, and three of our senior boys, Fred Smith, Robert Humm, and James Piper (I mention their names, as I think that two of them are still living). They were all delighted with the 'Elijah,' and as soon as the vocal score and parts were published we had them at our practice-room at Trinity and worked at them daily. I well remember that before we sang 'He that shall endure,' Dr. Walmisley beckoned me to the pianoforte, saying, 'Here, Dan, boy, sing this' (I could always read), and forthwith we went through 'O rest in the Lord.' Years after I heard Miss Dolby sing it many times, with exactly the same *swing* that Walmisley had taught it to me. Later on I heard my old friend James Coward play it at one of his organ recitals at the Crystal Palace. It was encored, and he played it again, and each time at the same tempo that Miss Dolby had sung it.

There must be very many people who can remember Sainton-Dolby's rendering of her part in the 'Elijah.' She was a true artist, and always to be relied upon, and in my opinion she never sang it so fast as ♩ = 72. Mendelssohn may have intended that as an indication of the *mean time*, scarcely, I think, as a march time (*i.e.*, in strict time). It has been sung and played as an excerpt so many times that it began in consequence to be *drawled*. On the other hand, when the whole oratorio is performed, it is simply No. 31, but it must not be forgotten that the words touch some of the tenderest chords of the human heart, and so require very delicate treatment. I think that ♩ = 60 would be nearer the real time.

Yours faithfully,

DAN WILBERFORCE ROTHAM,
Conductor, Bristol Madrigal Society.

6, Ashgrove Road,
Redland, Bristol.

September 10, 1910.

ORGAN AND ORCHESTRA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Lemare's article on 'The organ as an artistic instrument' must prove in the main instructive and enjoyable reading to all lovers of the king of instruments. There will be many, too, who will endorse his opinion that the study of orchestral music by the advanced player 'will create a striving for the *perhaps* unattainable, as far as the organ is concerned.' Surely the organ is one thing and the orchestra something totally different. The orchestral writer committing his ideas to paper is not looking through the spectacles of the organist: his is a very different conception, both as regards tone-colour and the scope, variety and compass of his instruments with their peculiar technique. It is the age of the specialist, and for the organ and orchestra to encroach one upon the domain of the other is to leave an unsatisfactory impression upon the ears of an ever-increasing musical public who can appreciate the difference between the two; for here again, to quote Mr. Lemare, 'instead of copying another man's, he (the organist) will paint his *own* picture. He will be not merely receptive, but *creative*.' Yes, quite so; and many when listening, even those most capable of doing so, have the feeling that it is very much his *own* picture, and his *own* creation. The organ is a king in its own province, and it need not become a rival where it will come off second best. Music of the orchestral

style, of which there is such a fine *répertoire* available, is within its own sphere, and appeals to the serious musician with force and energy, which can hardly be the case when listening to revised editions of heavily-scored orchestral works upon even the best of organs.—Faithfully yours,

Chattisham,
Ipswich.

A. H. STEVENS.

ORGAN PROGRAMME.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I read Mr. Luther L. Jupp's letter with a pleasure that was enhanced by the courteous tone he adopted and by the sincerity the revealing of his identity betokened. I do not think, however, that any good would come of a discussion. He accepts without reservation the conventionalities I wrote against, and then argues from them as proven and established premises. He will perhaps pardon my saying that he has missed the whole line of my argument and (incidentally) the main feature of musical evolution since the middle Beethoven, proof of this lying in such sentences as 'supposing the movements of the great symphonies and sonatas of Beethoven were constructed on the "unity" as against the "contrast" principle, would they be so enjoyable?' It is evident that unity in a work of art is not the same to Mr. Jupp as it is to me. I think he will read my article in a different light when he realises that the unity striven for is one of fundamental idea or prevailing spirit, as in the Elgar Symphony or in the first famous example—the C minor Symphony of Beethoven. No amount of change from Scherzo to Adagio can effect a break in an extended musical utterance when the composer is struggling to thresh out all that the emotional idea holds for him; and in the same way the unity of a concert programme made up of small items should be preserved. But all this leads over the ground already covered in my essay, and there is no need to continue it.

I am, yours faithfully,

I, Alcester Road,
Moseley, Birmingham.
September 13, 1910.

SYDNEY GREW.

MUSIC AT LYTHAM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your admirable article in the September number on the season's music on the Lancashire coast, your correspondent, while referring among other seaside towns to Lytham, did not mention the very excellent band which had been performing there for some seven weeks. This band was under the competent conductorship of Mr. Bell, and the selections given (over 130 items a week) were sufficiently varied to suit the musical tastes of all. Among the composers drawn upon may be mentioned Handel, Haydn, Mozart, Wagner, Donizetti, Auber, Balfe, Bishop, Mendelssohn, Gounod, Nicolai, and Sullivan. The solo playing of Miss Annie Kirkman (a violinist of exceptional ability, who led the first violins), was greatly enjoyed. Her playing of Vieuxtemps's 'Fantasia caprice' was marked by brilliancy of execution and rare insight, the band supporting her with excellent restraint. The performances were greatly enjoyed, both by residents and visitors, and it is hoped that the Lytham Council will again engage Mr. Bell (the conductor) for next season.

Yours faithfully,

Wallingford,
Lytham.

HAMPDEN A. MINTON

SCIENCE AND SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Whilst offering you my best thanks for the large amount of valuable space which you devoted to your last issue to a criticism of 'Science and Singing,' I trust that in justice to the work you will very kindly permit me space for a few remarks upon the matter.

The writer of the article says: 'he contradicts his statement in p. 9, in which he says "I now know and teach that the vocal cords are not sound-producers at all," whilst

on p. 54, referring to the same matter, he says, "I would not like to make such a positive statement . . . it may be possible for the vocal cords to produce sound." The quotation with respect to p. 9 is correct, but on p. 54 I am *not* referring to the same matter. On p. 9 I am writing of what I teach; it is therefore quite clear that vocal tone is under consideration. On p. 54 the question is asked, 'Do you then maintain that the vocal cords cannot produce tone of any sort?' The reply is: 'I would not like to make such a positive statement.' The word *any* is in the volume itself printed in italics, so that the thinking person should see that vocal tone is not referred to, but merely a noise, or a sound of some kind. I then point out that a considerable sound can be made by blowing upon a blade of grass placed between the thumbs, but no one would look upon a blade of grass as a musical instrument. So, although a noise or sound of some sort can probably be forced from the vocal cords, this does not in the least prove that they are responsible for vocal tone. I think that when the *whole* of these two statements is considered, and not merely scraps of them, it will be quite evident that I am not guilty of any contradiction in this respect.

I could point out other errors in the article, but I fear to trespass on your space. Your reviewer is quite positive that the accepted theory of tone being produced by the approximation of the vocal cords and their varying tension is correct. I am equally positive that it is incorrect. It is of course exceedingly difficult to make experiments on human beings, but it is comparatively easy to do so with birds. I suggest therefore that each of us shall take a cockerel. My fault-finding friend shall have his bird killed, and then, taking out the wind-pipe and larynx, endeavour to produce tone therefrom. Should he succeed—and he seems to pin his faith to such experiments—I will admit that I have not taken sufficient 'trouble to stop and consider.' Should he fail, my bird shall be killed, and then with the vocal cords wide apart, and in a state of absolute collapse, I will endeavour to produce a crow from the dead fowl. Should I succeed, I think it will be evident that there is considerably more science in my work than my friendly opponent has been able to detect, and that his mental vision should have had a little more adjustment before he took up his pen to write his criticism upon 'Science and Singing.'

Yours very truly,

Broadwood's Studios,
Conduit Street, W. ERNEST GEORGE WHITE.

Obituary.

We regret to record the following deaths:

The Rev. FREDERICK ALFRED JOHN HERVEY, on August 8, aged sixty-four years. The late Rev. Canon Hervey, C.V.O., Canon of Norwich and formerly Rector of Sandringham, Domestic Chaplain to His present Majesty and to His late Majesty King Edward VII., was an amateur musician in its fullest and truest sense. He had been devoted to music all his life. When a boy at Marlborough College he sang in the choir, and assisted occasionally at the organ. On going to Cambridge he threw himself heart and soul into the study of music, and studied theory under the inspiring influence of Dr. Garrett. He seldom missed the meetings of the Fitzwilliam Musical Society, which in 'the seventies' was the principal Society of its kind in the University of Cambridge, whilst in vacation he studied under Dr. E. J. Hopkins at the Temple Church. At Sandringham, where he was rector for nearly thirty years, he did much to improve the choir, and never if he could help it missed a practice. When he became Canon of Norwich, he was well prepared to appreciate the services of the Cathedral. His music was essentially of a conservative type, and he enjoyed to the full the ancient and stately strains he lived to hear. The Cathedral service was a joy to him to the end of his life, and it never lessened. No wonder, then, that the fullest sympathy existed between the late Canon and the talented organist and choir of Norwich Cathedral. The interests of the choir were always uppermost with him, and he made his interest felt. The late Canon was endowed with a rich

flow of melody, which was apparent in his compositions—one hymn he will be especially known by was 'The roseate hues of early dawn,' that his friend Sir Joseph Barnby introduced into 'The hymnary.' His single chants were of a high order—one is generally used at St. Paul's Cathedral in the Burial Service. Canon Hervey will be regretted by a large circle of musical friends. He was a member of the governing body of the Royal College of Music.

On August 26, at Goring, Bucks, through heart failure, Mr. HERBERT L. FULKERSON, an esteemed teacher of singing and a delightful vocalist. An American by birth, a native of Cleveland, Ohio, U.S.A., he had chosen for many years to make his home in England. Coming to this country in 1878, he entered the Royal Academy of Music, studying singing with Signor Flori, and later with Signor Randegger, and finishing with a course of study with Madame Des Granges in Paris. In 1883 he accepted the Precentorship of Regent Square Presbyterian Church, Grays Inn Road (known as the 'Scotch' Church, and from the pulpit of which was delivered Irving's famous 'Gift of tongues' oration). For many years this was one of the few London churches where there was no organ accompaniment. Mr. Fulkerson soon made his impression on the congregational singing. This post he still held at the time of his death. He had also shared in the recent revision of 'Church Praise.' His unswerving uprightness of character and many lovable qualities endeared him to a large circle of friends.

Dr. FRANZ XAVER HABERL, at Regensburg, on September 7. Born on April 12, 1840, at Oberellenbach in Lower Bavaria, Dr. Haberl, who occupied the position of principal of the Kirchenmusikschule in Regensburg, was considered unrivalled as an authority on Roman Catholic church music. He became widely known by his 'Magister choralis,' a theoretical and practical treatise on the Gregorian Chant. In a publication issued during the nineties he proved Marco Antonio Ingegneri (c. 1752) to be the author of the 'Responsoria hebdomadae sanctae,' until then generally considered the work of Palestrina. The deceased, who held the title of 'Geistlicher Rat,' did excellent editorial work in connection with the complete editions of the works of Palestrina and Orlando di Lasso.

Mr. ALLAN MACBETH, of Glasgow. He was the son of Mr. Norman Macbeth, R.A. His musical studies were carried on in Germany, principally at Leipzig, where he was a pupil of Richter, Reinecke, and Jadassohn. As an organist he succeeded to several important posts in Scotland, and on coming to Glasgow became principal of the Athenæum School of Music and the Glasgow College of Music. His compositions include the cantata 'The land of glory' and a number of smaller works.

Mr. INGRAM ADAMS, husband of Madame Amina Goodwin, the well-known pianist of the London Trio. He was the son of Judge Adams, of Pennsylvania, and related to two former American Presidents. Mr. Adams took a keen interest in musical affairs, especially in connection with the musical career of his wife.

Mr. HENRY LAWSON, a well-known and highly respected Liverpool musician, who led the Societa Armonica for over twenty years, and was for many years one of the first violins in the Philharmonic Society's orchestra. He died at the age of eighty-five.

Mr. EDWARD ARTHUR HARVEY, president of the Bristol Madrigal Society. He died at his residence in Victoria Square, Clifton, on September 8, at the age of seventy-one. He filled the office of honorary secretary for thirty years, and in January, 1899, when Sir George W. Edwards resigned the post of president, Mr. Harvey was selected to succeed him.

Mr. ARTHUR COQUARD, a composer little known in this country but much esteemed in France. A pupil of César Franck, he was favoured with a special tribute from his master. His principal compositions were orchestral. Some of his operas have achieved success, and the composer also earned some renown as a critic.

THE GLOUCESTER FESTIVAL.

The 187th meeting of the Three Choirs of Gloucester, Worcester and Hereford Cathedrals, was held at Gloucester on September 4, 6, 7, 8 and 9. It brought forward one of the most varied programmes that have ever been produced at a Three Choirs festival, and its musical and fairly satisfactory financial result will, it may be hoped, dispose of the rumours that the institution is threatened with abandonment or a much restricted scope. Whatever may be said as to the relative importance of these festivals from a national point of view, it cannot be questioned that they minister to the musical education of a large and important local section of the community, and in these times, when the necessity for the decentralization of musical activities is being preached, this must be a gain.

It is impossible in our limited space to do more than briefly comment on the chief features of the festival. The artists engaged were as follows: Madame Agnes Nicholls, Madame de Vere-Sapio, Madame Amy Simpson, Madame Gleeson-White, Madame Ada Crossley, Miss Edith Clegg, Miss Mildred Jones, Miss Phyllis Lett, Mr. John Coates, Mr. Plunket Greene, Mr. Frederic Austin, Mr. William Higley and Mr. Robert Radford. Solo violinists, Herr Fritz Kreisler and Miss Muriel Pickupp. Principal first violin, Mr. W. H. Reed. At the organ, Dr. G. R. Sinclair and Mr. I. A. Atkins. General conductor, Dr. A. Herbert Brewer. Sir Hubert Parry, Sir Edward Elgar and Mr. Granville Bantock conducted their own works.

The proceedings commenced with a Service held in the Cathedral on Sunday afternoon, September 4. The music included a Magnificat in A and Nunc dimittis in D by Mr. Ivor Atkins, and the last movement of Brahms's Symphony in C minor. Mr. A. P. Porter gave a short organ recital consisting of five pieces by S. S. Wesley, and Miss Pickupp (violin) played Handel's Largo in C. Monday was devoted to rehearsals, and on Tuesday, the 6th, 'Elijah' was given in the morning. This oratorio served to show that the choir was a fine one in every respect. In the evening a Fantasia on a theme by Thomas Tallis, written for string orchestra by Dr. Vaughan Williams, was conducted by the composer. It is a grave work, exhibiting power and much charm of the contemplative kind, but it appeared over long for the subject-matter. A fine performance of 'The Dream of Gerontius' followed, under the direction of Sir Edward Elgar. The modified version of Newman's poem, adapting it for use in a Protestant Cathedral, was used. Mr. Coates, Mr. Higley, and Miss Phyllis Lett were able exponents of the solos.

On the morning of the 7th Sir Hubert Parry's impressive motet 'Beyond these voices there is peace,' was given with due regard to its solemnity and pathos, and this was followed by one of the finest performances of Elgar's A flat Symphony it has been our good fortune to hear. The orchestral players, familiar as they now are with every detail, were able, under the inspiring direction of the composer, to reveal many of the delicate beauties of the work that have hitherto not attracted the attention they deserve. The second half of the programme included Dr. Basil Harwood's Organ Concerto in D major, a review of which will be found on page 641. It was well played by the composer. Brahms's Rhapsodie for alto solo and male-voice choir scarcely made its customary effect. This was followed by an unaccompanied motet, 'The Lord's prayer,' written for the festival by Mr. C. Lee Williams, who was formerly a Gloucester Cathedral organist. The setting is an admirable example of a *cappella* choral writing, and its effect was wholly beautiful as music and satisfying as expression. It is one of the abiding recollections of the festival. The last item was the cantata, 'By the waters of Babylon,' by Goetz. This setting is an early work of a composer who died all too young. Its treatment of the text suggests the power that might have developed into genius.

The evening concert on the 7th was given in the newly enlarged and decorated Shire Hall, which is now a comfortable and spacious arena. This acquisition to the city was made possible in the first instance by the generosity and local patriotism of Sir Hubert Parry, whose charming residence and estate are a few miles out of Gloucester. The addition made consists mainly in the provision of an

extensive balcony. During the evening Sir Hubert Parry was the recipient of a grateful address from the Corporation of the city. In the course of an interesting reply, Sir Hubert said that he looked to music as an antidote to socialism, and he expressed the desire to get the people from the slums to be elevated by the power of music. The programme was a miscellaneous one. The chief items were Sir Hubert Parry's dignified 'Ode to Music,' which was written some time ago for a function of the Royal College of Music, and a new Suite for chorus and orchestra, entitled 'Summer Sports,' composed by Dr. Brewer. The new work, in five numbers set to old-English poetry, revealed the fluency and inventiveness of the composer, and much pleased the audience. A good deal of the effect of the suite is to be found in the orchestral accompaniment, but the vocal writing is always interesting and melodious. The last section is the most elaborately worked out, and is a very effective climax to the suite. Three songs from a song-cycle, 'Cushendall,' by Sir Charles Stanford, were finely sung by Mr. Plunket Greene, and Herr Kreisler thoroughly captivated his audience by his violin solos.

On the facing page are given two views of the interior of the Shire Hall.

On the morning of the 8th, Richard Strauss's 'Tod und Verklärung' and Verdi's 'Requiem' were finely performed in the Cathedral. The second part of the programme comprised Beethoven's 'Eroica' Symphony and a motet for double choir, 'The righteous live for evermore,' composed and conducted by Dr. Charles H. Lloyd. This fine specimen of unaccompanied choral-writing was composed for the Gloucester festival of 1901. The music is diatonic and simple, and possible for almost any choir that can be divided into eight parts.

In the Cathedral, on the evening of the 8th, Mr. Bantock's short sacred cantata 'Gethsemane,' an episode from the 'Life of Christ' (a large work more or less completed), was performed. Its production was looked forward to with great interest, for although it was composed ten years or more ago, it was now being performed for the first time. Only by ascribing prophetic vision to Mr. Bantock can the work be truly described—as it was announced—as having been composed for the present festival. The music, while constantly interesting because of its power and originality, is a product of the composer's pre-Omar Khayyam style. As it avoids scholastic forms, it makes its appeal mainly as expressive drama. Judged from this standpoint the purpose and appropriateness of the music are not always clear. But there are some thrilling moments, and the orchestral devices always hold the attention. We look forward to the time when this section of the mysteriously hinted-at large work can be heard in relation to the whole plan. Mr. Frederic Austin interpreted the baritone solos with much impressiveness. Bach's Violin concerto in E major, played by Herr Kreisler, and Mendelssohn's 'Lobgesang,' completed the day's programme. The high pitch adopted in order to fit that of the organ seemed to embarrass the eminent violinist in the first movement of the concerto, but the other movements were splendidly played.

The 'Messiah,' with Mozart's additional accompaniments, was performed on the last day (September 9).

The financial results of the festival were very promptly ascertained and published. The expenses were less by £134 than they were three years ago, but as the sale of tickets declined by as much as £443, a deficit of about £300 will have to be met by depleting the fund derived from the collections, stewards' subscriptions and dividends, which this year amounts to £1,600. The balance of £1,300 will go to local charities.

Mr. Gervase Elwes was one of the tenors announced. It was regretted by all that a temporary indisposition prevented him from singing. Mr. John Coates, who was in exceptionally good voice throughout the festival, added Mr. Elwes's work to his own.

A fuller annotation of the music might with great advantage have been given in the programmes.

The general arrangements, under the charge of Mr. P. Barrett Cooke, were all that could be desired. As is usual at the Three Choirs festival, there were numerous social functions of an agreeable character. It is the turn of Worcester next year.

THE SHIRE HALL, GLOUCESTER.



VIEW FROM THE NEW GALLERY.



VIEW FROM THE ORCHESTRA.

(Photographs by Arthur H. Pitcher, Gloucester.)

CARDIFF TRIENNIAL FESTIVAL.

SEPTEMBER 19 TO 24.

Cardiff has again justified its enterprise in organizing a musical festival of the first grade. The event under notice is the sixth of the series, and if its financial result does not turn out to be profitable there can be no question that musically it is exerting a great influence in encouraging native composers and in bringing before its audiences so much great music. The promoters spared no expense and trouble to secure the best available resources. The choir of 280 voices—a volunteer one, it should be noted—gathered from the town and neighbouring districts, seem now capable of tackling the most difficult of modern music. Their enthusiasm and loyalty were exhilarating to witness. The tone is blendful and fairly round. The balance is deficient in tenors, and the basses, with all their unity of quality, are never impressively resonant. But on the whole they are a plastic body, alert and vigorous, and they display excellent musicianship. Once or twice there was an ominous tendency to sing flat—we are afraid we must put the blame, such as it is, on the sopranos—but then the Cardiff chorus is not the only festival chorus that deviates occasionally from just intonation. We believe that Mr. T. E. Aylward, the festival organist, was chiefly responsible for the training of the choir, but the programme did not state the fact.

The band was that of the London Symphony Orchestra, a statement that connotes the highest excellence, and the principals were: sopranos—Miss Agnes Nicholls, Miss Perceval Allen, Miss Amy Evans, Miss Jennie Ellis; contraltos—Madame Ada Crossley, Miss Dilys Jones, Madame Kirkby Lunn; tenors—Mr. Ben Davies, Mr. Walter Hyde, Mr. W. E. Carston; basses—Mr. Herbert Brown, Mr. Ivor Foster, Mr. David Hughes, Mr. Wilfrid Douthitt. Solo violin, M. Zacharewitsch; solo pianist, Miss Marie Novello. The leader of the orchestra was Mr. T. H. Morrison. The conductor was Dr. Frederic H. Cowen. The outstanding features of the programme were the inclusion of three new choral works—by Sir Alexander Mackenzie, Dr. Cowen and Dr. Thomas—and a new poem for orchestra by Mr. Hamilton Hart.

Eight concerts were given during the six days over which the festival was spread. Two were given on afternoons, and six on evenings. Rehearsals were held during several of the mornings. This spreading out of the festival had an inconvenient side, but it fitted the convenience of the patrons, and probably of the executive resources.

At the first concert 'Elijah' absorbed the programme. It did not draw the great audience that was expected.

The second concert, on September 20, brought forward Dr. F. H. Cowen's new Cantata 'The Veil,' which was composed expressly for this festival. The 'Veil' has already been fully noticed in our columns (July and August, 1910). The words are taken from Buchanan's mystic poem 'The Book of Orm.' It is universally felt that Dr. Cowen has, in this work, risen to greater heights than he has hitherto scaled. The poem demands music of deep significance and imaginativeness, which Dr. Cowen, with his ripe experience of orchestral and vocal resources, has not failed to meet. At the performance the effect of the opening sections was marred by some false intonation, arising probably from the inconvenient high pitch used, and mood was rather lacking except as regards Mr. Herbert Brown's singing of the important baritone music. Then the music began to grow in interest. The soprano solo 'Earth, the mother,' with its beautiful instrumental introduction, was expressively sung by Miss Agnes Nicholls, and the first great climax at the words 'I am God, the Maker,' created its expected effect. The section entitled 'The dream of the world without death' displayed the composer's powers at their best. Later, the Mother's lament for the loss of her children made a deep impression because of poignancy. The duet 'The soul and the dwelling' proved to be, as was expected, one of the most attractive numbers of the work, and the conclusion of this part was elevated in its expression. Part III. ('Songs of seeking') has much variety of colour and some intensely dramatic expression. Here again Mr. Brown did splendidly. The choral music presents little or no difficulties, and is distinguished by lucidity and the melodiousness of the part-writing rather than by novelty of chordal progression. The end is tranquil, and breathes a

spirit of resignation and hope. It was sung by the choir not so delicately as it deserves to be, but it did not fail to make a strong impression. Thus, on the whole, the production was a success that must have been gratifying alike to the composer and the resources engaged. Dr. Cowen was recalled with great ardour, and there is no doubt that the enthusiasm of the audience was sincere. The principals besides those named above were Madame Kirkby Lunn, Miss Dilys Jones, Mr. Walter Hyde, and Mr. W. E. Carston.

At the third concert, given on the 21st, the chief feature was Sir Alexander Mackenzie's cantata 'The Sun-God's return,' which was also composed for the festival and conducted by the composer. As a short account of this work was given in our last issue, it is not necessary to tell its story here. The subject is mythical: it deals with the improbable, and therefore makes considerable demands upon the imagination of the listener. The musical setting is an elaborate one, and on every page the accomplished musician is revealed. The opening chorus, in which the warriors and the people mourn the absence of the Sun-God, has an appropriately sombre colour. It introduces a soprano solo sung by Friga, which is a lamentation beautifully scored, and then the first dramatic climax occurs when Hermodur offers to journey to Helheim to endeavour to release the Sun-God. Arrived at his destination he sings a long duet with the Queen, which now and again rises to strong passion, but the action of which we think is impeded by the long pauses in the dialogue. Hermodur's mission being successful, Baldur, the Sun-God, returns to gladden the earth after his slayer has been killed. The earth awakens, the music grows more cheerful, and the accompaniment becomes lighter. The choral writing of this section is full of interest and vitality. The Finale is wrought out at considerable length, but the many masterly changes of tone-colour and rhythm that occur keep the attention alive. The composer received great applause at the conclusion. The soloists were Miss Perceval Allen, Miss Dilys Jones and Mr. Walter Hyde. A fine performance of the great duet from 'Siegfried' was given by Miss Allen and Mr. Hyde, and Liszt's 'Hungarian Rhapsody' in F, No. 1, concluded the concert.

On the fourth day there were two concerts. At the first Brahms's 'Requiem,' Schubert's 'Unfinished,' and Sir Hubert Parry's cantata 'The Pied Piper of Hamelin.' The choir showed pleasant vitality in performing their share of the work. Miss Perceval Allen, Mr. Ben Davies, and Mr. Ivor Foster were the soloists.

At the evening concert Strauss's 'Wanderer's Storm Song,' for chorus and orchestra, Mozart's Violin concerto in E flat (played admirably by M. Zacharewitsch), Mr. Frederic Cliffe's 'Ode to the North-East Wind,' a new cantata—or, as it was termed, Pindaric Ode—'The Bard,' for baritone solo, orchestra, and chorus, by Dr. David Thomas, were the leading features. Miss Amy Evans sang two solos very charmingly. 'The Bard,' which was composed for the festival and conducted by its composer, is a clever work, probably the most advanced produced by a Welsh composer. It is evident that Dr. Thomas was determined to shake off the trammels of the early-Victorian School, but he has gone too far in the other direction. His music is very restless in its tonality, and does not always give one the feeling that it is knit by any other nexus—the imagination not being controlled by judgment. But notwithstanding these inequalities the work reveals power, and it may very well be that a more mature use of the complex idiom adopted will result later in something of greater strength and unity. The choral portions are sometimes extremely difficult, but the choir loyally grappled with them, as did Mr. Ivor Foster with his solo part. At the conclusion, it was clear that Cardiff was proud of its young Welsh composer.

The concert of the 23rd brought forward Dvorák's 'Stabat Mater,' Mr. Hamilton Hart's symphonic poem 'With the wild geese' (a name earned by some militant Irishmen), Elgar's 'In the south' Overture, Mendelssohn's 'Hymn of praise,' and Strauss's 'Till Eulenspiegel's merry pranks.' At the final concert on the 24th, the 'Messiah' was announced for performance. These concerts cannot be reported in our present issue.

The Cardiff folk were very hospitable and attentive. The general secretary, Mr. W. A. Morgan, who wrote many of the analytical notes, made the business run very smoothly.

SCOTTISH FOLK-SONG.

The Poem written by ROBERT BURNS.

The Music arranged for S.A.T.B. by EDGAR L. BAINTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato.
(With closed lips.)

SOPRANO. *pp* *Mm* As I gaed down the

ALTO. *pp* *Mm* As I gaed down the

TENOR. *pp* *Mm* As I gaed down the

BASS. *pp* *Mm* As I gaed down the

(For practice only.) *Moderato.* $\text{♩} = 56.$ *pp* *p*

wa-ter - side, There I met my shepherd lad; He row'd me sweet-ly in his plaid, An' he

wa-ter - side, There I met my shepherd lad; He row'd me sweet-ly in his plaid, An' he

wa-ter - side, There I met my shep-herd lad; He row'd me sweet-ly in his plaid, An' he

wa-ter - side, There I met my shep-herd lad; He row'd me sweet-ly in his plaid, An' he

mf *p* *mf* *p* *mf* *p* *mf* *p*

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ca'd me his dear - - ie. Mm

ca'd me his dear - ie. Mm

ca'd me his dear - ie.

ca'd me his dear - ie. Mm

ca'd me his dear - ie.

ca'd me his dear - ie. Mm

mp mf

"Will ye gang down the wa-ter-side, And see the waves sae sweetly glide Be -

p mf

"Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide Be-neath the ha-zels

mf f

"Will ye gang down the wa-ter-side, And see the waves sae sweet-ly glide Be-neath the ha-zels

p mf

"Will ye gang down the wa-ter-side, And see the waves sae sweetly glide Be -

mp

neath the ha-zels spread-ing wide? The moon it shines fu' clear-ly." . .

mf spread - - - ing wide? The moon it shines fu' clear-ly." *pp* (With closed lips.) Mm . .

mf *dim.* spread-ing wide? The moon it shines fu' clear - - - ly." . . *pp* (With closed lips.) Mm . .

- neath the ha-zels spread-ing wide? The moon it shines fu' clear - -

mp *p* *dim.*

f *p* *pp*

While wa-ters wim-ple to the sea, While

While wa-ters wim-ple to the sea, While

While wa-ters wim-ple to the sea, . . While

pp *p* ly." . . . While wa-ters wim-ple to . . the sea, While

mf

day blinks in the lift sae hie, Till clay-cauld death shall blin' my e'e, Ye sall be my

day blinks in . . the lift . . sae hie, Till clay-cauld death shall blin' my e'e, Ye sall be my

day . . blinks in the lift sae hie, . . Till clay-cauld death shall blin' my e'e, Ye sall be my

day blinks in the lift sae hie, Till clay-cauld death shall blin' my e'e, Ye sall be my

dear . . ie. . . Ah.

dear . ie. . . Mm

dear . ie. . . Mm

dear . . ie. . . Ah.

THE TOUR OF THE SHEFFIELD CHOIR.

Dr. Charles Harriss has returned to London after having visited Cape Town, Kimberley, Bloemfontein, Johannesburg, Pretoria, Maritzburg, and Durban. The meetings convened were largely attended in each centre. Executive committees were formed to welcome the 200 members of the Sheffield Choir, whom, together with Dr. Henry Coward, their conductor, Dr. Harriss is taking to South Africa next year. At Pretoria, Dr. Harriss was received in audience by His Excellency Lord Gladstone and the Prime Minister (General Botha). General Botha expressed his fullest sympathy with the coming visit of the Sheffield Choir to this dominion, and said that a warm welcome awaited the Yorkshire visitors. Lord Gladstone is president of the festivals to be given in South Africa. Prominent among citizens in support of musical recitativity, as set forth by its founder, were Sir Willem van Hulsteyn, who seconded the Mayor of Johannesburg in a vote of thanks to Dr. Harriss; Sir David Hunter, endorsing the action taken by the Mayor of Durban; and Mr. C. Botha, recently-elected member for Bloemfontein, who in a similar manner voiced the sentiments expressed by the Mayor of Bloemfontein.

His Worship the Mayor of Cape Town (Sir Frederick Smith) presided at the meeting held in the City Hall, after which Dr. Harriss sailed for England on the s.s. *Edinburgh Castle*.

HOME MUSIC STUDY UNION.

A most delightful and useful co-operative holiday was held under the auspices of this Society at Port Ballintrae, on the north coast of Ireland, from September 3 to 13. With ideal holiday surroundings the participants were not too much inclined to indulge in technical disputations or to talk 'shop,' in spite of the fact that out of a party of fifty some thirty were professional musicians and the rest belonged to that great body which stands on the dividing line between professional and amateur. Serious work was done however in the intervals between rambles and excursions made amid the most beautiful combinations of sea and landscape. Mr. Rutland Boughton, whose style of thought and expression are alike eminently fitted for such an occasion, delivered a series of four lectures on 'The need of music,' 'The law of beauty,' 'Craftsmanship' and 'Music and worship.' Dr. E. C. Bairstow gave some 'Hints on voice training' and a lecture on 'Brahms: as classic and romanticist.' Expositions of various methods and views were heard from those whose ideas differ from the majority, and the discussions among the whole body of visitors were extremely interesting. Among those present were members and non-members of the Society from all parts of England and Ireland, and old and young alike found interest and pleasure without allowing their artistic natures either to vegetate or to run to seed. The spirit of comradeship, which it is one of the chief aims of this Union to foster, was present throughout, and there was hardly a single member of the party who left without feeling that new friendships had been begun and new stimulants to thought and effort assimilated. The promotion of a concert for the edification of the inhabitants of the neighbourhood was the occasion of much fun as well as of serious practice of solo and concerted music. Romberg's 'Toy Symphony' was the *pièce de résistance*, but more serious, though shorter items, were in the majority. It is hoped that another such holiday will be arranged for next year, probably either in Scotland or the South of England. To ensure this, a guarantee fund, proposed and started by an unofficial member, was created, guarantees to the extent of nearly forty pounds being obtained.

We have received the following letter from the Secretary concerning the future operations of the Society:

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—As the winter season is now approaching, will you again permit me to call the attention of your readers to the work of the above Union, which is described as 'a comradeship open to all who are interested in music, whether as performers or listeners, amateurs or professionals.' The

Union, which is under the Presidency of Dr. W. H. Hadow, and the Vice-Presidency of Rev. Dr. Paton (founder of the University Extension Movement) and Dr. Arthur Somervell, carries out its aims by means of 'courses' of study which can be followed either by 'individual members' or in 'circles.' These courses are adapted to all classes of music-lovers, ranging as they do from a quite elementary to an advanced stage. The subjects treated this year are four, viz., 'Studies of Great Composers,' founded on Sir Hubert Parry's book; 'English Music,' articles by Dr. Ernest Walker and other eminent writers; 'Wagner,' conducted by Mr. Rutland Boughton; 'The Art of Music Teaching,' by Mr. T. J. Hoggett, Lecturer on Music in the Education Department of the University of Leeds. The study of the courses is directed by the Union's journal, *The Music Student*. The Union's general circular, and special circulars on 'How to form a music circle,' and 'Young people's circles in secondary schools,' may be obtained from me, or at the Union's London Offices, 12, York Buildings, Adelphi, London, W.C.

I remain, Yours, &c.,

63, Grange Avenue,
Leeds.

J. E. LAWRENCE,
Hon. General Sec.

CARILLON MEETING AT MALINES.

At the International competitive festival held on August 21 and 22, the following were the awards: Competitions of August 21: 1, Jules Van de Plas, Louvain; 2, Alphonse Rolliers, St. Nicholas; 3, Ferdinand Redoute, Mons; 4, Karel de Mette, Alost; 5, A. Schynkel, Audenarde; 6, Emile Vereest, Turnhout. Competitions of August 22, for Prize of Honour given by the King of Belgium: 1, Alphonse Rolliers, for the Prize of Honour given by the 'Malines Attractions'; 2, Ferdinand Redoute. In these competitions Jules Van de Plas was awarded a certificate of honour. The festival concluded with a recital by M. Josef Denyn, the official carillonneur of the City of Malines. The programme included two items of particular interest. The first, an Air and Variations by W. W. Starmer, specially written for the recital, and most exquisitely played by M. Denyn. The air is simple and original, and the variations—contrapuntal and otherwise—bring into use the best effects the carillon is capable of, as well as affording excellent opportunities for the executive capabilities of the player. The second, a Prelude by the recitalist, also specially written for the occasion. Opening with brilliant bravura passages, this composition was a fitting conclusion to a veritable feast of good music played throughout as only such a master as M. Denyn can play. Both pieces were rapturously encored by an audience which must have numbered over 30,000 people.

THE PROMENADE CONCERTS.

Some remarkable playing has been heard at the Queen's Hall during the past month, especially in the more involved works that have appeared in the programmes. The Monday Wagner nights have consistently shown the Orchestra at its best. Among other noteworthy performances, those of Strauss's 'Tod und Verklärung' on August 31, Debussy's Nocturne 'Fêtes' on September 6, and Strauss's 'Till Eulenspiegel' on September 7 deserve mention.

On August 25 two works by American composers were given their first performance in London. These were a Suite for strings by Mr. Arthur Foote and the 'Song of the Shulamite' by Mr. Albert Mack, sung by Mr. Foster Salmond. Both compositions were well received.

On August 27 a novelty was presented in the shape of a 'Fantaisie Concertante' for viola and orchestra by Mr. J. Rogister, who is a professor at the Liège Conservatoire. It was welcome as an addition to the scanty repertoire of works for the viola. Its style indicated no desire to explore new idioms, or to discover new methods of procedure. The soloist was Mr. S. L. Wertheim, a member of the Orchestra. On the same night, the performance of César Franck's 'Hulda' ballet music called attention to an unfamiliar and delightful composition.

'In the faery hills,' an orchestral tone-poem by Mr. Arnold Bax, received its first performance on August 30.

The composer's oft-shown sympathy with Celtic legends of the 'little people' finds its fullest expression in this work. His skill and imagination in handling orchestral resources have enabled him to enwrap his music with a mystic glamour that could not fail to be felt by the listener. It argued nothing against the actual musical content of a work of this class that its coherence was not instantly discernible. At a first hearing the musicianship and imaginative fancy were the most obvious features.

A new Fantasia on English folk-songs, by Dr. Vaughan Williams, was played for the first time on September 1. It proved one of the most interesting and convincing of compositions in this form, over which the composer's previous efforts have given him mastery. The familiar themes were worked up with great knowledge of effect, without trickery, and vigorous handling, without destruction of their character, into a notable composition whose production was of peculiar interest at the present stage of agitation for nationalism in music.

On September 6 interest was aroused by the first performance in England of an orchestral suite by Alfred Bruneau, based upon his opera 'L'Attaque du Moulin.' Excerpts from the opera have been chosen and arranged in such an order as to present due contrast and sequence. The attractiveness of the work is based chiefly upon its pictorial elements and the vivid presentment, rather than the musical value, of its ideas. Its intelligibility and effectiveness justified the favourable reception that it received, but the quality of the music contrasted with the greater subtlety and keener musicianship displayed in the works of Cornelius, Debussy, and Macdowell that were included in the same programme—works no less intelligible and effective. Macdowell was represented by his Pianoforte concerto in D minor (Op. 23), played in spirited fashion by Mr. Cecil Baumer.

Two new orchestral compositions by Mr. H. V. Jervis-Reed, entitled 'Night-pieces,' were performed on September 8. In depicting

' that half sleep, half strife
(Strange sleep, strange strife) that men call living,'

the composer has laid somewhat disproportionate stress upon the element of conflict, and his music frequently lost the sense of mystery and subtle suggestion that should envelop the high-lights as well as the shadows in a representation of night.

The performance on September 13, for the first time in London, of W. Y. Hurlstone's 'The magic mirror' Suite was a much-delayed act of justice. The composer of some of the finest chamber works ever produced by an Englishman had in a high degree the faculty of writing for the orchestra, although he made scant use of it during his short life. Hurlstone was scarcely out of his student days when he composed this Suite, and in the laying out there are semblances of crudity here and there, but the ideas and the orchestral expression of them are charming throughout. The music is outwardly programme-music, intended as an illustration of episodes from Grimm's well-known fairy-tale of 'Snow-white,' but it appeals chiefly as absolute music. Of its six sections the first two—'The step-mother looks in the mirror' and 'Snow-white in the wood'—were the most captivating. The Suite was received with enthusiasm that should provoke a repetition. On the same night Fauré's Suite 'Pélleas and Mélisande' was an additional attraction.

On September 14, Mr. O'Neil Phillips secured a success in César Franck's finely-conceived 'Variations symphoniques' for pianoforte and orchestra.

An interesting novelty was presented on September 15. This was a 'Study for orchestra,' entitled 'Voices,' written by Mr. Ernest Bryson, a Liverpool amateur who has previously shown a gift for thoughtful and refined musical expression with a leaning towards introspection. The new composition was an effort to depict the sensations of one who, gazing into the dying embers, recalls the voices of absent friends. As a mood-picture it owed its success to skilful handling of the orchestra. If the themes were not striking, they were for that reason in better accord with the spirit of rêverie. Every bar bore testimony to sincerity, earnestness, and musicianship. The audience showed an unusual sense of discrimination in the hearty applause they bestowed upon the composer.

At the same concert, Miss Elsie Horne gave an excellent interpretation of the solo part of Paderewski's A minor Pianoforte concerto.

An occasion of exceptional interest was the first performance in London, which took place on September 20, of Dr. Walford Davies's 'Festal Overture,' produced at the Lincoln festival in June. This magnificent work, so typical of its composer and his thoroughly English style, received an excellent performance and a fine reception such as it deserved.

OPERA PERFORMANCES.

An event which aroused considerable interest was the first performance in London of Goldmark's 'The Queen of Sheba,' which was given by the Carl Rosa Company at Kennington Theatre on August 29. The company had played the work several times in the provinces, and showed close acquaintance with their task. Miss Doris Woodall gave one of her best impersonations in the name-part, and Miss Beatrice Miranda, Miss Annie van Dyck, Mr. Walter Wheatley and others did well. Mr. Eugene Goossens conducted.

The same company, on September 2, gave the first performance in England of Verdi's 'La forza del destino,' under the direction of Mr. Van Noorden. The chief characters were taken by Miss Ina Hill, Miss Annie van Dyck, Mr. Walter Wheatley, Mr. Hebdon Foster, Mr. Arthur Winkworth and Mr. Frederick Clendon.

A season of light opera in Italian, organized and directed by Mr. C. de Macchi, opened at the Kingsway Theatre on September 1 with Rossini's 'Il barbiere di Siviglia,' of which a sprightly and artistic performance was given. On September 7, Auber's 'Fra Diavolo,' and on September 15, Donizetti's 'Don Pasquale' were mounted. The performances were in many ways excellent.

THE COMING SEASON.

ORCHESTRAL CONCERTS.

The phenomenal activity in this branch of concert-giving that has lately become a characteristic of London musical seasons, promises to exceed all records during the coming autumn, winter and, as far as we can tell, spring. Below we give particulars of the various orchestral enterprises that are announced:

The Philharmonic Society.—Seven concerts are announced, to be given under the following conductors: November 10, Sir Edward Elgar; November 30, Herr Emil Mlynarski; December 7, Mr. Thomas Beecham; February 9, Dr. Chessin; February 23, Mr. Albert Coates; March 9, M. Vincent D'Indy; May 18, Herr Arthur Nikisch. At the concert given on November 10, Sir Edward Elgar's new Violin concerto will be performed, with Herr Kreisler as soloist.

The Promenade Concerts.—This series, given by the Queen's Hall Orchestra under Mr. Henry J. Wood, is now in progress, and will continue every week-night until October 22.

Queen's Hall Symphony Concerts.—The usual series will be given with the Queen's Hall Orchestra under the direction of Mr. Henry J. Wood. The dates are as follows: October 22, November 5, November 19, December 3, January 21, February 4, February 18, March 11. The concerts take place in the afternoon.

London Symphony Orchestra.—This organization will give twelve symphony concerts at the Queen's Hall on the following dates: October 24, November 7 and 21, December 5, January 16 and 30, February 13, March 6 and 20, May 15 and 29, June 12. Eight will be conducted by Richter, three by Nikisch and one (January 16) by Herr Müller-Reuter.

New Symphony Orchestra.—A series of symphony concerts will be given by this orchestra, under the direction of Mr. Landon Ronald, on the following dates: November 16, December 14, January 18, February 14, March 29, May 2.

Sunday Concert Society.—With the co-operation of the Queen's Hall Orchestra, under Mr. Henry J. Wood, this Society have arranged to give twenty-six concerts on Sunday afternoons during the coming autumn and winter.

Royal Albert Hall Sunday Concerts.—The New Symphony Orchestra, under Mr. Landon Ronald, has been engaged to give concerts on Sunday afternoons from October 2 to April 9, omitting Christmas Day.

Sunday Concerts at Covent Garden Theatre.—These will be given by Mr. Beecham during the course of his opera season, with the help of the Beecham and other orchestras.

CHORAL CONCERTS.

The works chosen by London and Suburban Choral Societies for performance during the coming season are as follows:

Royal Choral Society (conductor Sir Frederick Bridge)—Elijah; Bach's Mass in B minor; Messiah; Hiawatha; Dream of Gerontius; King Olaf; the usual two performances of the Messiah.

The Bach Choir (conductor Dr. H. P. Allen)—St. Matthew Passion; B minor Mass.

London Choral Society (conductor Mr. Arthur Fagge)—Omar Khayyam, Parts II. and III.; Hiawatha's Wedding-feast and Death of Minnehaha; new works by Bertram Shapleigh.

Alexandra Palace Choral and Orchestral Society (conductor Mr. Allen Gill)—Elijah; Rose of Sharon (New edition); Hiawatha; Golden Legend; Faust, Berlioz; Bach's Mass in B minor; Messiah; Dvorák's Stabat Mater; Wedding of Shon Maclean, Hubert Bath.

The Edward Mason Choir (conductor Mr. Edward Mason)—Choral Hymns, Von Holst; Fatherland, Bax; Choral Prologue to Music-Drama, Ethel Smyth; Sea Drift, Delius; Sands of Dee, Harriss; 150th Psalm, César Franck.

Central London Choral Society (conductor Mr. David J. Thomas)—Merrie England, German; Chorus of Empire, Harriss; The Flag of England, Bridge; Liberty, Eaton Fanning; part-songs by Elgar and Cornelius.

Brixton Oratorio Choir (conductor Mr. Douglas Redman, organist Mr. Welton Hickin)—Stabat Mater, Dvorák; Mors et Vita, Gounod; Requiem, Brahms; Last Judgment; Requiem, Verdi; Messiah; Elijah.

Oriana Madrigal Society (conductor Mr. Charles Kennedy Scott)—Jesu, now we will praise Thee, Bach; Ode on St. Cecilia's day, Purcell.

Barking Choral Society (conductor Mr. S. C. Attwood)—Messiah; Hymn of Praise; Alexander's Feast.

Bermondsey Settlement Choral and Orchestral Union (conductor Dr. J. E. Borland)—Samson; St. Matthew Passion; Apostles.

Brookley Choral Society (conductor Mr. John Curran)—Death of Minnehaha; Golden Legend; Revenge.

Buckhurst Hill Choral Society (conductor Mr. Otley Marshall)—The three fishers, Rogers; Look at the Clock, Hubert Bath; Faust, Gounod (concert selection).

Central Croydon Choral Society (conductor Mr. Roland A. Richards)—Spectre's bride, Dvorák.

Chiswick and Gunnersbury Philharmonic Society (conductor Mr. David M. Davis)—Elijah; Hiawatha's Departure; Redemption; Wedding of Shon Maclean, Hubert Bath; Pan, Charles Harriss; The King shall Rejoice, David M. Davis.

Dulwich Philharmonic Society (conductor Mr. Arthur Fagge)—Faust, Gounod; Elijah; Golden Legend.

Ealing Philharmonic Society (conductor Mr. E. Victor Williams)—King Olaf; Golden Legend; Revenge; Look at the Clock, Hubert Bath.

Ealing Choral and Orchestral Society (conductor Mr. Albert Thompson)—Pied piper of Hamelin, Parry; Song of Destiny, Brahms; Songs of the fleet, Stanford.

Mr. Francis J. Foot's Choir, Tunbridge Wells.—The Apostles; 91st Psalm, Meyerbeer; Be not afraid, Bach.

Fulham and District Choral Society.—Redemption; The Flag of England, Bridge; Hymn of Praise.

Harringay Glee and Choral Society and Orchestra (conductor Mr. Harry E. King)—The Wedding of Shon Maclean, Hubert Bath; Elijah.

Harrow and Greenhill Choral Society (conductor Mr. F. W. Belchamber)—Faust, Gounod; Messiah.

Hither Green Choral and Orchestral Society (conductor Mr. E. Stanley Roper)—Creation; Light of Life, Elgar; Song of Miriam, Schubert; Apostles.

Ilford Orchestral and Choral Society (conductor Mr. H. A. Donald)—Messiah; Hiawatha.

Lewisham Choral Society (conductor Mr. Frank Idle)—Faust, Gounod; Dream of Gerontius.

Orpheus Choral Society (conductor Mr. Claud Powell)—The Sages of Sheba, Bach; Ode to a Nightingale, Ernest Walker; Sir Patrick Spens, Herbert Brewer; The Three Jovial Huntsmen, Walford Davies.

Purley Choral Union (conductor Mr. Harold Macpherson)—Golden Legend; Dream of Gerontius.

St. George's Choral Society (conductor Mr. Henry Thomas)—Merrie England, German.

St. Margaret's Musical Society (conductor Rev. Jocelyn Perkins)—Hiawatha; Princess of Kensington, German; Wreck of the Hesperus, Hamish MacCunn.

St. Saviour's Choral Society (conductor Mr. J. W. Smith)—Faust selection, Gounod; Last Judgment; Holy City; Festival Te Deum, Sullivan; Daughter of Jairus.

South London Institute of Music (conductor Mr. L. C. Venables)—Merrie England, German.

South-West Choral Society (conductor Mr. H. A. Bond)—Faust, Gounod.

Streatham Choral Society (conductor Mr. E. J. Quance)—Hiawatha; Golden Legend; Revenge.

Teddington Philharmonic Society (conductor Mr. W. Ratcliffe)—Banner of St. George; From the Bavarian Highlands.

Twickenham Philharmonic Society (conductor Mr. Arthur Cowen)—Golden Legend; Dream of Gerontius; St. John's Eve; Redemption; Acis and Galatea.

Waldstein Choral Society, Forest Gate (conductor Mr. F. W. Waggett)—Princess of Kensington, German; Faust, Gounod; Banner of St. George; Wedding of Shon Maclean, Hubert Bath; Messiah.

Walthamstow Choral Union (conductor Mr. J. Evans)—Wedding of Shon Maclean, Bath.

West Norwood Choral and Orchestral Society (conductor Mr. P. S. Bright)—Gounod's Faust, concert selection; Dvorák's Stabat Mater; Sea Wanderers, Bantock.

Willenden Green and Cricklewood Choral Society (conductor Mr. F. W. Belchamber)—Merrie England, German; Walpurgis Night; Martyr of Antioch; Rossini's Stabat Mater.

L. C. C. EVENING SCHOOLS' CHORAL UNIONS.

Battersea, Clapham and Wandsworth (conductor Mr. George Lane)—Hiawatha's departure; Pied Piper of Hamelin.

East London—The May Queen, Sterndale Bennett.

Hackney and Finsbury (conductor Mr. Allen Gill)—Judas Maccabæus; Wreck of the Hesperus, McCunn.

Lambeth (conductor Mr. C. Metcalf)—Banner of St. George.

North-West London (conductor Mr. H. P. Dakin)—Festival Te Deum, Sullivan; Flag of England, Bridge.

South-East London (conductor Mr. A. G. Gibbs)—Festival Te Deum, Sullivan; Erl-King's daughter, Gade; Young Lockinvar, Arnott.

West London (conductor Mr. W. T. Oke)—Elijah.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

With the exception of a series of vocal and instrumental concerts, given under Mr. Oscar Pollack's direction at the Edgbaston Botanical Gardens, the summer months have practically been devoid of musical events. An unusually early inauguration of the coming musical season was made by the first appearance here of Cavaliere F. Castellano's Italian Opera Company, who, on September 5, opened a week of opera at the Theatre Royal with a repertory that included 'Cavalleria Rusticana,' 'Pagliacci,' 'Rigoletto,' 'La Traviata,' 'Il Barbiere di Siviglia,' 'Il Trovatore,' 'Faust,' and 'Carmen.' The best performance was undoubtedly that of Rossini's master work. Italian opera in the vernacular has not been heard in Birmingham since 1893.

The coming season promises to be the busiest on record, so many new ventures being in prospect that it is almost doubtful if success will attend all the concerts, although they are likely to be of varied interest and excellence. Choral and orchestral music will naturally form the chief attraction, and in forecasting the season's principal events, the place of honour in the domain of choral works must again be assigned to the Birmingham Festival Choral Society, so ably conducted by Dr. Sinclair. This old-established association will, in addition to the customary Christmas performance of the 'Messiah,' provide four concerts. The works to be given are Bach's B minor Mass, Saint-Saëns's 'Samson and Delilah,' an important Handelian selection, and Elgar's 'Caractacus.' The dates of the concerts are fixed for October 20, November 24, 1910, February 23 and April 16, 1911.

Our chief amateur choral societies—the Midland Musical Society, the Birmingham Choral and Orchestral Association, the Birmingham Choral Union, and the local male-voice choirs—will all provide important choral music during the season, particulars of which have not yet been issued. Of special importance will be the concerts of the New Choral Society, trained and conducted by Mr. Rutland Boughton, who, on October 17, will submit a copious selection of unaccompanied choruses and part-songs. On March 9, 1911, the Society proposes to perform the three parts of Granville Bantock's 'Omar Khayyâm.' In addition to these a popular concert of Folk-songs will be given on some available Saturday night.

Orchestral music will principally be provided by the newly-established Birmingham Philharmonic Society, the promoters of which have made arrangements to give eight important orchestral concerts in the Town Hall on the following dates: October 19, November 2, November 16, December 14, 1910, February 1, February 15, March 1, and March 15, 1911. The conductors will be Messrs. Wassili Safonoff (two concerts), Fritz Cassirer, George Henschel, Landon Ronald, Thomas Beecham and Henry J. Wood (two concerts). A truly remarkable programme is to be given under Mr. Beecham's direction.

The old-established 'Harrison Concerts,' of which four are given every season, are again likely to attract enormous audiences. Among the principal artists will be Madame Tétrazini, Madame Melba and Fräulein Gerhardt. At the second concert Pachmann will give a pianoforte recital, and at the last concert the New Symphony Orchestra, conducted by Landon Ronald, will make its first appearance here.

Messrs. Dale, Forty & Co. have arranged to give two concerts, at which Mlle. Alice Verlet will make her first appearance in Birmingham. The other artists will be Kubelik, Zimbalist, Backhaus and Mark Hambourg. The Max Mossel drawing-room concerts will this season comprise many features of interest, and the Royal Society of Artists' musical matinees, which open on October 8, and will be continued every Saturday till December 10, are of more than ordinary attraction, judging from the syllabus issued. Chamber music will again rest with the Clifton Quintet, and in the way of operas, Thomas Beecham's Light Opera Company, the Moody-Manners Opera Company and the

D'Oyly Carte Repertoire Company are all visiting the Prince of Wales Theatre before the end of the year. Herr Denhof proposes to give a complete performance of the 'King' and one performance of 'Elektra' at the Prince of Wales Theatre in March, 1911, providing that a sufficient number of subscriptions are forthcoming to cover, at least, the expenses. A few months ago a local committee was formed to arrange a performance of the 'Ring,' as proposed by Herr Denhof, but there was no response to the scheme and the matter fell through. What measure of success this new appeal will meet remains to be seen.

The Moseley Choral Society promise two concerts. On December 8 they will give a concert-performance of 'Faust,' and on March 16, 1911, Hubert Bath's 'The wedding of Shon Maclean' and a miscellaneous selection will form the programme.

BRISTOL.

The several Societies have recommenced their practices as follows: Bristol Choral Society (conductor, Mr. George Riseley), 'Hiawatha' (Coleridge-Taylor) and 'Dream of Gerontius' (Elgar). Bristol Musical Society (conductor, Mr. C. W. Star), 'The Crusaders' (Gade), 'Look at the clock' (Bath), and 'Redemption' (Gounod). Bristol New Philharmonic Society (conductor, Mr. Arnold Barter), 'The Childhood of Christ' (Berlioz) and 'Hymn of Praise' (Mendelssohn). Sine Nomine Choral Society (conductor, Mr. Robert Simmons), 'St. Paul' (Mendelssohn).

DEVON AND CORNWALL.

PLYMOUTH.

Arrangements are set in motion for the coming season which seem to indicate that from the point of view of quantity Plymouth will emerge from the appalling dullness of last year. It is exceedingly gratifying to note that the Municipal Council has at last acceded to the demands of the borough organist for the raising of prices at those municipal concerts at which the Guildhall choir shall perform—three in number during the season. It will be remembered that their refusal to grant this concession last year deprived the town of one of its most important musical assets, for without the raising of prices, the normal scale of which is from one shilling to one penny, it was impossible to give the fine choral and orchestral performances to which Mr. Moreton, the borough organist, had educated the musical Plymouth public on the platform and on the floor. Apparently the suspension of the choir, and consequently of the orchestra, has impressed itself with a significant sense of loss on the powers-that-be, and at the September meeting of the Council the recommendation of the Land Committee to accede to Mr. Moreton's request was accepted. The choir has since met for rehearsal in full force, and the works promised for performance are 'Trafalgar,' 'The last post,' 'Mors et vita' and (next season) 'The dream of Gerontius.' The other Societies are pulling themselves together after the summer recess, and among the events provided is the performance of 'Caractacus' by Dr. Weekes's Choral Society.

Mr. Frank Winterbottom having resigned, through ill-health, the bandmastership of the Royal Marine Light Infantry, Mr. J. W. Newton, of the Second Durham Light Infantry, has been appointed to succeed. He is a Kneller Hall man, and obtained his warrant six years ago. The Symphony concerts which Mr. Winterbottom has organized and conducted for many years now pass into the management and conductorship of Mr. R. G. Evans, bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November. As a tribute of regard to Mr. Frank Winterbottom, a farewell concert was given on September 21 by the combined bands of the Royal Marine Light Infantry and the Royal Garrison Artillery, the retiring bandmaster and Mr. Evans sharing the duties of the baton. A presentation of a purse of money was made to Mr. Winterbottom on the initiative of the Plymouth Mercantile Association, with many expressions of appreciation of his past work and of regret at his departure. Mr. Winterbottom will remove to London at the end of this month.

CORNWALL.

Concerts given by London and other visiting artists on holiday have become quite a feature of the summer season at the Cornish sea-side places. Miss May Mukle gave a Violoncello recital at Bude and, with Miss Marjorie Beer and Mr. Thomas Dunhill, gave a chamber concert at even so remote a spot as Tintagel on August 20. St. Ives has been favoured also with organ recitals (Mr. Stanley Martin and Mr. David Parkes) and vocal recitals; and in a similar way Newquay, Falmouth and Carbis Bay have been enlivened.

EDINBURGH.

MR. DENHOF AND 'ELEKTRA.'

It seems that if Edinburgh, after having had the privilege of the first performance in the British provinces of Wagner's 'Ring of the Nibelung,' is to be also the first city, outside of London, which will hear Strauss's 'Elektra.' Mr. Denhof has secured the sole right of performance for the British provinces of this most modern of all modern works, and proposes to arrange a tour through the most important musical centres of the country, if the necessary support comes in.

Beginning with a matinée at the King's Theatre, Edinburgh, on February 18, 1911, he contemplates giving 'Elektra' performances in Manchester, Birmingham, Liverpool, Leeds, Sheffield, Newcastle, Glasgow, Belfast, Dublin, and perhaps some other places. In spite of the exorbitant expenses of the production of 'Elektra,' it is Mr. Denhof's intention to give the work on the same lavish scale as the 'Ring of the Nibelung' last spring; and it is interesting to note that Dr. Strauss, who naturally takes a great interest in the enterprise, is himself assisting Mr. Denhof in his not at all easy task of finding competent English singers. The performance in Edinburgh will not only be the first in the United Kingdom outside of London, but the first in English on any stage.

GLASGOW.

In forecasting the musical season the place of honour naturally falls to the Choral and Orchestral Union, whose scheme, commencing on November 15, will extend over a period of thirteen weeks and will include four choral and ten orchestral concerts as well as fourteen Saturday popular orchestral concerts. The appointment of Mr. Emil Mlynarski as orchestral conductor, in succession to Dr. Frederic Cowen, adds interest to the scheme, as does also the appearance of Sir Edward Elgar as conductor at the performance of 'The Kingdom,' which work will, on this occasion, be heard for the first time in Scotland. Mr. Mlynarski will also direct the Choral Union's performance of 'The Flying Dutchman,' and the two remaining choral concerts (Bach's Mass in B minor and 'The Messiah') will be conducted by Dr. Coward. The Scottish Orchestra will number eighty performers, with Mr. Henri Verbruggen as principal first violin.

Of other musical societies the following arrangements are announced: Pollokshields Philharmonic Society (Mr. John Cullen, conductor), Elgar's 'King Olaf' and the customary series of chamber concerts; the Bach Choir (Mr. J. M. Diack, conductor), the 'St. Matthew' Passion, 'God goeth up with shouting,' the eight-part motet 'Now shall the grace,' and two chamber concerts; Western Choral Union (Mr. Hugh S. Robertson, conductor), 'The Messiah,' Coleridge-Taylor's 'The death of Minnehaha,' and miscellaneous numbers; the Athenaeum Choral and Operatic Society (Mr. Henri Verbruggen, conductor), Mendelssohn's 'Hymn of Praise,' Beethoven's 'Ruins of Athens,' and Flotow's 'Martha'; the Choral Institution connected with the Young Men's Christian Association (Mr. R. L. Reid, conductor), 'The Messiah,' 'The Creation,' and Wallace's 'Maritana'; Lenzie Musical Association (Mr. B. Sykes, conductor), 'The Creation'; the Glee and Madrigal Society (Mr. B. W. Hartley, conductor) and the Orpheus Choir (Mr. Hugh S. Robertson, conductor), miscellaneous choral numbers.

LIVERPOOL AND DISTRICT.

Coming events are beginning to cast their shadows, and there is every prospect of a busy if not eventful winter season. The principal choral societies have for some weeks past been engaged upon rehearsals which to many have come as a welcome relief from musical inaction, and the memory of a doleful summer. One naturally turns with interest to the prospectus of the Welsh Choral Union, which has achieved the reputation of being one of the finest bodies of singers in the Kingdom. The choice of choral works this season has fallen on Berlioz's 'Faust,' 'Elijah,' Handel's 'Acis and Galatea' and Bantock's 'Omar Khayyâm' (Parts II. and III.) for the first time in Liverpool. Part I. has already been sung by this fine choir, which owes so much to the ability and enthusiasm of its conductor, Mr. Harry Evans.

The Societa Armonica will give three concerts in the Philharmonic Hall, a locale which is now justified by the increasing importance of the Society's outlook. The large and excellent orchestra, made up of amateur and professional players, and including many ladies in the string department, are to offer several novelties, which include a Symphony (No. 2), in A (Kalinnikoff), Rachmaninoff's Pianoforte concerto (to be played by Mr. Douglas Miller, a local pianist and pupil of Godowsky), and Stanford's 'Irish' Symphony. It would appear that the Societa Armonica is to some extent taking the place of the defunct and lamented Orchestral Society which, under the enthusiastic direction of the late Mr. A. E. Rodewald, an amateur of exceptional gifts, achieved a record of musical enterprise and usefulness. In the welfare of the Societa Armonica are concerned at least two alert amateurs at one time associated with Mr. Rodewald, viz., the hon. sec., Mr. Dudley Johnston, and the hon. treasurer, Mr. H. Milner Brown.

An event which always arouses widespread attention is the annual festival of the Church Choir Association, of which the tenth festival will be held in St. George's Hall on November 17. The choir of some five hundred men and boys, selected from choirs of churches, accepted in priority of application, is now busy rehearsing. Mr. T. Tertius Noble, organist of York Minster, has accepted the invitation of the committee to be present and to conduct his Te Deum in B minor and unaccompanied anthem 'Fierce was the wild billow.'

The usual series of twelve concerts will be given by the Philharmonic Society, of which ten will be conducted by Dr. F. H. Cowen, the Society's conductor, and two by Mr. Henry J. Wood, whose readings of Tchaikovsky's Symphonies No. 4 and No. 5 are anticipated with interest. The choir will be heard in Dvorák's 'Spectre of the Bride,' the 'Messiah,' and Brahms's 'Requiem.' The features of the season will be chiefly instrumental, and will include performances of Schumann's Symphony No. 4, in D minor, Beethoven's C minor, and Strauss's tone-poem 'Don Juan.' With this latter will be contrasted Mozart's 'Don Juan' Overture, and Haydn's Symphony in B flat with the tone-picture 'Baba Jaga' by Liadoff. Music by English composers figures rather meagrely in the scheme: it is represented by Mr. German's 'Welsh Rhapsody,' Elgar's 'Variations' and 'From the Bavarian highlands,' and Cowen's 'Scandinavian Symphony.' Among the eminent players engaged are Sapellnikoff, Casals, Kreisler, René Chemet, Careño, and Bertha Marx, while among the vocalists appear the names of Mesdames Ackté, Julie Culp, Kirkby Lunn, Gerhardt, and Donalda, with MM. Sammarco, Paul Schmedes, and Plamondon.

It is satisfactory to note that a new series of eight concerts will be given by Mr. Vasco V. Akeroyd's Symphony Orchestra in the Philharmonic Hall, commencing on October 18. These concerts deserve well of the musical public, for they provide high-class programmes at popular prices. In addition to well-known symphonic works, the scheme includes Mr. Bantock's 'Old English Suite,' 'Song of evening' (J. B. Davis), 'Indian Suite' No. 2 (MacDowell), Symphony (A. von Ahn Carse); and on January 17, Sir C. V. Stanford will conduct his 'Ode to discord' and 'New songs of the sea,' sung by Mr. Plunkett Greene.

The enterprising local concert agents, Messrs. Rushworth & Dreaper, have recently completed a beautiful concert-room, with seating accommodation for about 200, which will

no doubt be largely made use of for chamber concerts and musical recitals. Decorated in the Georgian style by Messrs. Waring & Gillow, this new and handsome addition to the none too numerous concert-rooms in this city will be inaugurated by two pianoforte recitals by Mr. Richard Buhlig, the first of which will be given on October 3.

The new Rushworth Hall will be the locale of three chamber concerts to be given by the Schiever Quartet, which includes Messrs. Ernst Schiever, Alfred Ross, J. Rimmer, and W. Hatton. Two concerts will also be given by a newly-formed small orchestra, the Victorian Court Orchestra, conducted by Mr. Gordon E. Stutely. The programmes are to be devoted to some of the lesser-known classical works, including Haydn's 'Military' and 'Surprise' Symphonies.

The Catholic Philharmonic Society, who made their debut last season with a performance of Horatio Parker's 'Hora Novissima,' will this season sing in the 'Dream of Gerontius,' Haydn's 'Passion' and Astorga's 'Stabat Mater.' On the latter occasion the orator will be Father Bernard Vaughan. The Methodist Choral Union have selected the 'Messiah' and 'Redemption.' The Post Office Choral Society announce the 'Creation,' and the newly-formed Walton Philharmonic, Sterndale Bennett's 'May Queen.'

Under the auspices of the Music Lectures Association six lectures will be given at the University by Mr. Filson Young, whose subjects will be the music to be performed during the season in Liverpool. Another interesting announcement concerns the proposed performances of Wagner's 'Ring of the Nibelungen' and Strauss's 'Elektra.' They are contingent upon a sufficient number of subscriptions being forthcoming to cover the expenses, which are estimated at about £4,300 for the five performances. Conducted by Dr. Hans Richter, the Hallé Orchestra will give two concerts on November 12 and January 14, and the usual series of four Harrison concerts will also appear to a large extent.

Mr. Egon Petri announces four pianoforte recitals in the Institute, Mount Street, commencing October 20, and Mr. William Faulkes, the eminent Liverpool organist and composer, will give a Chopin pianoforte recital on October 5.

The Liscard Orchestral Society, a flourishing organization conducted by Mr. Philip Smart, are to give three concerts, at which will be performed Mr. William Wallace's symphonic poem 'The passing of Beatrice,' which Mr. Bantock played with success at his memorable concerts at New Brighton Tower. The four concerts announced by the Warrington Musical Society are to include the 'Dream of Gerontius,' 'Faust' (Berlioz), and the 'Messiah.'

MANCHESTER AND DISTRICT.

From announcements made up to the time of going to press the musical season here will probably be opened by the first Harrison concert, when Tetrassini will be the attraction; not improbably, however, Pachmann, at the December concert of this series, will draw a more seriously-musical audience, and a warm welcome will await Gerhardt for her Lieder recital; the concluding concert, affording an opportunity of hearing Melba, with Landon Ronald's orchestral accompaniment, will also be of unusual interest.

Mr. G. W. Brand Lane's concerts, at which his Philharmonic Society always sing, are seven in number this season, and promise the usual 'stars' of the musical firmament. To his first concert come Sir Charles Santley, Kubelik and Backhaus, Zerola, Alice Verlet, and Edna Thornton. A song-recital by Plunkett Greene, with Sir C. V. Stanford at the pianoforte, should prove of unusual interest. The only oratorios to be given are 'Messiah' and 'Elijah,' with attractive casts of soloists. In addition the choir, numbering 250 voices, are announced to sing Bach's 'Praise the Lord,' S. Sebastian Wesley's 'Praise of music,' Bantock's 'The tiger' and 'The moon has risen,' and other *alla cappella* works.

At a meeting held on September 14, Mr. Brand Lane referred to the completion of thirty years' work of the Philharmonic choir. Formed in the year 1880, it has, with the exception of three weeks in August, continued its weekly meetings, both winter and summer, during the whole of that time—an unusual feature with large choral societies, which

generally slacken off during the summer months. From the first the choir has always worked on educational lines, having had each season graded classes for sight-reading, theory and choral practice, which have been attended by about 8,000 students. Nearly 1,500 have passed into the concert choir. Fifty per cent. of the present members have been so for eight years, but of the original members only two remain. Several of the officers have held their appointments for nearly twenty years, and the conductor has not missed a performance or been late at rehearsal since the choir was inaugurated. There is about £300 in hand to the credit of the Society.

Commencing October 22, the Manchester Orchestra, Limited, under Mr. Simon Speelman, will give a dozen Promenade smoking-concerts at intervals of three weeks, and from the sketch-programme already issued there are promised several novelties which should still further increase the popularity of this institution, which has at last made Saturday night orchestral concerts in Manchester pay their way. Many others have tilted this field of musical activity, but Mr. Speelman's band alone have reaped the harvest. Four new orchestral works by resident Manchester musicians, and all of them members of the Hallé organization, will receive their first hearing, although 'trial trips' have been run at Blackpool and Llandudno this season. Messrs. Oskar Borsdorf and Charles H. Fogg are represented by Concert overtures in D major and D minor respectively; Mr. Ferruccio Bonavia by a String suite in A minor, and Mr. J. H. Foulds by the new 'French Holiday Sketches.' Two plebiscite programmes are to be arranged, and a score of solo vocalists and instrumentalists will appear, who, with possibly four exceptions, are connected with Manchester and two or three other Lancashire centres; whilst at the first February concert, Manchester's greatest choir—the Male-Voice Orpheus Society, conducted by Mr. Walter S. Nesbitt, will sing. On October 19 also this choir will give a recital of *alla cappella* works of the greatest interest, Mr. Frederick Dawson playing pianoforte solos and the vocalists being Mrs. Herbert-Hutchinson and Mr. Harold Wilde.

The first Hallé concert is announced for October 20, but the published scheme has not been issued in time to be dealt with in this month's issue. Consideration of the syllabus of the Gentlemen's concerts must also be deferred, Mr. Henry J. Wood conducting the first orchestral concert on October 24.

The fourth session of a training class for music-teachers, instituted by Dr. Walter Carroll, will commence on October 13. Mr. Francis Harford will lecture on 'Singing as I try to teach it'; Dr. H. H. Hulbert on 'The science of vocal tone'; Mr. Max Mayer and Mr. Percy Waller on 'Pianoforte teaching.'

By the end of September it was hoped that it would be possible to decide definitely whether the Denhof scheme for the Nibelung dramas could go forward next March. The Theatre Royal authorities, it is stated, have given him the refusal of their premises for the week commencing March 6. The Ring dramas will entail an expenditure of £3,500, and if a further £800 be forthcoming, it is also proposed to perform Strauss's 'Elektra' on March 11.

During the last week in September, at the Midland Theatre, lovers of the out-of-the-common musical sensations enjoyed a novelty in the shape of the Balalaika orchestra, playing Russian folk-songs on native instruments, under Mr. Victor Abaza, Madame Polozoff, from the St. Petersburg Imperial Opera, also taking part.

NEWCASTLE AND DISTRICT.

Professor Bantock, on November 30, will conduct Parts II. and III. of 'Omar Khayyâm' and his comedy-overture 'The pierrot of the minute.' The Choral Union and the Hallé Orchestra will unite forces, and the soloists will be Miss Phyllis Lett, Mr. Frank Mullings and Mr. Herbert Brown. The usual Christmas performance of the 'Messiah' will be conducted by the chorus-master, Dr. Coward, and Bach's B minor Mass will be given again on March 22, conducted by that fine Bach scholar, Sir Hubert Parry. The orchestra will be the Leeds Symphony, and the soloists Miss Gladys Honey, Madame Amy Dewhurst, and Messrs. Henry Brearley and Montague Borwell. The Postal Telegraph Choral Society promise a programme of solid strength: Rutland Boughton's

'Midnight,' Coleridge-Taylor's 'The death of Minnehaha,' Bach's 'My spirit was in heaviness,' Max Reger's 'Palm-Sunday morning' (the first Reger choral music to be heard here), and H. O. Anderton's 'Flower-de-Luce.' Miss Lillie Wormald and Mr. Norman Allin are the soloists for the first concert, and Miss Gladys Honey and Messrs. J. Booth and E. J. Potts for the second. There will be an orchestra at each concert, and Mr. E. L. Bainton will conduct.

The Durham Musical Society will also sing the 'Minnehaha' cantata and Bennett's 'May Queen,' and the Chester-le-Street Society Handel's 'Judas Maccabæus.' Dr. Davies's 'Everyman' and part-songs by Delius (soloists, Miss G. Jacobson, Madame Dewhurst and Messrs. R. Ripley and Charles Knowles), a Christmas performance of the 'Messiah,' and Handel's 'Israel in Egypt' (soloists, Misses I. Walton and R. Burn and Mr. H. Brearley) are announced by the Whitley Bay Choral Society; and the Students' Choral Society, at the Armstrong College, Newcastle, intend rehearsing both Brahms's and Goetz's settings of Schiller's 'Nanie,' some North-country folk-songs, and possibly Mozart's 'Vesper psalms and Magnificat.'

The old-established Chamber Music Society will give their customary six concerts, and announce, among other arrangements, visits from Ysäye and Busoni, the Russian Trio, and the Brussels Quartet. The Classical Concert Society will give four concerts: a violoncello and pianoforte recital by Señor Casals and Mr. Kelly, a recital by Mr. Leonard Borwick and Miss Meta Diestel, an evening of Ravel and Franck (chiefly given by M. Ravel himself and the Parisian Quartet), and an evening devoted to pianoforte quintets by Schubert and Goetz and a Handel trio for violin, violoncello and double-bass.

The Harrison Concerts pursue their policy of presenting 'stars,' Tetrizzini, Pachmann, Melba, and the most interesting of all, Miss Elena Gerhardt. The New Symphony Orchestra will appear at the Melba concert.

No fewer than five musical lectures appear in the miscellaneous course of the Literary and Philosophical Society: Dr. Hadow on 'Schumann's songs,' Rutland Boughton on 'Wagner,' Mr. W. W. Starmer on 'Bells and bell-tones,' Mr. A. P. Graves on 'A night with Irish fairies,' and Miss Paget on 'Musical realism.' We are also promised visits from the Castellano Italian Opera company and Mr. Thomas Beecham's company.

NOTTINGHAM AND DISTRICT.

One work looms large on the musical horizon in Nottingham this season: Bach's B minor Mass. The other items in the Sacred Harmonic Choral programme are Elgar's 'Caractacus,' and the somewhat hackneyed third acts of 'Tannhäuser' and 'Lohengrin.' In their orchestral programme the same Society are giving an 'English night,' and later a modern programme with Dvorák's 'From the New World' for the chief attraction.

The Nottingham Subscription Concerts have engaged the Hallé Orchestra (Dr. Richter), with Mesdames Kirkby Lunn, Ada Crossley and Donalda as the leading artists at their four concerts. The New Musical Society at Leicester are rehearsing Sullivan's 'Festival Te Deum' and the 'Golden Legend,' Mendelssohn's 'Athalie,' '13th Psalm,' 'To the sons of art' and 'Lorelei.' The Philharmonic Society at Leicester, with Mr. W. J. Bunney as conductor, give Haydn's 'Creation,' with three concerts to follow, at which Madame Clara Butt and Madame Melba are to appear. Romberg's 'Lay of the bell,' Jackson's 'The year' and Mendelssohn's 'Lauda Sion' are to be produced by the Leicester West End Choral Society, and the Symphony concerts include the 'Egmont' overture and Beethoven's fourth Symphony in their programme. The Lincoln Musical Society are studying Elgar's 'King Olaf,' and 'Elijah,' and the Market Rasen Choral Society will give a concert performance of Gounod's 'Faust.'

At Loughborough, the Parish Church Choral Society propose as the season's programme Gounod's 'Mors et Vita,' Spohr's 'Last Judgment,' and Dvorák's 'Stabat Mater'; and the Town Choral Society are wavering between Elgar's 'King Olaf' and Coleridge-Taylor's 'Scenes from Hiawatha.' At Boston (Lincs.) Elgar's 'Banner of St. George' will be put into rehearsal.

SHEFFIELD AND DISTRICT.

The triennial Musical festival, which is to take place during the last week of April, 1911, appears to be having the effect of stimulating rather than of paralysing local musical enterprise. According to announcement of plans made, the forthcoming season promises to be the busiest on record. Nearly forty important concerts and several dozen smaller ones are to be heard during the winter months.

The chief choral societies have issued their prospectuses. The Amateur Musical Society will perform, for the first time in Sheffield, Liszt's 'St. Elizabeth,' in December, under the direction of Mr. Henry J. Wood. At the spring concert in March 'The Golden Legend' will be given, conducted by Mr. J. A. Rodgers.

The Musical Union will introduce to Sheffield Sir A. C. Mackenzie's 'The Sun-God's return,' at their first subscription concert. The composer will conduct. The 'Messiah' will be given in December and, later, Mr. Coleridge-Taylor's 'Hiawatha,' both directed by Dr. Coward.

The Orchestral Promenade Concerts will be carried on in the Albert Hall, with Mr. J. A. Rodgers in command of an orchestra of sixty professional players. The first concert will be devoted mainly to Wagner's music, the second to the classics (Beethoven, Bach, Mozart, Mendelssohn), the third to Tchaikovsky, and the fourth will be miscellaneous. The programmes include three symphonies and three concertos.

An interesting experiment is to be tried by the Grand Opera Society, an amateur body conducted by Mr. J. Duffell. The principal theatre in the city has been taken for a week, and three performances each of Verdi's 'Aida' and Gounod's 'Faust' will be given. All the soloists are drawn from the ranks of the Society.

The plan of combining the choral societies of Doncaster and Rotherham in large-scale concerts is to be repeated. Mr. T. Brameld, who conducts both organizations, will direct joint performances in each town of the 'Dream of Gerontius.'

The Choral Union, an old-established body, is busy rehearsing 'Judas Maccabæus' for performance in December, directed by Mr. H. Reynolds.

The Victoria Hall Choral Society (conductor, Mr. H. C. Jackson) announces performances of 'King Olaf,' 'Hymn of Praise,' 'Messiah' and 'Judas Maccabæus.'

The Sheffield Chamber Music Society has arranged to bring some well-known quartet parties to the city, among them the Brodsky, Klingler and Nora Clench Quartets, also the Manchester Trio, Mr. and Mrs. Herbert Withers, Miss Tosta de Benici and Miss Marjorie Hayward.

The local concert agents promise visits from the Richter and New Symphony Orchestras, Mesdames Tetrizzini, Clara Butt, Melba, Messrs. De Pachmann, Kreisler, Harold Bauer and others.

YORKSHIRE.

THE LEEDS SEASON.

Music in Yorkshire is at present the music of the future. So far as Leeds is concerned, the prospects of the coming season suggest a diminution of activity, for the results of the last one were not very encouraging. The Leeds Philharmonic concerts will be reduced from six to four, but it is satisfactory to note that their quality will suffer no deterioration. At the first of the series Dr. Richter will conduct the 'Choral Symphony' and a number of extracts from 'Parsifal'; at the last Mr. Safonoff and the London Symphony Orchestra will be heard in a Tchaikovsky programme, including the F minor Symphony and the B flat minor Pianoforte concerto, with Mr. Frederick Dawson as the soloist. The Christmas concert will, as usual, be given up to 'The Messiah,' and the remaining programme will couple with Sullivan's 'Golden Legend' Mr. Hubert Bath's humorous cantata 'The wedding of Shon Maclean.' These two concerts will be conducted by Mr. Fricker, and the Leeds Symphony Orchestra is engaged to take part in them—a welcome sign that Leeds can now depend on its own resources in this important matter. The Leeds Choral Union, of which Dr. Coward is the conductor, is also reducing its number of concerts from four to three, at which it is proposed to give Saint-Saëns's 'Samson and Delilah,' 'Elijah,' and 'The Dream of Gerontius.' The

eighth season of the Saturday evening Municipal Orchestral Concerts, which are doing a great work in popularising the best orchestral music and developing a thoroughly efficient local permanent orchestra of professional musicians, promises a very interesting series of programmes. At the ten concerts it is intended to give all the best-known overtures of Beethoven and Wagner in chronological order, and symphonies by Mozart, Beethoven, Brahms and Tchaikovsky, together with Goldmark's 'Rustic wedding' Symphony, which is new to this part of the world. Concertos and other works for a solo instrument and orchestra by Bach, Beethoven, Liszt, Brahms, Saint-Saëns and Tchaikovsky are included, and native composers will receive a due share of attention. Not the least satisfactory feature of the scheme is the fact that practically all the performers, solo and orchestral, belong to the locality, which speaks well for the musicianship of Leeds, while, as a series ticket for the ten concerts can be obtained for 7s. 6d. up to £1 1s., and a single admission from 6d. to 2s. 6d., this music will be available to all classes of the population. At Messrs. Haddock's 'Musical evenings,' Mark Hambourg, Pachmann, Cernikoff and Mr. Waddington Cooke will be the solo pianists, Zimbalist and Mr. Edgar Haddock the violinists. The prospectuses of the two principal series of chamber concerts—the Leeds Bohemian and Kasch Quartets—have not yet been issued, but a new series has been arranged by the Leeds Trio, who promise chamber music by some of the most interesting modern composers: César Franck, Debussy, Chausson, Borodine, and Samazeuilh, in addition to works by Beethoven, Schubert and Brahms which may be reckoned as classics.

Foreign Notes.

BERLIN.

The opera performances given under the management of Herr Hermann Gura at the Neues Königliches Operntheater came to an end on August 15, when Wagner's 'Die Meistersinger' was very efficiently performed, under the conductorship of Herr Joseph Stransky. Though coldly received at first, this conductor has, by excellent work, greatly added to his reputation, and the success obtained by the Gura opera is no doubt largely due to his untiring efforts. On the following evening the ensemble of the Royal Opera commenced its winter season in the same theatre (the Royal Opera Theatre being temporarily closed for repairs). The authorities of the Royal Theatre made a somewhat belated observance of the Schumann centenary with a performance (on September 1) of Byron's 'Manfred,' with Schumann's incidental music.—Gounod's early and long-forgotten comic opera 'Der Arzt wider Willen' was given for the first time on September 3 at the Komische Oper. The work was efficiently performed under the baton of Herr von Reznicek, and earned much praise from the critics and public.—The series of Symphony concerts given by the Königlich Kapelle, under the musical direction of Dr. Richard Strauss, commences on October 3. Besides Beethoven's nine Symphonies, modern works by Pöhlitz, Ernst Boehe, Debussy, Bischoff and S. von Hausegger will be performed. The list also includes all the symphonic works of Dr. Richard Strauss himself.

BRUSSELS.

The Théâtre Royal de la Monnaie commenced its season on September 1 with a fine performance of Meyerbeer's opera 'L'Africaine.' Excellent representations have also been given of Puccini's 'Madama Butterfly' and Massenet's 'Manon.'

CASSEL.

The Court Theatre, whose Autumn season has recently commenced, has given as the first novelty Wolf-Ferrari's little comic opera 'Susannen's Geheimnis.' The charming work met with a favourable reception.

OPENHAGEN.

The Royal Theatre opened its doors on September 1. The operatic repertoire has so far mainly been occupied by Italian works such as 'Tosca,' 'Il Barbiere di Siviglia' and

the old French opéra-comique, 'Jeannettes Bryllup' ('Les noces de Jeannette'). The ballet is a great specialty at the Royal Theatre, its last year's success, 'Den lille Havfrue,' with Fini Henriques' excellent music, having again been mounted. No national work has for many years met with equal favour. The New Theatre has been fortunate with its most recent production, Lehár's latest operetta 'Zigöjnerblod.' The critics generally agree that this work is on a far higher plane than any of the composer's previous works, and it is freely compared with the almost classical operettas by Johann Strauss.

DRESDEN.

As the Royal Opera House is temporarily closed for extensive alterations, the operatic performances have recently been given at the Königliches Schauspielhaus. As this theatre is too small to be completely suitable for grand opera, the authorities have decided, in addition to performing familiar examples of light opera, to give performances of some of the best operettas. The first venture of this kind, Johann Strauss's 'Der Zigeunerbaron,' given with the well-known singers under the conductorship of Herr Kutzschbach, proved quite a sensational success. The work, which Johann Strauss originally wrote for the Imperial Opera in Vienna, was for once heard under proper conditions. Among the promised novelties none excites greater interest than Richard Strauss's new opera 'Der Rosenkavalier,' which is to be produced late in January. In accordance with the composer's wish, Fräulein Eva von der Osten and Herr Lordmann will create the leading parts, and Herr Ernst von Schuch will conduct.

GENEVA.

Professor E. Jaques-Dalcroze, the distinguished composer and inventor of a system of rhythmic gymnastics, was recently created 'Docteur des lettres honoris causa' by the Geneva University.

LEIPSI.

A four-act opera, 'Der Talisman,' composed by Mrs. Adela Madison to the text of Ludwig Fulda, has been accepted for production at the Municipal Theatre. The composer, an American lady, has studied composition with Debussy.

MANNHEIM.

The Court Theatre opened the season with a performance of Kleist's drama 'Käthchen von Heilbronn,' with incidental music by Hans Pfitzner.

MUNICH.

The last six Symphony concerts of the series given by the Münchener Konzertverein (conductor, Herr Ferdinand Löwe), took place on August 22, 24, 27, 31, September 2 and 4. The programmes included the last four Symphonies by Beethoven, Symphonies Nos. 1, 2, 3 of Brahms, and the third, fourth, seventh and ninth Symphonies by Bruckner.—The annual festival performances of works by Wagner and Mozart have taken place in the Prinzregententheater and the Residenztheater before crowded and enthusiastic audiences. The Wagner works presented were 'Tristan und Isolde,' 'Die Meistersinger,' the 'Ring des Nibelungen' and the early opera 'Die Feen.' The amount of labour spent on the production of the last-mentioned work seemed to have been hardly worth while. The Mozart performances in the Residenztheater included 'Don Giovanni,' 'Le nozze di Figaro,' 'Così fan tutte,' 'Die Entführung aus dem Serail,' the opera-seria 'Titus,' which in spite of many beauties must be considered antiquated, and the charming little German operetta 'Bastien und Bastienne' (which Mozart wrote in his thirteenth year). The works of both masters were excellently performed, particularly on those occasions when Herr Felix Mottl officiated at the conductor's desk.—On September 12, the eagerly anticipated first performance of Gustav Mahler's eighth Symphony took place in the Neue Musik Festhalle of the Exhibition, under the direction of the composer. A great number of the most famous living musicians were present, among them Dr. Richard Strauss. The work is conceived on a gigantic scale. It takes an hour and a-half to perform, and is laid out for eight solo voices, three choirs (one a children's choir), and an orchestra numbering about 140 performers,

and including mandolines, bells, glockenspiel, celesta, pianoforte, harmonium and organ. It is written in two parts, the first to the words of the great catholic invocation 'Veni Creator Spiritus,' and the second to the apotheosis of the second part of Goethe's 'Faust.' The work was received with the greatest enthusiasm. From a technical point of view, it no doubt is an enormous achievement. The scoring, even in spite of the example of Richard Strauss, is a marvel of beauty and brilliancy. Whether the composer's ideas are on a plane with his technical mastery is a matter upon which opinions are far from being unanimous.

OSTEND.

A festival concert devoted to Hungarian music took place at the Kursaal on August 18, under the direction of Professor Jenő Hubay, from Buda-Pest, well known as a violinist. Goldmark's overture, 'An den Frühling,' the symphonic-poem 'The Siren,' by Edmund von Mikalovich, Akos von Buttykay's Symphony in C sharp minor, and the prelude to Professor Hubay's own opera, 'Moharozsa,' were played, and heard with much interest. On August 26 an interesting programme included the symphonic-poem 'Phaëton,' by Saint-Saëns, Charpentier's suite 'Impressions d'Italie,' and Elgar's Enigma Variations, described in *Le Guide Musical* as 'les merveilleuses Variations d'Elgar.' M. Léon Rinskopf conducted. As usual, numerous well-known Italian vocalists have been heard during the season; among them were Signori Caruso, Zerola, Amato, and Signorina Edith de Lys.

PARIS.

The Opéra-Comique re-opened on September 1. Among the more notable performances that have been given, those of Claude Terrasse's 'Le Mariage de Télémaque,' Massenet's operas, 'Manon' and 'Werther,' Lalo's 'Le Roi d'Ys,' and 'La princesse jaune,' by Saint-Saëns, deserve mention.

PESARO.

The new opera 'Aura,' by Amilcare Zanella (the successor of Pietro Mascagni as principal of the Rossini Conservatoire) was recently produced with great success.

PRAGUE.

The Deutsche Landestheater commenced its season on August 18—the Emperor Franz Joseph's birthday. Two new works, Ernst von Dohnányi's pantomime ballet (Tanzpantomime) 'Der Schleier der Pierrette,' and E. Wolf-Ferrari's intermezzo (opéra-comique) 'Susannen's Geheimnis,' were given for the first time with considerable success.

ST. PETERSBURG.

The seventh international competition for the Rubinstein prize commenced on August 22. Two prizes of 5,000 francs were offered for composition and for pianoforte playing. The two successful competitors were two German musicians, Herr Emil Frey (as composer) and Herr Alfred Hoehn, professor at the Hoch'sche Konservatorium in Frankfurt (as pianist). Diplomas for excellence in pianoforte playing were awarded to Messrs. Arthur Rubinstein, Emil Frey and Alexandre Borowsky. The Board of Examiners consisted of only Russian musicians.

SALZBURG.

Last month the artistic success of the great Mozart festival was placed on record. We are now shown the reverse side of the picture, which reveals a loss of over 20,000 kronen (over £600).

WEIMAR.

The Grand Duke of Sachsen-Weimar has nominated Hofkapellmeister Peter Raabe as Custos of the Liszt Museum, in succession to the late Hofrat Dr. Aloys Obst.

The Aberdeen Choral Union, conducted by Mr. Arthur Collingwood, have decided to devote their attention to smaller choral works and to give, in the main, miscellaneous programmes during the coming season. At their fourth concert, however, Mendelssohn's 'Hymn of praise' and Stanford's 'Last post' will be performed.

The annual mid-winter concert of the students of the Conservatorium of Music of the University of Melbourne was given in the Town Hall on July 20, before a large audience, including His Excellency the Governor, who is the Visitor of the University. The programme included the following items: movements from Pianoforte concertos by Beethoven, Schumann and Mendelssohn, Mozart's A major Violin concerto, Wieniawski's Violin polonaise, a Chopin impromptu, and a Liszt rhapsody; 'Che farò,' 'Dove sono,' and songs by Schumann, Goring Thomas, &c. The University Council has reappointed Professor Peterson to the Ormond Chair of Music for a further period of five years from March, 1911.

At the examination for scholarships held at the London College of Music on September 14, the following awards were made: Schubert scholarship (singing), Mabel Amelia Mann; Rossini scholarship (singing), Reginald G. Lucas; Sullivan scholarship (singing), Helene Frank; Beethoven scholarship (pianoforte), Hilda Josephine V. Bradly; Spohr scholarship (violin), Doris M. Bedford; Bach scholarship (organ), Harold C. Pennington. Each scholarship entitles to two years' free training at the College. The examiners were Mr. Ernest Austin, Dr. Leonard Fowles, Mr. G. Augustus Holmes, Mr. Matthew Kingston, Dr. Frederick J. Karn, Mr. C. Hutchins Lewis, Mr. Sterling Mackinlay, and Mr. Henry W. Weston.

A plébiscite programme was performed on September 3 by the band of the Carnegie Dunfermline Trust. The full repertoire of the band was issued in the form of a pamphlet, divided under the headings 'Marches,' 'Overtures,' 'Waltzes,' 'Operatic selections,' 'Fantasias on national melodies,' and 'Miscellaneous.' The public were asked to select one piece from each group. The resulting programme was as follows:—March, 'Entry of the Gladiators' (Fucik); operatic selection, 'Lohengrin' (Wagner); waltz, 'Vision of Salome' (Joyce); overture solennelle, '1812' (Tchaikovsky); suite, 'Peer Gynt' (Grieg); national fantasia, 'Scotland's Pride' (Godfrey).

The Oriana Madrigal Society, whose object is to extend interest in English madrigals of the 16th and 17th centuries, both by performance and by publication, have issued a prospectus detailing their activities for the coming season. The usual concerts will take place, and at a special carol-concert to be given at Leighton House on December 17, old carols and Christmas motets and Bach's cantata 'Jesu, now we will praise Thee,' will be performed. Purcell's 'Ode on St. Cecilia's Day' has been chosen for a concert to be given in March. Mr. Charles Kennedy Scott is the conductor.

The Free Church Musicians' Union have arranged a busy season. The following lectures are announced: October 25, Mr. J. E. Leah on 'Divers opinions on matters vocal'; November 29, Mr. Thomas Facer on 'Organists and organizing'; January 9, Dr. Keighley on 'Descriptive music'; February 27, Mr. Arthur Berridge on 'Papa Haydn'; March 28, Mr. Leonard Snow on 'The service of praise.' Concerts, dinners and other meetings are arranged. The president is Dr. F. N. Abernethy.

The Russhen Town Male Choir paid a special visit to the North London Club and Institute on August 27, when they gave a concert to an attentive and appreciative audience. The programme, which was artistically carried out, included 'Comrades' song of hope,' 'The oath,' 'Where lies the land,' 'Martyrs of the arena,' 'O peaceful night,' 'Sweet doth blush,' and 'The long day closes.' The concert was organized by Mr. Bernard Tomkins, who also ably conducted.

At the Parish Church, Tenby, on September 15, an admirable performance of Mendelssohn's 'Hymn of praise' was given, the treble solos being sung by Master Donald Williams, principal solo boy, Westminster Abbey, and the other solos by members of the choir. Mr. W. Cecil Williams presided at the organ.

At a general meeting of the Walton Philharmonic Society, on September 8, it was announced that two concerts would be given during the coming winter, and that the work adopted for the first of these, to be held before Christmas, was Sterndale Bennett's 'The May queen.' The conductor is Mr. Albert Orton.

In giving their usual series of concerts during the coming season, the London Trio will perform Beethoven's Pianoforte trios in chronological order. On occasions these excellent players will combine with other well-known artists in the performance of pianoforte quartets and quintets.

An Old College Choristers' Musical Society has been formed at Cambridge. All those to whom the above title appeals are invited to become members or to lend their assistance and co-operation. The secretary is Mr. H. E. King, 140, Sedgwick Street, Cambridge.

The Nottingham Sacred Harmonic Society, who have the privilege of being conducted by Mr. Allen Gill, have arranged to perform 'Caractacus,' the 'Messiah,' the third acts of 'Tannhäuser' and 'Lohengrin,' and Bach's Mass in B minor during the coming season.

Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ADELAIDE.—A performance of Sullivan's 'The golden legend,' given at the Elder Hall on August 8 by the University Choral Class and Conservatorium Orchestra, earned enthusiastic praise from the Press and public. Mr. Frederick Bevan, who conducted, is an ardent admirer of Sullivan, and gave an intimate interpretation which the efficiency of the forces under his control enabled him to carry out to the full. The soloists were Misses Muriel Cheek, Clara Mueller, Gwen Lewis, Mary Roach and May Forsaith; Messrs. Walter Wood, A. Cooper, Edwin Rundle and F. Halls, among whom the various characters were subdivided. Mr. Hurtle Coombe was the organist and Miss Sylvia Whittington led the orchestra.

CHRISTCHURCH, NEW ZEALAND.—On August 2, the Christchurch Musical Union gave the second concert of their winter season. In a programme that was mainly orchestral, the chief numbers were the slow movement of Beethoven's second Symphony, Mendelssohn's 'Hebrides' overture, and Cowen's 'Suite de ballet.' Excellent performances were given under the direction of Dr. Bradshaw, and a large audience testified the pleasure of listening to them. The vocalists of the occasion were Miss Allison and Mr. Allwright.—To the regret of musicians living in this neighbourhood, the City Council have decided that the permission hitherto granted for the giving of Sunday concerts shall in the future be withheld.

INVERCARGILL (NEW ZEALAND).—A choral and orchestral concert was given by the Invercargill Musical Union at the Municipal Theatre on July 12. The choral programme included Faning's 'How sweet the moonlight sleeps,' Hatton's 'Over hill, over dale,' Forde's madrigal, 'Since first I saw your face,' and Elgar's suite 'From the Bavarian Highlands.' The orchestra, besides accompanying, played excerpts from Grieg's 'Peer Gynt' Suite and Weber's 'Preciosa.' Excellent performances were given throughout under the direction of Mr. C. Gray, and a large audience showed evident pleasure.

JOHANNESBURG.—The ninety-seventh meeting of the Johannesburg Musical Society was held at the Caledonian Hall on August 10. In an excellent miscellaneous programme, Madame Wedlake-Santanera contributed an important share as pianist and harpist.

KIMBERLEY.—Coleridge-Taylor's 'Hiawatha' was performed in its entirety by the Diamond Fields Musical Society on August 24, under the direction of Mr. A. H. Ashworth, with a choir of over seventy and an orchestra of forty, both highly efficient. Complete justice was done to the work, and full advantage was taken of its opportunities for varied effects. The soloists were Madame L. Hooper-Rees, Mr. Harry Thurst and Mr. John Fellowes.

PRETORIA.—A farewell concert was given at the Town Hall on August 16 by Madame Wedlake-Santanera, who took part as pianist and harpist. She was assisted by Mrs. Altmann (violinist), Miss Bourke, and Mr. Percy Snowden (vocalists).

Answers to Correspondents.

AMATEUR GRAND OPERA.—Mr. Laurence Hatchwell (22, Whitworth Road, South Norwood, London, S.E.), of the Croydon Operatic Society, wishes to know of other amateur societies in the Kingdom formed for the purpose of producing grand opera in English. The Croydon Society has about one hundred members, and plays two or three operas every season.

HOFFNUNG.—Mozart's 'Masonic Funeral Music' is to be obtained from Messrs. Breitkopf & Härtel. Purcell's funeral music, as used at Westminster Abbey, was played from Sir Frederick Bridge's manuscript.

TENOR CLEF.—The doubled treble clef used for tenor music is an arbitrary indication that the music is really an octave lower than indicated.

H. E. MURDAY.—Your inquiry would involve a comparison of the specifications, which we regret we cannot undertake to make.

S. W.—Particulars of the Home Reading Musical Union are given elsewhere in our present issue.

Numerous other answers are held over or have been dealt with privately.

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DURING THE LAST MONTH.

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| 4. Willow, Willow, Willow | ... | Shakespeare |

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- | | | |
|----------------------------------|-----|-------------|
| 1. O mistress mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | Shakespeare |
| 3. No longer mourn for me | ... | Shakespeare |
| 4. Blow, blow, thou winter wind | ... | Shakespeare |
| 5. When icicles hang by the wall | ... | Shakespeare |

THIRD SET.

- | | | |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| *3. To Althea, from prison | ... | Lovelace |
| 4. Why so pale and wan | ... | Suckling |
| 5. Through the ivory gate | ... | Julian Sturgis |
| *6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| *1. Thine eyes still shined for me | ... | Emerson |
| *2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| *3. When we two parted | ... | Byron |
| 4. Weep you no more | ... | Anon. |
| 5. There be none of Beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian | ... | Julian Sturgis |
| 2. Proud Maisie | ... | Scott |
| 3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
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SIXTH SET.

- | | | |
|-----------------------------------|-----|------------------|
| *1. When comes my Gwen | ... | E. O. Jones |
| *2. And yet I love her till I die | ... | Anon. |
| *3. Love is a bable | ... | Anon. |
| *4. A lover's garland | ... | Alfred P. Graves |
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| 6. Under the greenwood tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

EIGHTH SET.

- | | | |
|------------------------|-----|------------------------|
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Angelic Hunter, The (arr. by Brahms) .. German Folk-song .. 3d.	Moon's warm beams, The A. Jensen 14d.
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	Young May moon, The (arr. by C. H. Lloyd) .. Irish Air 2d.

MALE VOICES

(T.T.B.B. where not otherwise stated).

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Bacchanalian Chorus J. W. Elliott 3d.	On guard Brahms 14d.
Blossom or Snow Schumann 2d.	Orpheus. Humorous (A.T.B.B.) C. H. H. Parry 3d.
Bushes and Briars (arr. by R. V. Williams) .. Essex Folk-song 3d.	Out of the deep Laurent de Rillé 2d.
Canst thou forget the silent tears (A.T.B.B.) .. J. W. Elliott 3d.	Piper o' Dundee Granville Bantock 4d.
Drinking Song Laurent de Rillé 3d.	Roman war song J. Lyon 3d.
Duncan Gray (T.T.B.) A. M. Richardson 3d.	Serenade Laurent de Rillé 3d.
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Hang fear, cast away care (A.T.B.B.) C. H. H. Parry 3d.	Soldier's death, The Brahms 14d.
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Laird o' Cockpen Granville Bantock 4d.	Song of the Vineyard Laurent de Rillé 4d.
Life's crown is love Schumann 3d.	Spectres' Dance, The Schubert 2d.
Lotus flower, The Schumann 2d.	Swiss Shepherd's farewell, The Laurent de Rillé 4d.
Love wakes (A.T.B.B.) C. H. H. Parry 2d.	United are we Brahms 2d.
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Minnesingers, The Schumann 2d.	Tziganes, The Laurent de Rillé 4d.
Night March, The Schumann 3d.	Walpurga F. Hegar 6d.
O my City Laurent de Rillé 6d.	

FEMALE VOICES

(THREE-PART (S.S.A.) where not otherwise stated).

Ah, tender flowers F. Hiller 14d.	Lonely Isle, The (4 parts) G. A. Macfarren 3d.
Annie Laurie (arr. by C. Macpherson) Scottish Air 3d.	Mermiad, The (5 parts) Schumann 3d.
Ballad of Sir Humphrey Gilbert W. Wolstenholme 6d.	Merry Spring returning F. Hiller 3d.
Bleachers' Night Song, The (4 parts) Schumann 14d.	Pixies, The S. Coleridge-Taylor 3d.
Chapel, The (4 parts) Schumann 14d.	Rest thee on a mossy pillow H. Smart 14d.
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Day in twilight grace F. Hiller 3d.	Rosemary (4 parts) Schumann 14d.
Encircled with a twine of leaves S. Coleridge-Taylor 3d.	Shed no tears (4 parts) E. Austin 3d.
Fair Elma F. Hiller 3d.	Shepherd's sweet lot, The (4 parts) .. B. Luard-Selby 14d.
Fall of the leaf, The (2 parts) Schumann 2d.	Skylark, The J. C. Maclean 3d.
Flaming Sun is dying, The F. Hiller 14d.	Soldier's Bride, The (4 parts) Schumann 14d.
Forest Fay, The (4 parts) Schumann 14d.	Sun does rise, The (2 parts) B. Luard-Selby 14d.
Forsaken Maiden, The (4 parts) Schumann 14d.	Sweet echo (2 parts) W. G. Alcock 3d.
Full fathom five (2 parts) J. Ireland 14d.	Tambourine Player, The (4 parts) Schumann 14d.
Good-night M. F. Phillips 3d.	There is a garden in her face (2 parts) .. E. Austin 14d.
Happy hunter, The (4 parts) Schumann 14d.	Three Fishers, The (4 parts) W. Wolstenholme 3d.
In midst of ocean (6 parts) Schumann 3d.	Vigil F. Hiller 3d.
It is not always May Pinsuti 2d.	Were I a bird S. Coleridge-Taylor 3d.
June roses Schumann 14d.	What can lamkins do? A. M. Richardson 3d.
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	You spotted snakes F. Hiller 3d.
	Zephyr thro' the woodland straying F. Hiller 3d.

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A few more years shall fall	H. Blair	3d.
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*And He shall purify	Handel	1½d.
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And the Angel said unto her	King Hall	1½d.
*And the glory of the Lord	Handel	1½d.
And there shall be signs	E. W. Naylor	4d.
*Arise, O Jerusalem	Oliver King	1½d.
Ascribe unto the Lord	J. Travers	6d.
*Awake, awake, put on strength	A. Borton	1½d.
*Awake, awake, put on thy strength, O Zion	J. Stainer	6d.
Awake, put on thy strength	M. Wise	4d.
*Awake, thou that sleepest	J. Stainer	6d.
Behold, I come quickly	Ivor Atkins	1½d.
Behold, the day is come	H. H. Woodward	4d.
Behold, two blind men	J. Stainer	3d.
Beloved, now are we the sons of God	E. H. Thorne	1½d.
Blessed are they .. H. Blair and N. W. Howard	McLean, each	3d.
Blessed be the Lord God	C. S. Heap	6d.
Blessed is He who cometh	C. Gounod	1½d.
Blessed Lord	S. S. Wesley	2d.
*Come and let us return (Two-part Anthem)	G. A. Macfarren	2d.
Day of anger, day of mourning	C. Gounod	3d.
Day of anger, day of mourning	Mozart	6d.
*Day of wrath	J. Stainer	2d.
*Doth not wisdom cry?	R. Haking	1½d.
Drop down, ye heavens	G. A. Macfarren	1½d.
Enter not into judgment	H. H. Woodward	1½d.
Enter not into judgment	Clarke Whiffel	1½d.
Far down the ages now	Arthur C. Edwards	1½d.
*Far from their home	H. H. Woodward	3d.
For a small moment	J. Stainer	2d.
For the mountains shall depart	L. Samson	3d.
*From the rising of the sun	F. A. G. Ouseley	1½d.
Give unto the Lord	C. Darnton	3d.
*God hath appointed a day	B. Thorne	1½d.
*Grant us Thy peace	Mendelssohn	1½d.
Hark the glad sound .. A. R. Gaul and *E. V. Hall, each		3d.
*Hearken unto Me, My people	A. Sullivan	1½d.
He comes, but not in regal splendour	W. Croft	2d.
Henceforth when ye hear My voice	Mendelssohn	3d.
*He that shall endure	Mendelssohn	1½d.
Hosanna	G. A. Macfarren	2d.
*Hosanna in the highest	J. Stainer	1½d.
Hosanna to the Son *G. A. Macfarren and O. Gibbons, each		2d.
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It is high time to awake	Walter Spinney	3d.
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Lord, let me know mine end	M. Greene	1½d.
*Lord, let me know mine end	J. Goss	3d.
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*O Lord, O Lord, O Lord and Ruler	J. Stainer	1½d.
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O Emmanuel (O Emmanuel)	J. Stainer	1½d.
O God, Thou art my God	H. Purcell	3d.
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O Lord my God, I will exalt Thee	J. Nares	3d.
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O Rex Gentium (O King and Desire)	J. Stainer	1½d.
O Sapientia (O Wisdom)	J. Stainer	1½d.
O Thou, the central orb	Orlando Gibbons	3d.
Our conversation is in heaven	W. B. Gilbert	2d.
Out of the deep	H. Walford Davies	4d.
Out of the deep	G. C. Martin	3d.
*Praise His awful Name	Spohr	2d.
Prepare ye the way	J. M. Crament	4d.
*Prepare ye the way	G. M. Garrett	3d.
*Rejoice greatly	H. Gadsby	3d.
*Rejoice greatly, O daughter of Sion	H. H. Woodward	1½d.
Rejoice in the Lord	S. Reay	1½d.
Rejoice in the Lord	F. R. Statham	4d.
Rejoice in the Lord	*H. Purcell and John Redford, each	3d.
Rejoice in the Lord alway	A. G. Goss	3d.
*Rise up, arise	Mendelssohn	3d.
*Seek ye the Lord	C. Bradley	1½d.
*Seek ye the Lord	J. F. Bridge and J. V. Roberts, each	3d.
Seek ye the Lord	J. A. Bailey and H. Kinsey, each	3d.
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Think, good Jesu	Mozart	6d.
This is the record of John	Orlando Gibbons	3d.
*Thy Judge of quick and dead	S. S. Wesley	3d.
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THE TIMES.

The only other work which requires special mention is Dr. Brewer's charming Suite of five Old English songs for chorus and orchestra; . . . all five are full of lightness and grace, delicate little pieces of vocal writing set off with piquant orchestration.

DAILY TELEGRAPH.

Dr. Brewer's Suite was brought to its first hearing, and mightily pleased the majority of the audience. . . . It is a breezy little composition, well laid out for not too ambitious choral societies, its music is always in perfectly good taste, now and then it is full of a genuine and very dainty grace, as in the pretty chorus for mixed voices, "Love is a sickness full of woes," and the delicious sixteenth century lullaby, "Golden slumbers kiss your eyes," which is written for female voices only, and always it is clean and wholesome, and unexacting in its demands upon the singers. Clearly, then, it justifies its existence. The Suite went very well under Dr. Brewer's guidance, the composer at the close being repeatedly recalled.

MORNING POST.

The numbers are singularly happy compositions, highly charged with old-world grace, but devised with a full knowledge of modern requirements, and their popularity is likely to be great, if their reception may be taken as any augury.

STANDARD.

The same fancy and imagination which characterise the composer's pastoral songs play round this delightful series of vignettes of Merrie England. The music, with its breezy lightness and delicate orchestral texture, suggests the playtime of Corydon and Phyllis amid the bowers of Arcady. Of the five numbers, the most striking are "Barley-Break," written in the style of the Elizabethan madrigalists, for male voices; and "Golden Slumbers," for female voices, a charming and seductive lullaby, daintily scored and very effective with its muted strings accompaniment and its melody and rhythmic sense. The last number, "Summer Sports," from which the Suite takes its name, is the most elaborate. The score graphically describes the hunt, and the bustle and excitement of the chase are cleverly suggested in the rush and life of the music. The whole work, which was finely performed and enthusiastically received, forms a little gallery of pastoral pictures of the old time, and admirably reflects the sentiment of the sixteenth century poets, the spirit of whose verses Dr. Brewer has so happily caught.

YORKSHIRE POST.

It is eminently tuneful, daintily orchestrated, and as thoroughly English as the words. The Suite was sung by the Gloucester contingent of the chorus with admirable spirit, and had a very pleasant and exhilarating effect. There is a distinct place for such music, which, without attempting to scale ambitious heights, is artistic and agreeable, and there is no doubt that "Summer Sports" will have a good vogue with choral societies, as indeed it well deserves.

BRISTOL TIMES.

The composition is the best of the kind Dr. Brewer has written. His music is always bright, melodious, straight-forward, clear in design, and captivating. In this example these features are forthcoming in their best degree, and the musical equipment of every poem hits off in the most apt and enchanting manner the sentiments. Directed by the author, the choir and band gave a fine illustration of the work. They grasped the spirit of the poems and music, entered with zest into their portrayal, and helped to make "Summer Sports" a triumphant success.

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POEM

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THE TIMES.

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DAILY TELEGRAPH.

It is a genuine pleasure to record that the very large audience was filled with an enthusiasm that knew no bounds. Recall of the composer followed recall in the charming concert-room. . . . Dr. Cowen has risen to heights at least as lofty as those reached by the poet whose muse attracted him. . . . I would go further, and say that he has risen higher. . . . Dr. Cowen, true to himself, has surpassed himself, and many are the lovely passages in his most recent production.

STANDARD.

Dr. Cowen's festival novelty, "The Veil," which was heard for the first time, is the most ambitious and notable composition the composer has made to the literature of music. . . . Early in the first part we catch a glimpse of his felicity of expression in the tenor solo, "Now an Evangel," which in its sense of compassion makes an immediate appeal. . . . "Earth the mother," with its somewhat Elgareque influence and feeling, is one of the most eloquent sections. . . . The second part, "The Dream of the World without Death," is ushered in by some pregnant orchestral strains, and it is this section that went a long way to-night to establish the success of the work. The contralto solo, with its note of tender solicitude, mingled with passionate questionings, comes nearer to genuine inspiration than any other portion of the scena. . . . The duet between the Soul and the Body is probably the one that will go furthest in establishing the popularity of the work. . . . The work met with a great reception, and deservedly so, for it is, in depth of feeling, in width of design, and in imagination, the greatest and best thing that Dr. Cowen has given us.

MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral accompaniment, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

YORKSHIRE POST.

"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

MANCHESTER GUARDIAN.

His music is essentially vivid. Much use is made of leading themes, and that which is associated with the idea of the Veil is especially striking. . . . The dream scene, in which the mother bewails, not the death, but the sudden disappearance of her children, is astonishingly powerful, and with the part of the mother filled by Madame Kirkby Lunn, it provided the point of supreme interest in the whole cantata. . . . The most cumulative effect occurs towards the end of the work. It is very massive and imposing. . . . The work was greeted with well-judged enthusiasm, and Dr. Cowen was called upon several times to acknowledge the applause.

BIRMINGHAM DAILY POST.

When all deductions have been made there remains a quantity of very impressive and touching music, and music with a good deal of genuine humanity in it. It was received with great enthusiasm.

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The

Competition Festival Record

No. 27.

AUGUSTA MARY WAKEFIELD,

Born near Kendal, August 19, 1853.

Died at Grange-over-Sands, September 16, 1910.

We deeply regret to have to record the death of Miss Wakefield, which occurred at Grange-over-Sands in the midst of the folk she loved so well, and for whom she worked so clear-sightedly. For a year or more Miss Wakefield had suffered illness. Until near the end there was always hope, which she shared, that she might recover and once again inspire the lives of those who were brought under her irresistible and radiating influence.

Mary Wakefield, to use the form of name by which she was best known, was the greatest force in the musical competition festival movement in this country. She did not invent choral competitions, but by her untiring self-sacrifice and convincing apostleship she made them a national cause, a national asset. She attained her dominating position by the great strength of her uncompromising character, the clearness of her vision, and the lucid downrightness of her speech.

It was in 1885 that she first planned an insignificant musical competition amongst the villagers on her father's estate at Sedgwick, near Kendal, where she was born, and from this beginning she was impelled, not merely to increase the local scope of the scheme, but to stir up other parts of the country. The result of this resolute propaganda is well known. The movement now extends its influence from Aberdeen to Truro, or, as Miss Wakefield liked to put it, from John o' Groat's House to Land's End. The festival established at Kendal (the Westmorland festival) fulfils the ideals which always animated the advocacy of its originator. In the early days of the event, Mary Wakefield conducted the combined music. In 1900, after fifteen years' service, she retired from this section of the work and was the recipient of a testimonial from her innumerable friends and coadjutors. In this connection an appreciation of Miss Wakefield's work, which the present writer contributed to the *Musical Times* of August, 1900, may be quoted:

'The growth of the Westmorland festival has been phenomenal. What was at first a small local competition, that concerned merely a few score of villagers, has expanded to an undertaking interesting the whole country side and drawing

into its attractive fold scores of choirs of all kinds, village orchestras, and other musical organizations, most of which were brought into being by the festival scheme. A district reputed to be unmusical has, in this way, gained an almost national reputation for its enthusiasm for musical study and ability in execution. That this proud achievement is mainly owing to the faith, inspiration, and musical skill of Miss Wakefield, her numerous and influential local coadjutors would be the first to claim.

'The Westmorland festival is not merely a scheme of competitions. The competitive side is subordinate and is meant to minister to the end. No one knows better than Miss Wakefield that competitions may have a seamy side. At Kendal the prizes offered consist, with one exception only, of medals, certificates, and banners. The exception is a prize of £5, which is offered to the village most successful in several sections, junior and senior. The money incentive is, therefore, practically non-existent. The end is to develop faculty by systematic study, to establish ideals of good execution, and to provide object lessons as to how such ideals may be realised; and, further, to give as wide an acquaintance as possible with the literature of music. New music is studied every year. Adjudicators are asked to give full reasons for their decisions, and to point out the path of improvement where necessary. The eagerness to know what to do and how to do it manifested at these yearly gatherings is one of their most exhilarating features. Then the combined performance of some large works is looked upon as an absolutely essential part of the scheme. The competition of the small sections equips chorals for this supreme effort. The educative effect of this constant striving to acquire knowledge and skill was strikingly exemplified this year in the rapt attention with which the 600 chorals comprising the adult festival choir, and the immense audience followed admirable performances of the C minor Symphony and the "Scotch" Symphony given by the Manchester band under Signor Risegari. The importance attached to the combined performance may be measured by the extraordinary efforts put forth to secure adequate

rehearsal. At first the difficulties seemed insuperable, but Miss Wakefield was not to be foiled. She and her sister (now Mrs. Argles) would, during the winter months, on nearly every night of the week, drive round in all weathers to some remote village to toilsomely teach by note or by ear a Bach motet, a Mendelssohn chorus, or a modern cantata. To be drilled and talked at by Miss Wakefield was the sensation of the week to many a humble villager, who would tramp miles in slush to enjoy the stimulus.

'All Miss Wakefield's enthusiasm and practical insight would have been in vain if they had not been supplemented by her musical ability, both natural and acquired. Had she have chosen to have entered the musical profession, she would have taken high rank as a singer. Gifted with a fine full mezzo-soprano voice, which she could mould to express strong dramatic feeling, she was fortunate in being able to avail herself of the tuition of Randegger, Henschel, Blumenthal, Grieg, and Sir Herbert Oakley, in gaining a general musical education. To Signor Randegger's teaching, Miss Wakefield ascribes the fact that her voice, often subjected to great strain at innumerable rehearsals, has lasted so well.

'In the literary field, Miss Wakefield's pen has been constantly active. She has contributed many articles on musical subjects to well-known magazines, but her most notable essay is the handsome and useful book, "Ruskin on Music," in which all that the great writer said on music is culled for the benefit or obfuscation of the general reader. Her beautiful home, Nutwood, at Grange-over-Sands, overlooking Morecambe Bay, is full of mementoes of her acquaintance and friendship with well-known people. She often sang to Ruskin at Brantwood, where she was a welcome guest. His acknowledgment of the service in the dedication in "Sesame and Lilies" is worth quotation. It is as follows: "Mary Wakefield, to whose bright and gifted nature—good—in the kindest sense, the author is thankful for some of the happiest hours of his old age." In a fine edition of his poems, Matthew Arnold wrote: "Mary Wakefield, with affectionate admiration and regard." To both these tributes thousands of people, young and old, could sincerely subscribe.'

The funeral took place at Crosscraze Churchyard, on September 19, in the presence of a large gathering of people. Many floral tributes were sent, and there were touching indications of deep respect and affection for the deceased.

Will the competition festival movement suffer by the removal of its chief inspiring personality? Surely it should not be allowed to do so. The movement exists and grows because of its proved utility. If its promoters resolve to keep pure the ideals that stimulated its founder, it should still prosper and fulfil its great mission. There are possible fatal drifts if competition is permitted to become a master instead of being controlled as a servant. But with so many high-purposed advocates to watch and guide its future, the movement should be secure. W. G. McN.

NEW BRIGHTON (LIVERPOOL).

September 10.

This competition has developed into one of the most important events of its class in the north-west of England. Experienced management, and knowledge of how to rub people the right way, has been perhaps the greatest factor in the progress of the festival. For this the credit is due to Mr. Llew. Wynne, the secretary, who contrives to control all the machinery without intruding a creak—it seems to go automatically.

The scheme this year included twelve musical sections and two for recitations. We have only space to record results of the chief classes.

Three children's choirs sang Elgar's well-known trio 'The Swan' (a formidable piece for young children to tackle), and 'Spring song,' a pretty two-part song by Myles B. Foster. The singing was very good in every case, and the result was as follows:

Cloughton Juvenile Choir, 140 (Mr. Tom Lloyd).

Hanley Grove Council School Choir, 131

(Mr. E. J. Bridgewater).

Rhos (Bethlehem) Juvenile Prize Choir, 123

(Mr. Jacob Edwards).

There were no fewer than eleven entries in the male-voice choir class and the singing was in several instances remarkably fine. Every one of the choirs that had entered, competed. The test-pieces were (a) that male-voice choir classic, Sullivan's 'The long day closes,' and as a gay and dainty contrast (b) Mr. Lee Williams's clever and mischievous 'To Celia.' The following is a list of the choirs in the programme order:

Fynnon Groew, 127 (Mr. J. Spencer).

Hindley Industrial Co-operative Society, 126

(Mr. J. Layland).

Huddersfield Glee and Madrigal Society, 128

(Mr. J. W. Armitage).

Liverpool Cecelia, 102 (Mr. J. S. O'Reilly).

1st. Manchester Orpheus Glee Society, 152

(Mr. W. S. Nesbitt).

2nd. Nelson Arion Glee Union, 148 (Mr. Lawson Berry).

St. Helen's Glee Club, 130 (Dr. S. B. Siddall).

Todmorden, 137 (Mr. Harold Lees).

Wigan Harmonic, 130 (Mr. A. Bullock).

Warrington Apollo, 134 (Mr. Harry Berrey).

3rd. York, 140 (Mr. H. Seymour Wilkinson).

There was not much to choose between Manchester and Nelson. Mr. Lawson Berry has brought Nelson up to a very high standard. This fine choir, while providing a splendid example of skilful training, incidentally forces Manchester to maintain the highest possible standard. As will be seen from the marks given above, the York Choir is also well-equipped and led. It was courageous of them to travel from so far, and perhaps fatigue may have had some effect on their singing.

The mixed-voice choir class attracted seven choirs, one coming from Hanley and another from Nottingham. The tests were that wonderfully beautiful part-song—one of the earliest and best of the series of part-songs by which Elgar has enriched this form—"My love dwelt in a northern land" (unaccompanied), and the chorus of Handel, 'May no rash intruder.'

The order of singing and the marks attained (80 for each piece was the maximum) were as follows:

		(a)	(b)	Tl.
	Oldham Harmonic ...	60	62	122
	(Mr. H. Hannam.)			
2nd.	Huddersfield Glee and Madrigal ...	69	72	141
	(Mr. J. W. Armitage.)			
3rd.	Nottingham ...	72	67	139
	(Mr. William Woolley.)			
1st.	Colne Valley ...	74	71	145
	(Dr. T. E. Pearson.)			
	Stretford Glee and Madrigal ...	62	66	128
	(Mr. T. Corlett.)			
	Hanley and District ...	63	67	130
	(Mr. E. C. Redfern.)			
	Ashton-in-Makerfield ...	64	67	131
	(Mr. John Davies.)			

We regret that owing to great pressure on our space this month we cannot give the detailed criticism which the

importance of this competition deserves. It must suffice to say that the Colne Valley Choir sang the Elgar part-song with beautiful tone and touching expression. Mr. Woolley's Choir was also as successful with this piece in the matter of expression, but there was a slight feeling of conscious restraint in the execution.

The tests in the solo-singing sections were as follows: Soprano, 'Lo, the heaven-descended prophet' (Graun); contralto, 'A summer night' (Goring Thomas); tenor, 'Take a pair of sparkling eyes' (Sullivan); baritone, 'To Anthea' (Hatton). The mixed-voice quartets sang Hubert Parry's 'If I had but two little wings,' and the male-voice quartets an arrangement by Mr. Harry Evans of 'Ar byd y nos' ('All through the night'). The adjudicators were Dr. McNaught, Mr. Harry Evans, and Mr. John Williams (Carnarvon). The official accompanists were Madame Maggie Evans and Miss Millicent Richards. There were large audiences.

BLACKPOOL.

October 18 to 22.

The entries for this great festival are now completed. In the solo sections the entries are not so numerous as those that almost overwhelmed adjudicators last year, but the choral classes are as usual supported by many of the best small choirs in the country. Nowhere can the results of the competitive movement be better studied than at this festival. Mr. L. H. Franceys (Festival Offices) is the secretary.

THE ROYAL NATIONAL EISTEDDFOD.

COLWYN BAY, September 13 to 16.

The National Eisteddfod has again justified its existence from the musical standpoint. This may be asserted although the entries, or at least the number of the competitors, was not large, and the standard generally was not particularly high. The arena, a large and substantial pavilion specially constructed for the occasion, was admirably designed, and it turned out to be good acoustically. It held about 7,000 persons. The attendance was satisfactory, the auditorium being sometimes quite full. There was never any inconvenient overcrowding, even to hear Mr. Lloyd George deliver his speech in Welsh.

The choral test-pieces were unusually searching. In every important class there was one piece by a Welsh composer. This was quite as it should be at a national gathering intended to encourage creatively as well as executive skill. The Welsh pieces were generally simple and sometimes not very good specimens of the composing powers of the race. The other pieces were, in one or two instances, not well chosen in view of the known limitations of possible competitors. Fancy asking the second choral mixed-voice class to sing Elgar's 'Deep in my soul,' a virtuosic piece of extreme tonal difficulty! The choice of 'O! wild west wind' for the chief choral was more justifiable, because it was possible for first-rate choirs. The judges were Dr. Coward, Dr. Roland Rogers, Mr. David Jenkins, Mus. Bac., and Mr. David Evans, Mus. Bac.—all excellent musicians and experienced adjudicators.

Some of the features of the event were as follows:

1. The judges, although sitting together, worked independently. Each judge allowed 40 marks for each piece as a maximum, and no heads were planned.

2. When choirs or other competitors had two or more tests to perform they were allowed to sing them in any order. [Personally, I think this is wrong, because the varied succession of keys and the contrasts of general effect of pieces of widely different character to some extent place the competitors on terms of inequality. In the male-voice choir class one of the judges remarked that Manchester was wise to sing the 'Battle of the Baltic' last. This choir won, but not necessarily owing to this particular exercise of wisdom.]

3. Prizes were offered for the best marshalling of choirs. This was an admirable device to stimulate the well-known masterly inactivity which is only too common at Eisteddfodau, and which exhausts the patience of audiences and adjudicators, and upsets a time-table already a fiction of the programme.

4. Small events were as usual allowed to take place in the immense hall. Thousands could on these occasions hear nothing, and were naturally impatient. No doubt in the case of fine adult solo-singing the huge audience like to

exercise judgment by comparing several competitors in each class, but with children playing the violin or the pianoforte no such comparison is possible. It would be enough to satisfy sentiment to allow only the previously ascertained winner to perform.

5. This was a great national event which drew an audience from all parts of Wales, and which included many visitors from distant parts. At the concerts some large works by Welsh composers were included in the programme. These works demanded an orchestra. For their presentation in the immense hall the orchestra engaged was: 1st violins, 6; 2nd violins, 4; violas, 3; violoncellos, 3; double-basses, 2; wood-wind, 8; brass, 9; and timpani, total, 36. The Eisteddfod Choir (an excellent body of singers, admirably trained by Mr. John Williams, of Carnarvon) consisted of: Sopranos, 92; altos, 60; tenors, 45; and basses, 68; total, 265. The band of course should have been at least twice as strong to fill the hall and balance the choir.

6. The first-prizes in the two chief choral events went to English choirs. This is not a pleasant result for Welsh patriots. One cannot but admire the courage shown by the Welsh in allowing the competition to be open after many defeats. They no doubt realise that they are fairly beaten, and that the nobler course is not to exclude their rivals, but to endeavour to improve upon their results. Only by this means can progress be expected. As it turned out in the present instance, Welsh choirs were not much behind the winning choirs.

There were only three entries in the chief choral class—two English and one Welsh—and only four in the second choral. In the female-voice choir class there were five entries, in the children's choir class eleven (out of which nine sang), and in the male-voice choir class four.

Other statistics of entries and actual competitions are as follows:

	Entries.	Sang.
Soprano solo	52	30
Contralto solo	50	30
Baritone	54	21
Quartet (S.A.T.B.)	19	3
Duets (S.A.)	27	7

Other statistics were not available.

CHIEF CHORAL CLASS.

(Open to all comers. Number of voices, 150 to 175.)

Tests: (a) Requiem and Kyrie from the 'Requiem Mass' (Mozart); (b) 'Trip we gaily' from 'Dewi Sant' (St. David) (Jenkins); (c) 'O! wild west wind' (Elgar).

Order of performance.

Rhymney Gwent Choral Society (Mr. Daniel Owen).

North Staffordshire District Choral Society

(Mr. H. Whittaker).

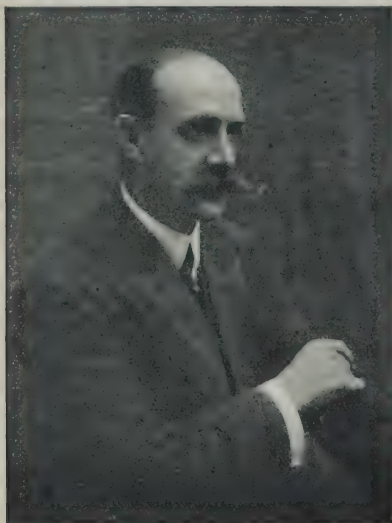
Southport Choir (Mr. W. Tattersall).

The three test-pieces presented due variety. (a) These two choruses have a solemn, measured, and majestic tread, and demand the most skilful treatment of *legato* and *sostenuto* and clear vocalisation. (c) This is one of Elgar's most significant part-songs; it adopts a free form, fitted for the expression of the turbulence and intensity of the words. It is very difficult musically and physically—a passage near the end in D major, preceded and followed by E flat major, is a specially troublesome one—but when finely performed its effect is thrilling. (b) This piece calls for some daintiness of rhythmic treatment. It presents no difficulties, musical or temperamental.

Rhymney sang first. It was obviously a well-equipped choir. In (a) the tone was not very attractive, and the intonation was not true. There was a tendency to lightness—almost *staccato*—instead of an imposing *sostenuto*. Hence the mood was missed. A fine climax was realised on page 7. In the 'Christie' the vocalization was better. The balance was top-heavy throughout, the basses not having sufficient resonance. In (b) the singing was excellent. The pace was brisk, there were vivid contrasts, and many evidences of fine drill and a general freedom and alacrity. The singers seemed to breathe freely on their native heath. (c) Here the musical difficulties were too great. Mistakes were made, and some of the finest points of the part-song were missed. But there was much to admire in the spirit, and one might almost say the audacity of the performance. The modulation to

D major was not correct. A striking but not a first-rate performance.

North Staffordshire sang second. There was much excited expectancy in the audience. The choir had achieved a great reputation by winning first-prizes at Eisteddfodau, under its late conductor, Mr. Whewall. Would they do as well under their new conductor, Mr. Herbert Whittaker, of Blackpool fame? They began with (a). The tone at once captivated the ear, but there was just a suspicion of failing intonation. A very exact regular tread was a feature of the rhythm, but yet one yearned for a firmer welded *sostenuto*. Bases were grand—solid and secure in attack. Sopranos had a brilliant ring of resonance. Altos and tenors were not so good as the other parts. A magnificent climax, not too steep in its ascent, was secured at p. 7. In the 'Christe,' the basses again achieved distinction, but the general execution was not so fluent as in the opening section. (b) There was much to admire in the elasticity of the rhythm. The sopranos sang brilliantly and the tone all round was blendful, yet on the whole the general effect did not rouse enthusiasm.



MR. HERBERT WHITTAKER.

(Photograph by Warwick Brookes, Manchester.)

The expression was too much of the formal kind. In (c) one could see as well as hear that the choir and conductor looked to this piece to gain laurels. The opening was arresting if it did not appear stormy enough. Again and again the broad and the subtle touches of the composer were duly realised. The execution and the mood at 'Drive my dead thoughts o'er the universe, the trumpet of a prophecy' (a passage where it is easy to overstep the sublime) was magnificent. The caressing tenderness of the few bars succeeding this passage was quite beautiful. The tenors did not make much of their delicate melody on page 37, and elsewhere they did not shine. The last seven bars were exciting, dramatic, and well controlled, although the singing in the difficult modulation was not quite true. A fine performance that held one's whole attention from start to finish.

Southport came last. Mr. Tattersall had the honour of winning a first prize in the second choral class at the London Eisteddfod in 1909, and so much was expected from him and his fine choir. They sang (a) first. At once we felt in the grip of a masterly interpretation. Here at last was the solemn, massive *sostenuto*, suffused here and there with some emotion. The semiquaver runs were perfectly even and tranquil. There was always a rich, sympathetic tone, and the staying power of the choir was shown in

the fine climax at the end of the 'Christe.' The Elgar part-song (c) was sung next. It began well because it secured the impatience and impetuosity of the mood. Then some unsteadiness was noticeable, some lack of control. The pace was often very fast, but this would not have mattered if there had been complete unity of rhythmic attack. A soprano member came in too soon on a high A—but this was a negligible mistake—it was merely evidence that there was excitement in the choir. The end page was strenuously sung, but it did not move as expression. The chorus (b) had a clear performance, the tone-quality being very musical and blendful. There was a ragged attack, and on the whole not much life.

What would the judges, all now anxiously conferring, decide? They had to balance the fact that Rhymney was best in the Welsh piece; North Staffordshire best in the Elgar part-song, and Southport unquestionably best in the Mozart choruses. The result was declared by Dr. Coward. North Staffordshire was placed first, Rhymney second, and therefore Southport was third. Congratulations poured upon Mr. Whittaker. No doubt this result was a deep gratification to him, inasmuch as he, the new conductor, had maintained the reputation of the choir.

Space will not admit of a detailed criticism of the other choral competitions. The bare results must alone be given:

SECOND CHOIR COMPETITION.

(Open to all comers. Number of voices, 60 to 80.)

Tests: (a) 'Gweddi Gwraig y Meddwyn' ('The Prayer') (Dr. Joseph Parry); (b) 'Deep in my soul' (Elgar), unaccompanied.

Order of Performance.

Crewe Glee and Madrigal Society (Mr. E. Lowe).

Bangor Choral Society (Mr. R. Davies).

Trecynon United Choir (Mr. W. Gwynne).

Cefn Mawr Choral Society (Mr. G. W. Hughes).

All the choirs found 'Deep in my soul' difficult to sing in tune. Cefn Mawr won the first place and Trecynon the second.

In the male-voice class, which customarily draws a large number of entries, only four choirs sang. On the whole the pieces selected did not make a good batch of tests. 'Sorrow's tears' is an intricate and extremely difficult piece, not suited for performance at a competition. Only the Manchester Choir succeeded in giving it accurately.

MALE CHOIRS.

(Open to all comers. Number of voices, 60 to 80.)

Tests: (a) 'Brwydr y Baltic' ('The Battle of the Baltic') (T. Osborne Roberts); (b) 'Sorrow's tears' (Cornelius); (c) 'The rider's song' (Cornelius); (b) and (c) unaccompanied.

Garw Male-Voice Society (Mr. John Butler).

Manchester Orpheus Glee Society (Mr. W. S. Nesbitt).

Swansea and District Male-Voice Society

(Mr. Ll. R. Bowen).

Warrington Male-Voice Choir (Mr. S. Hassall).

Manchester came first and Swansea second.

There was excellent singing in the female-voice choir section. The tests and entries were as follows:

FEMALE CHOIRS.

(Open to all comers. Number of voices, 35 to 45.)

Tests: (a) 'Come, sisters, come' (Mackenzie); (b) 'Y Môr Forwynion' ('Sea Maidens') (D. D. Parry).

Carmarthen (Miss A. M. Buckley).

Armonica, Coedpoeth (Mr. T. Carrington).

Dowlais (Mr. W. Hughes).

Côr Merched yr Iwerddon, Dublin (Madame Cosslett-Bangor (Mr. Thomas Thomas). Heller).

Holyhead Harmonic (Mr. W. S. Owen).

Carmarthen came first and Bangor second.

The evening concerts drew immense audiences. The Eisteddfod choir, trained by Mr. J. Williams, performed each night with success. The works performed included Dr. Joseph Parry's 'Saul of Tarsus,' Mr. David Jenkins' 'Psalm of life, German's Welsh Rhapsody and 'The Messiah.' Llifa and Llew. Tegid were as usual genial and business-like conductors (*i.e.*, managers) of the Eisteddfod gatherings, and Mr. Llew. Wynne was an able stage-manager.

The result of the competition for Children's Choirs is given in the *School Music Review*. W. G. McN.

TO G. C. ASHTON JONSON, ESQ.

THE HEART OF THE NIGHT

VOCAL QUARTET WITH PIANOFORTE ACCOMPANIMENT
THE SONNET WRITTEN BY D. G. ROSSETTITHE MUSIC COMPOSED BY
HUBERT BATH.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro molto ed un poco agitato. $\text{♩} = 88$.

p cres. p cres. mf cres.

sf p cres. p cres. mf

SOPRANO. *cres.*

ALTO. *cres.*

TENOR. *cres.*

BASS. *cres.*

From child to youth; from

sf p p cres.

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THE HEART OF THE NIGHT.

youth to ar - duous man; , From leth - ar - gy to fe - ver of the

youth to ar - duous man; , From leth - ar - gy to fe - ver of the

youth to ar - duous man; , From leth - ar - gy to fe - ver of the

youth to ar - duous man; , From leth - ar - gy to fe - ver of the

heart; , From faith - - ful life to

heart; , From faith - - ful life to

heart; , From faith - - ful life to

heart; , From faith - - ful life to

dolce. dream-dower'd days a - part; , From trust to

dolce. dream-dower'd days a - part; , From trust to

dolce. dream-dower'd days a - part; , From trust to

dolce. dream-dower'd days a - part; , From trust to

THE HEART OF THE NIGHT.

THE HEART OF THE RIGHT.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "doubt; from doubt to brink of ban;— . . Thus much of change in". The piano part includes dynamic markings such as *cres.*, *f*, and *Sva*. There are also performance instructions like *dim.* and *A*.

doubt; from doubt to brink of ban;— . . Thus much of change in
doubt; from doubt to brink of ban;— . . Thus much of change in
doubt; from doubt to brink of ban;— . . Thus much of change in
doubt; from doubt to brink of ban;— . . Thus much of change in

one swift cy - cle ran Till now.
one swift cy - cle ran Till now.
one swift cy - cle ran Till now.
one swift cy - cle ran Till now.

(3)

THE HEART OF THE NIGHT.

las, the soul!— how soon must she Accept her pri-mal im-mor-

las, the soul!— how soon must she Accept her pri-mal im-mor-

las, the soul!— how soon must she Accept her pri-mal im-mor-

las, the soul!— how soon must she Accept her pri-mal im-mor-

tal-i-ty,— The flesh re-sume its dust whence it be-

tal-i-ty,— The flesh re-sume its dust whence it be-

tal-i-ty,— The flesh re-sume its dust whence it be-

tal-i-ty,— The flesh re-sume its dust whence it be-

gan?

gan?

gan?

gan?



THE HEART OF THE NIGHT.

rall - en - tan - do molto.

dim. molto. *p* *crescendo.*

rall - en - tan - do molto.

Four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a dense, rhythmic texture with many beamed sixteenth notes. The vocal parts enter with a sustained note.

Maestoso con moto.

mf sostenuto.

mf sostenuto.

O Lord of work and peace!

Four vocal staves. Each staff has a vocal line and a corresponding piano accompaniment line. The tempo is marked *Maestoso con moto.* and the dynamic is *mf sostenuto.*

Maestoso con moto. ♩ = 80.

mf sostenuto.

mf sostenuto. Ped. Ped. Ped. Ped.

Piano solo section with four staves. The piano part features a dense, rhythmic texture with many beamed sixteenth notes. The tempo is marked *Maestoso con moto.* and the dynamic is *mf sostenuto.*

mf *p*

O Lord of life!

Four vocal staves. Each staff has a vocal line and a corresponding piano accompaniment line. The tempo is marked *Maestoso con moto.* and the dynamic is *mf*. The piano part features a dense, rhythmic texture with many beamed sixteenth notes.

mf Ped. Ped. Ped. Ped.

Piano solo section with four staves. The piano part features a dense, rhythmic texture with many beamed sixteenth notes. The tempo is marked *Maestoso con moto.* and the dynamic is *mf*.

THE HEART OF THE NIGHT.

Lord, the aw - ful Lord . . of will!

Lord, the aw - ful Lord . . of will!

Lord, the aw - ful Lord of will!

Lord, the aw - ful Lord of will!

f

mp though late, , E - - ven yet . . re -

mp though late, , E - - ven yet re -

mp though late, , E - - ven yet re -

mp though late, , E - - ven yet re -

though late, E - - ven yet re -

- new . . this soul , with du - teous breath: That

- new this soul , with du - teous breath: That

- new this soul , with du - teous breath: That

- new this soul with du - teous breath: That

(6)

THE HEART OF THE NIGHT.

dolce.

when the peace is gar - nered in from strife, . . .

dolce.

when the peace is gar - nered in from strife, . . .

dolce.

when the peace is gar - nered in from strife, . . .

dolce.

when the peace is gar - nered in . . from strife, . . .

p

mf

. . The work re - triev - ed, the will re - gen - er - ate, . .

mf

. . The work re - triev - ed, the will re - gen - er - ate, . .

mf

. . The work re - triev - ed, the will re - gen - er - ate, . .

mf

. The work re - triev - ed, the will re - gen - er - ate, . .

Allargando.

Allargando.
 This soul (this soul) may
 This soul may
 This soul (this soul) may
 This soul may
 8va
 molto cres. *ff Allargando.* *p*

rall. poco a poco.

rall. poco a poco.
 see Thy face, O Lord of Death!
rall. poco a poco.
 see Thy face, O Lord of Death!
rall. poco a poco.
 see Thy face, O Lord of Death!
rall. poco a poco.
 see Thy face, O Lord of Death!
 8va
rall. poco a poco.
 Ped. Ped.

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MADAME KIRKBY LUNN	MISS EDITH LEITCH
MR. MORGAN KINGSTON	MR. HERBERT THOMPSON
MR. EDMUND BURKE	MR. STEWART GARDNER

MASS IN B MINOR - BACH.

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MISS PHYLLIS LETT.
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CONCERTO in E, for Violin, Strings, and Organ	KREISLER.	Bach

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NOCTURNE No. 2	"Fêtes"	Debussy
SYMPHONY No. 2, in D	Beethoven
PIANOFORTE CONCERTO No. 2, in F minor	Chopin
FESTAL OVERTURE in B flat .. ..	.. ..	Walford Davies

SOLO PIANOFORTE—BACKHAUS.

SATURDAY, NOVEMBER 19, AT 3.

OVERTURE	"A Midsummer Night's Dream"	Mendelssohn
PIANOFORTE CONCERTO in A minor .. ..	.. ..	Grieg
SYMPHONY No. 1, in C	Beethoven
CLOSING SCENE (<i>Götterdämmerung</i>)	Wagner
RHAPSODY	"España"	Chabrier

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SUITE (Old Style)	Vieuxtemps
LA MUSE ET LE POËTE (for Violin and Violoncello)	Saint-Saëns

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MONDAY, DECEMBER 12, 1910. 3 p.m. Bechstein Hall.
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(Orchestral.)(Postponed from July, 1910, on account of the death of
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The Musical Times

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1910.

WILLIAM BOYCE,

1710—1779.

By H. C. COLLES.

Among the crowd of musical centenaries which have been celebrated this year it is not surprising that the bicentenary of the birth of William Boyce should have attracted little attention. To the majority of people he is remembered only as the editor of the collection of 'Cathedral Music' and the writer of some worthy anthems and services which no one is very anxious to hear. Anyone, however, who has sufficient curiosity to read the list of his compositions in any musical dictionary, or better still to turn to the exhaustive record of his life and work which Mr. F. G. Edwards published in the *Musical Times* (July, 1901), may easily come to the conclusion that Boyce is a shamefully neglected composer. Yet both these estimates are untrue.

If we would get at the core of the work of any English composer from the Restoration onward practically to our own day, we have to allow much for the constant inducements they have suffered from both to overwrite and to fritter away artistic energy upon purely occasional work. Boyce was very much surrounded by these influences. The mention in Grove's Dictionary of 'eight symphonies,' composed by him at a time when the production of any genuine symphonic work in England would have been of immense importance, is misleading, since we find on inquiry that they were put together from the overtures to various royal odes which it was his duty to turn out from time to time as Master of His Majesty's Band. Besides various obligations which appointments of this kind imposed upon him, he was affected by another less tangible imposition, which is generally called 'the Handel influence.' The term is unfair to Handel, for the direct impress of a commanding genius such as his upon lesser contemporaries must always be inspiring; but this influence was indirect, since it came through the public taste and not straight from the composer himself. When Handel's work at last became popular its superficial qualities of mere bigness of design took possession of the public ear, and other composers were pressed to adopt the same means of expression, even when they had no equally big ideas to offer. Burney was perfectly right when he asserted that Boyce was 'one of the few of our church composers who neither pillaged nor servilely imitated' Handel, but one cannot read Boyce's larger compositions without seeing that he

was so far impressed as often to fill out his work into a larger plan than that which was demanded by the thing he wished to express. No more flagrant example of this swollen attitude towards music is to be found than Boyce's edition of Purcell's *Te Deum* which he consented to make for the Festival of the Sons of the Clergy, in accordance with the taste of the time. A comparison of Purcell's original with Boyce's arrangement (both are published in an accessible form by Messrs. Novello & Co.) shows at once how Boyce expanded Purcell's terse musical utterance in order to give it a false grandiloquence. And what he did once consciously with another man's work he frequently did unconsciously with his own.

A third condition must be taken into account before we can form a real estimate of Boyce's innate capacity as a composer. The three volumes of 'Cathedral Music' which he edited show him as a fine musical scholar, and his larger church works show that he had absorbed the styles of earlier composers without always quite assimilating them into his own. It is a danger which often besets the creative artist who concerns himself very closely with the work of other men. For example, beautiful as is the feeling of Boyce's Burial Service in E minor, one cannot listen to its delicate transitions from one common chord to another without feeling that it has been suggested by the similar service of Thomas Morley, and again in some of the verse anthems the histrionic style of Blow makes its appearance. The bass solo beginning the anthem 'The Lord is King,' the daring intervals of its declamation, and the attempt to make the waves of the sea rage horribly by means of rushing semi-quaver passages on the organ, is the reproduction of a style with which Boyce normally had little sympathy.

We get most readily to the man himself if for a moment we close the bulky volumes of church music and open instead his 'Lyra Britannica,' described as 'a collection of songs, duets and cantatas on various subjects.' Variety of subject is indeed their least salient feature. The third-rate pastoral love-poetry with its pretended simplicity which is the bane of every sophisticated age, is much too prevalent, and is quite sufficient to account for the fact that most of the songs are now forgotten. There are, however, other things besides the love affairs of Chloe and Damon; a few drinking and hunting songs which have a hearty 'devil-may-care' ring about them, and an occasional country song of quite frank sentiment. But though the poetry is all at best second rate, that only throws into stronger relief the fact that Boyce had a remarkable facility for writing fresh melodies, both apt to the feeling of the words and fitting their metre like a glove. There is nothing forced, and never a trace of the Italian aria, even when the songs belonged to stage works such as Dryden's 'Secular Masque.' A single example cannot of course show how versatile was the composer's melody, but it is worth while to give one: the words are particularly artless, and yet the whole song has a certain sparkling vitality

from the way in which the composer has exactly caught their rhythm and set it to an unflagging tune :

Let rakes for plea - sure range the Town, And

mi - sers gloat on gold - en . . guin-eas; Let

plen - ty smile . . or for - tune frown, The

sweets of . . love are mine and Jen-ny's,

mine and Jen-ny's, mine and Jen-ny's, the

sweets of . . . love are mine . . and Jen-ny's.

'She' then sings a verse to the same effect and the song ends with the duet :

To - ge - ther let us sport and play, And

live in . . plea - sures where no . . sin is; The

priest shall tie . . the knot to - day, And

wed - lock's bands make John - ny Jen-ny's,
And wed - lock's bands make John - ny

John - ny Jen-ny's, John - ny Jen-ny's, and
Jen-ny's, John - ny Jen-ny's, Jen-ny's, and

wed - lock's bands make John - ny Jenny's.
wed - lock's bands make John - ny Jenny's.

These things show a very different side of Boyce from the cultured scholar of cathedral music. But the two sides, the man of frank and simple expression and the master of counterpoint and form, sometimes appear side by side. If it were ever in doubt, as it well might be, whether the William Boyce of 'Johnny and Jenny' and he of the massive double chorus 'O give thanks' were the same person, it could be proved by producing the serenata 'Solomon.'

A pompous overture after the manner of Lully and Handel is followed by an introductory chorus in praise of the King of Israel, all of which clearly suggests the oratorio style. But when we turn the page we find ourselves launched upon a pastoral dialogue founded upon passages from the 'Song of Solomon' and as wholly secular in treatment as 'The shepherd's lottery,' 'The chaplet,' or any of the other musical entertainments which he furnished. In the article already referred to, Mr. Edwards called attention to the solo 'Softly rise, thou southern breeze,' but the opening dialogue of the second part, 'The cheerful spring begins to-day' and the light-hearted duet which follows it, 'Together let us range the fields,' are even more characteristic of Boyce in his happy irresponsible vein. The extract given below includes some of its most telling features, but it is not possible to

show here how the first words set to the same lilting melody recur and knit the piece together into a free rondo form. The little touches of instrumental word-painting to describe the coming of spring, such as the contrast between 'bleak winter' (the very thought of which makes the singer's teeth chatter) and the 'warbling birds,' seem to fall into place quite naturally and make up a genuine piece of pictorial writing which leads exceedingly well to the more lyrical duet:

VI.
A- rise, my . . fair one, come a -

- way, come a - way, come a -

way, The cheer - ful Spring be - gins to -

VI.
Viole.
- day,

Bleak win - ter's gone with all her train of

sea - son with a song.

chill - ing . . frosts and . . drop - ping . .

rain. Amidst the

ver - dure of the mead The prim-rose lifts her vel - vet

head. The war - bling

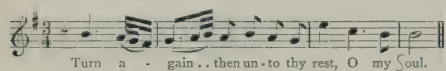
German Flutes, VI. *pp*
birds the woods a-mong, Salute the sea - son with a

song, sa - lute . . . the

sea - son with a song.

Even a cursory glance at Boyce's secular music, for which he adopted no fixed and ready-made standards, sends us back to his church music better able to judge what part of it represents spontaneous feeling and what is the result of cunning workmanship. The settings of canticles for church services do not demand much attention, but it is worth while to notice in passing that the *Te Deum* in A, which would be named at once by most organists as representative of Boyce, is quite one of the most colourless things of the kind which he wrote. There is another and larger *Te Deum* in the same key, which has far more interest both in its actual ideas and in the varied use made of them, and the same may be said of the service in G.

When we come to the numerous anthems, a fairly direct line may be drawn between the jubilant ones, 'O praise the Lord,' 'O be joyful,' and the like, and those which express some less exalted phase of human feeling. Only the very greatest composers can sustain the level of pure religious ecstasy, which words of the former class require, and in his attempts to reach it Boyce often falls back upon the mannerisms of his contemporaries and predecessors. That jerky trochaic rhythm of which Purcell was so unaccountably fond crops up, or the solo voice breaks into meaningless flourishes, or the chorus is used with the ponderous dignity of the *Chandos Anthems*. In either case there is little evidence of the composer's own conviction. But when the words express some more manageable idea the same aptness of melody and feeling for their rhythm comes to the rescue which was noticeable in the songs of 'Lyra Britannica.' The treble solo from 'O give thanks' (not the large eight-part anthem alluded to above) is a case in point:

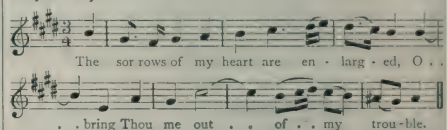


Quite apart from the unobtrusive touch of realism in the treatment of the words 'Turn again,' this is a beautifully poised piece of melody, especially in the way it reaches up to the word 'rest' upon the highest note of the phrase. Unfortunately the convention which made it necessary to repeat words in anthems led him here and in other cases to weaken the force of his inspiration by repeating them to less significant phrases.

In an article in the *Musical Times* (January, 1910) on Boyce's instrumental sonatas, I pointed out that some movements among them start with delightful ideas which fail later because the composer had little grip of thematic development. It is somewhat the same with his anthems. The outline is apt to be blurred by a clumsy development, but that does not affect the beauty and sincerity of the initial thought. He excels most where the words present some definite emotional idea which he can translate into simple musical terms. For this reason the concentrated earnestness of the little four-part

chorus, 'Save me, O God,' stands out above many of his larger anthems. Again the tentative poise of the question, 'O, where shall wisdom be found?' contrasted with the forceful answer, 'The fear of the Lord that is wisdom,' gives so individual a character to his best-known anthem as fully to account for the position it has gained in popular esteem. 'I have surely built Thee an house' is another in which the words govern the music at every point, if we leave out of count the perfunctory 'Hallelujahs' of the last chorus. The pompous statement of the first words by the bass voice, accompanied by a trumpet stop on the organ and arrested by the reflection 'but will God indeed dwell on the earth?' and later the prayer of Solomon answered by the chorus is imaged with wonderful appropriateness.

But the most striking contrast between Boyce's genuine, heartfelt style and his more artificial one is found in the two settings of the same words, 'Turn Thee unto me' (Psalm xxv., vv. 15-21). These are to be found in Vincent Novello's collection, vol. i., No. 12, and vol. iii., No. 44. The second is cut into a number of movements, and its whole effect is desultory and lacking in specific musical beauty and clearness of design. That in the first volume, however, which it should be noticed has lately been issued as one of the reprints of the Church Music Society, is shorter and expresses poignant feeling. Its most eloquent point is the transition from the first minor chorus to a long-phrased, sad melody in the major key:



This is so perfectly designed, both from the purely musical point of view and because of the true value which it sets upon each feature of the text, that one cannot hesitate to place it at the head of all Boyce's work. In this anthem we can forget the composer's environment, the limitations of his technique, and the effects of his scholarship. He has all his forces perfectly in hand. There is nothing superfluous, nothing artificial. Everything, from the broad contrasts of choral and solo voices to the smallest detail of vocal inflexion, serves to give expression to the deep longing which is the essence of the psalm.

DEBUSSY ON NATIONALITY IN MUSIC.

BY ERNEST NEWMAN.

There has been recently a festival of French music at Munich. It may not have been run on ideal lines: these affairs seldom are. The more pushful gentlemen have a way of forcing themselves to the front, and the quieter ones are edged into the background. There has been a little grumbling in the French Press from writers like M. Pierre Lalo, who feel that the festival has done

a little harm as well as some good, but who honestly desire to bring about a better understanding between musical France and musical Germany. A discordant note, however, is struck by Debussy, who has delivered himself of some rather surly and petulant opinions to a correspondent of the *Quest-Artiste*. 'What have we to do over there?' he asks. 'Did they ask us to go? No! Then what is the use of this project? Everyone knows that we have been more than kind in our welcome of German musicians. In fifty years we shall see how much remains of these infatuations of ours. We like everything that comes from abroad. We clap our hands like children over any work that comes from afar—from Scandinavia, Germany, or the Latin countries—without properly estimating its real weight and value, without asking whether the emotions of souls foreign to our own can rouse sincere feeling in us. It will be better for us when we cease imitating weakly what these people say in their own language; when we cease to rave over false Italianism in music and false Ibsenism in literature; and when certain of our compatriots cease to make themselves ridiculous by attempting to be exotics. The Germans cannot understand us, any more than we ought to try to reach them. Munich . . . is indifferent to our art. The concerts of modern music there are attended only by a few cultivated amateurs. People will go to hear French music out of politeness. They will, perhaps, applaud, with that German courtesy that is so hard to endure. But I am certain that our art will not have conquered any ground in Germany. Some people regard the festival as a means of bringing us together through our music. Music is not made for that—and the hour is badly chosen.'

If this narrowness of mind is typical of the whole modern school of music that prides itself upon being peculiarly French, one can only regret that a foolish way of thinking that even politicians have begun to give up should have found a new home among musicians. Debussy and his fellows are pushing a good principle to a very bad extreme. The long Wagnerian tyranny in France, like every other tyranny, has provoked a revolt. That Frenchmen should be anxious to end the epoch of Wagner imitation is natural and laudable. That they should imagine they can only become Frenchmen by declaring themselves to be fundamentally different in soul from the Germans is deplorable. History and good sense alike are against their thesis. When Debussy says that neither race can or ought to try to appeal to the musical intelligence of the other, and that music is not made to overstep geographical frontiers, he is merely giving a colouring of bad sociology to a fit of temper. Wagner, it is piquant to note, used to talk in much the same amateurish way about 'the German spirit,' the 'German nature,' and so on, and appeal for an art born of the German climate. 'We must only write,' he says in a letter to Heine, of 1846, 'just as the poetic sense inborn in our German hearts dictates, never making the least concession to foreign modes . . . In this way we may win for ourselves once more a German

school of original opera.' Everything that is good in the 'German spirit,' he thinks, has developed out of the original soul of the race. Their princes were un-German, because they drew so much of their culture from France. 'The Romanic nations'—crude, materialistic fellows, these—'abandon themselves to a dubious life of the moment, and, strictly speaking, have a sense of nothing but what the immediate present offers them,' whereas that splendid fellow the German—'God's German,' as Mr. Shaw would say—'builds his world of the present out of motives from all zones and ages.' Why do the nations so furiously talk nonsense about themselves and each other? Why is each of them so earnest in thanking God that it is not as the others are? We call this Pharisaism in the individual. What else can we call it in the race?

Any student of history could tell these irritable amateurs that no race produces its finest flowers of the soul, whether in art, science or philosophy, without plentiful fertilisation by the culture of other races. The self-contained and self-evolving great nation is a myth. One is almost tempted to say that 'the Frenchman,' 'the German,' 'the Englishman,' and all the rest of them are myths. Our good friends the nationalists and the folk-song enthusiasts almost seem to me to come to grief here. Before we begin to found a 'national school of music,' let us at least agree as to what the national characteristics are. Is there such a thing as 'the Englishman'? What is the common denominator between types so varied as Shakespeare, Milton, Blake, Pope, Swinburne, Meredith, William Morris, Byron, Carlyle, Charles II., Nell Gwynne, Florence Nightingale, Mrs. Aphra Behn, and Mrs. Gaskell—to extend the list no further. What and who is 'the Frenchman'? Is that elastic term to mean the same thing when we apply it to the Parisian, the Breton, the Provençal, and the Marseillais, to Montaigne, Pascal, Hugo, de Musset, Comte, Bossuet, Massillon, Voltaire, Verlaine, Berlioz, Auber, Debussy, David, Monet, and Manet? What is *the* characteristic French mind in fiction—Loti's or Zola's? What is *the* characteristic French mind in painting—David's or Gauguin's? What is *the* characteristic French mind in music—d'Indy's or Debussy's? And if there is no such thing—as there certainly is not—as *the* French, or *the* English, or *the* German mind, how can we speak of a national style that is the expression of that and nothing else? 'The Germans cannot understand us,' says Debussy. But the Germans *do* understand, and have always understood, whole territories of French art, and French literature, and French music; and if they do not admire Debussy's music as much as he would like, is that due to the French element in it or to the Debussyan element? And if the latter, why should Debussy draw from this the wild sociological conclusion that to fail to see art and life as *he* sees them, is to fail to comprehend *the* French mind? Is Debussy France?

So far, in fact, from the German and French minds being alien and immiscible products, the

culture of each has always owed a great deal to the stimulus of the other. Medieval French humour was quickened by the German 'Till Eulenspiegel' and Sebastian Brandt's 'Ship of fools'; the French term 'espèglerie' is itself derived from Eulenspiegel. In philosophy the two nations have always been in the closest contact. Leibniz influenced French thought at a time when he was little regarded in Germany. The influence of Rousseau on Kant and Herder, of Hegel on Taine, of Schelling on Cousin, and of Nietzsche on a great deal of modern French thought, is too patent to need demonstration. If we turn to æsthetics and general literature we see how much Lessing owed to Du Bos and Caylus on the one hand and to Diderot on the other, and how, conversely, his own plays and his 'Hamburgische Dramaturgie' influenced French drama and criticism. Look, again, at the many currents of thought set going by Goethe in France, and at the French progeny that sprang from his Werther alone—Châteaubriand's René, Sénancour's Obermann, Madame de Staël's Delphine, and Benjamin Constant's Adolphe. Goethe, in his turn, except for one thoughtless moment, was ready to acknowledge his own intellectual debt to France. The French Romantic movement would never have been what it was but for the German influence; one of the war-cries of the young Romanticists was 'Vivent les Anglais et les Allemands.' Nothing would be easier than to show in detail that there has hardly been a generation for the last six or seven hundred years in which the mental life of one of the nations has not been quickened by the other. Debussy and his fellows would no doubt reply that each only imitates the other for a time, and that it is just this imitation that they are anxious to put an end to. But the imitation—the pseudo-French art of Germany and the pseudo-German art of France—is only a weak and impermanent by-product of the contact of the two cultures. When this passes away there remains a permanent influence for good. The Wagnerian tyranny of the last generation certainly led to a quantity of merely imitative French art; but can it be disputed that on the whole the Wagnerian upheaval has lifted French music, as it has all other music, to a higher plane of expression than it would now occupy had Wagner never been born? If Debussy's prophecy that modern French music will not conquer any ground in Germany comes true, then so much the worse for modern French music. If the nationalists are going to set up a distinction between human nature and French human nature, and assert that their art aims at appealing to the latter but not to the former, one can only say that they are very busily writing their own epitaph. But after all their works are wiser than their words. We can forgive a man who has written so much good music as Debussy arguing so ill. In his own wiser moments he confesses to a profound admiration for Bach; so that if this musician who would be regarded as the most French of the French can become the spiritual brother of the musician who is the most German

of the Germans, the case is not quite hopeless. Debussy may rest assured that if Bach had only written for Germans instead of for humanity his following now would hardly have been larger than Debussy's; and that if the latter can only manage to make his music speak universal wisdom instead of the complacent tags of philosophy of a little Parisian coterie—as it sometimes does—he will conquer the world as Bach has done. In the last resort there is no such thing as English or French or German music. There are only two kinds of music—the good and the bad. If it be bad, we will loathe it even though it be written by our own brother. If it be good, we will bow the knee to it from whatever place on the map it may hail. 'La raison est de tous les pays,' as La Bruyère says.

THE WHOLE-TONE SCALE AND ITS PRACTICAL USE.

By G. H. CLUTSAM.

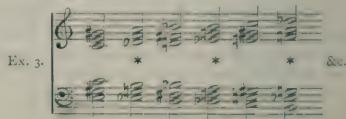
Some years ago I was under the impression that I had discovered certain combinations of sounds that were not to be explained by any theories founded on the ordinary diatonic or modal scale basis, or the laws of natural harmonics. This conclusion was arrived at in rather a haphazard and unexpected manner, and was the result of an experiment with the chords of the augmented fifth. A succession of these triads as under :



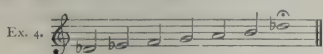
is a fairly common occurrence nowadays, and the thought suggested itself to try them in opposition by contrary motion, in the same way that an ordinary succession of sixths has so often been used :



In this passage those chords marked with an asterisk are in every respect dissonant, and only satisfy because the ear follows the progress of the separate parts, and anticipates the conclusion. Now, treating our augmented triads in similar fashion, only necessarily progressing chromatically, quite another effect is produced. There is *no* dissonance in any of the conflicting chords, but one immediately recognises that certain musical sounds are evolved that are not to be accounted for by any ordinary method, even stretched to extremes of license :



The chords, asterisked, which to unaccustomed ears may have at first a harsh effect, ultimately create a peculiarly satisfying impression, not only as a part of the progression in the example but in isolation. It will be noticed that of the chords above, three are ordinary augmented triads, twice stated, and that the other three are inversions of one chord of six notes containing two distinct augmented triads, clearly shown in the above arrangements where a certain notation has been retained. As all augmented triads remain undisturbed in their actual intervals by inversion save for this question of notation, therein partaking of the peculiarity of the diminished seventh, it will be obvious that in the given example there is room for considerable enharmonic alteration. The contents of this chord of six notes can be resolved into a complete scale of full tones, as below :



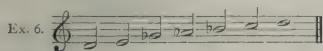
This particular form of whole-tone scale has been used in tentative fashion by some composers of the modern Russian and French schools. As far as the matter can be determined with a limited means of research and a general paucity of material, its use seems to have originated in Russia late in the past century, and as a melodic basis it was afterwards introduced with much more pretension and elaboration into the works of the later French composers, of whom Claude Debussy was undoubtedly the first to exploit a fascinating material.

In the last few years one or two of our own composers, naturally the younger section, have caught and exemplified a few of the salient characteristics of this scale, particularly those of scale form.

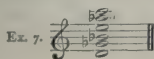
It will be obvious from Example 4, that a similar scale can be commenced on any of its intervals without creating any tonal variety. The only divergence, to the eye, from an ordinary diatonic or modal scale is, that an apparent skip of a third can occur between one or other of the intervals according to the notation. In Example 4, this happens between the B and D flat, but it could similarly exist elsewhere, *i.e.* :



Starting midway between any of the notes of the above scale we can form one more progression, and with this, exhaust our *tonal* matter :



This gives us, chord-wise, the following and remaining coalescence of sounds :



But the limits of these two combinations are more apparent than real. The possibilities of their use for modulatory and colour purposes are very considerable.

Colour and characteristic qualities in music have generally been obtained by quaint, and, from an artistic point, bizarre methods, particularly in the Scandinavian, Czech, and Slavonic schools. Apart from the legitimate effects gained by the use of various modal scales, ordinary tonic chords—dominant sevenths and ninths—have been freely employed in succession, without consideration of key relationship.

The result of this class of work when the novelty has worn off, is a certain cheap quality that is too external to be of value. In the same way, the adoption of quasi-national characteristics, such as the cadences peculiar to Hungarian, the melodic descent of the seventh to the fifth in Scandinavian music, and many other mannerisms and colloquialisms that can be easily recalled, have in the end a wearying effect on an educated ear.

Curiously enough, the German, who, as Heine somewhere suggests, has always the greatest respect for his grandmother, has never associated himself with any attempt to break away from the traditional laws of his beloved art, but gone steadily on in the development of the way already laid out by his great predecessors, rather than venture on side paths of innovations that may prove to be 'blind alleys.'

An apology is scarcely required for treating the subject in a rather discursive manner, as, before proceeding with the analysis of this new material, it seems necessary to at least justify its call for serious recognition ; and I can unhesitatingly claim that any student accustoming himself to the use of these sounds, studying them, and *feeling* them, till they become part and parcel of his musical equipment, will be more than repaid by the extra facility and grip he will acquire over *all other* chromatic and extreme harmonies. It is this idea solely, *i.e.*, the widening of the harmonic field, that is the purport of this article.

Instances will occur to students who are fairly intimate with modern work, especially French, of bare statements of harmonies based on the tonal scale. I use the phrase 'bare statement' for the reason that there has been a more or less childish toying with these unusual sounds, as though the composer were so proud of his new material he must needs show it off even at inopportune moments. Many of the existent examples are little better than puerilities, and it can be taken for granted that when this scale is used only for its *own* sake it no longer becomes assistant to inspiration.

A simple treatment of musical ideas at this period of production is futile. A composer who undertakes to write simply and clearly, rhythmically, harmonically, and melodically, is in an impossible position. It has all been done, over and over again. Trivial themes, conventional construction, and uninventive variations can no longer give interest to an *educated* listener to music. A plain

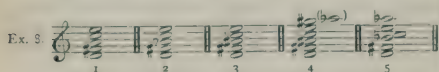
statement of a thought has never made a poem. In music, as in poetry, it is the method of expression that removes a thought from the realms of the commonplace, *unless* the thought be absolutely new and poetical in itself. Consequently, there is little probability of any composer saying anything 'new' in the strict sense of the word. He can only presume to say something *differently*. Music can only express elementary emotions with a certainty of the suggestions being understood; all effort beyond this is a dependence on the education of the ear, and this culture is yet in its infancy.

In music, the foundations of expression are three: Melody, Harmony and Structure.

Melody, or tune, as generally understood, is a pleasant arrangement of single notes of the ordinary major, minor, or modal scale; the latter being mainly responsible for most songs of peoples that have been passed from generation to generation. The inclination to support melody by other sounds, either vocal or instrumental, called forth attempts at harmony (firstly by contrapuntal methods), and the judgment of the finest ears was afterwards interpreted by a quasi-scientific process. In the course of time, melody and harmony became vitally connected. Even the street-boy whistling the commonest popular air, instinctively associates its simple harmonies with his tune. In the advanced and complex stages of composition, more often than not the conceived harmony alone will suggest or elaborate the melody, and a composer may also in developing his ideas treat the suggested melody to further harmonic variation.

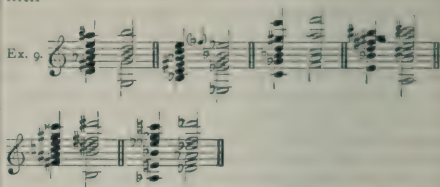
Structure.—The architectonics of music need not concern us here. All we have to consider is whether combinations of sounds based on the tonal scale are adjunct to harmony, and capable also of invoking melody in the ordinary sense of the term. A casual reason for a negative answer to the latter consideration may be that the scale, consisting only of six notes and these all whole-tones, must be extremely limited in variety, particularly as each scale contains within itself *one* harmony only, which makes for hopeless monotony. But I hope to show that as an addition to the ordinary methods of expression, as creating a feeling of colour and atmosphere, there is no doubt whatever it will take ultimately a natural place in the machinery of composition.

First of all let us see what one of these full six-tone chords contains, that can bring it into line with sounds we may already be accustomed to. The nearest association is with the dominant ninth (1):



If, as in (2), the fifth be flattened, or, as in (3), sharpened, in each case we have five notes of the scale; and obviously, using both flattened and sharpened fifths, changing one or the other enharmonically, we have the complete chord (4 and 5). This suggests that the trend of this chord in its

method of resolution is peculiarly that of a form of dominant ninth with sharpened or flattened fifth.



Here the progressions of each individual part are given in strict accordance with the notation adopted, and in each case the resolutions show a distinct dominant atmosphere; so much so, that one is able to indicate the root note in each instance. These chords can of course also carry out the well-known form of successive dominant sevenths or ninths, *e.g.*:



This passage will be explained later on.

It will be noticed that when the resolution proceeds as to the 6-4 inversion of a tonic, skipping the intermediate dominant, well-understood in the natural form, as below:



one of the parts will incline towards an added and major seventh on the tonic triad. This occurs with the minor sixth or augmented fifth from the note of the chord that is being treated as dominant, *i.e.*, the upper part in the following examples, in each case an augmented fifth:



These cadences, or rather the melodic progression, have a Griegish, Scandinavian flavour.

The added seventh can proceed to the tonic or return to the dominant, or through the sixth quite satisfactorily. This inclination, melodically, will be easily comprehended; but as an *inner* part it requires careful treatment. Of course, in suggesting limitations, one is appealing to the necessity of consulting the ear. All sorts of extreme crudities are practised by the younger composers of all

countries, presumably in an endeavour to 'find' themselves: chords with no relation, harmonic or æsthetic, are jumbled together without consideration, without meaning, and with only a dubious musical value. As long as something unconformable to convention is arrived at, the question of reason and legitimacy is neglected. A child playing with a paint-box can attain something artistically equivalent. It is for this reason I endeavour to show that, to the trained ear—which is, and always will be, the one guide in all musical questions—these proposed additions to the composers' equipment are logical and justifiable. Naturally, certain laws in the progression of parts that may be suggested, are the outcome of a personal feeling, and it is quite possible that with familiarity many modifications or extensions may come to be recognised as quite consistent with orthodox development. This point will acquire greater importance when the use of the scale is based on quite independent lines; that is, when the chords are *not* treated as *dominant*, wherein the ordinary feelings of progression or resolution are a sufficient guide. Coming to the use of the chord itself, as detached from the form we have been examining, the distinct and determinate idiom it conveys will be more evident. In the long range of music that we now look upon as classical (classical, as it has survived), and in that, though nearer to us, showing strong evidence of becoming classic, there is no sign or suspicion of any harmony that corresponds with that of the tonal chord.

Even by Debussy and his followers its use is confined to creating an artificial and exotic atmosphere, suggesting confines to which it is by no means limited. It is an excellent medium for a delicate and sensitive musical nature, but it is also full of broad, vigorous, healthy possibilities. In all the early work of Strauss there is only one curt example which might have been suggested by knowledge of the tonal chord, but more probably has arisen from quite another consideration. This is in the 'Tailleur,' and occurs twice, thus:



Of course, two essential notes are missing. *Cf.* this example from Charpentier's 'Louise':



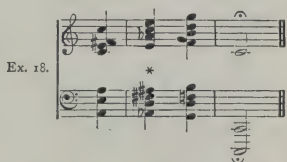
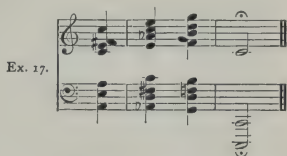
And again, it might be the *feeling* of such a chord as the following from Schumann:



but in its solitariness, suddenness and *sense* it has all the idiom of the tonal chord. In 'Salome,' however, there is a distinct admission of the scale as an effect, and in 'Elektra' many passages recognise its harmonies. In one respect it is peculiar that many extreme harmonies resulting from slightly extravagant treatment of ordinary chords show signs of relationship with the tonal chord. It might be opportune to illustrate this point as it is suggested by the above Schumann extract:



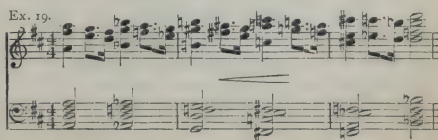
In the ordinary way, these chords have conventional resolutions; as constituents of the tonal chord to be shown later, they may proceed anywhere. Here is a little example of the completion of a dominant chord. It is the final cadence in a pianoforte piece by Mr. Balfour Gardiner:



In Example 17 the second chord is simply a dominant ninth with a flattened fifth (*see* Example 8, No. 2), which is turned into a full tonal chord in the second version.

In this full chord there is nothing at all startling, and it is very probable that in many a similar passage the additional note (the A sharp in 18) would pass unheeded even by the most orthodox and conservative auditor, so naturally does it complete the dominant *tendency*.

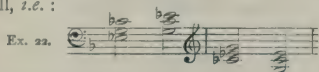
The real trial to the ear is in the practise of the scale with its natural harmonies unattended by alternations with chords having an ordinary diatonic or chromatic basis. The chief difficulty in listening to modern works wherein bold use is made of contrapuntal devices, is to follow the progress of the different parts; and when, as in the following example from Strauss:



the parts themselves are constituted of complete harmonies that have no relation whatever to each other, the demand on the acuteness of perception in the listener is considerable. The difficulty of the passage lies in its *terseness*. It is a condensation of much intention in a small space, and the ear is expected to follow the parts in a manner that is simply illustrated in Example 2 above. The conduct of the tonal chord is the inverse of all this. It is homogeneity itself. Once the association and relationship of the intervals are understood, all that is required of it, perhaps all that it is capable of, will quickly be manifest. As before stated, melodically, resources are limited. What might be considered the conventional form is quite simple, and is amply illustrated in the two following passages from the 'Pelléas and Mélisande' of Debussy:



Example 20 is a plain scale movement harmonized above with an ordinary augmented fifth. The other fifth in the scale would serve equally well, *i.e.*:



as a plain accompaniment. Example 21 is self-explanatory, but notice the skip in the melodic movement. In Example 23 is an extension of the motive in Example 21:



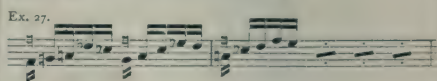
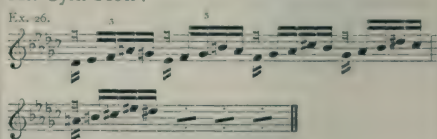
Many similar instances are to be found in the later work of Debussy, also *crude* passages, such as the following:



This, from Charpentier, is also self-explanatory:

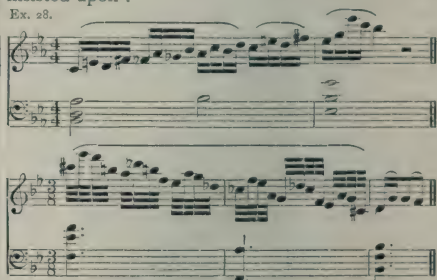


Of course, the scale is also capable of ornamental treatment, extension into arpeggios and all elaborative devices that can be extended to ordinary diatonic chords. Piquant cadenzas are possible and effective. Example 26 is by Mr. Cyril Scott:



The notation given in Example 27 would be more consistent with the tonality of the piece, and avoid unnecessary accidentals.

The following are examples in simple and extended form, in which a dominant tonality is insisted upon:



(To be continued.)

MUSINGS IN A LIBRARY.

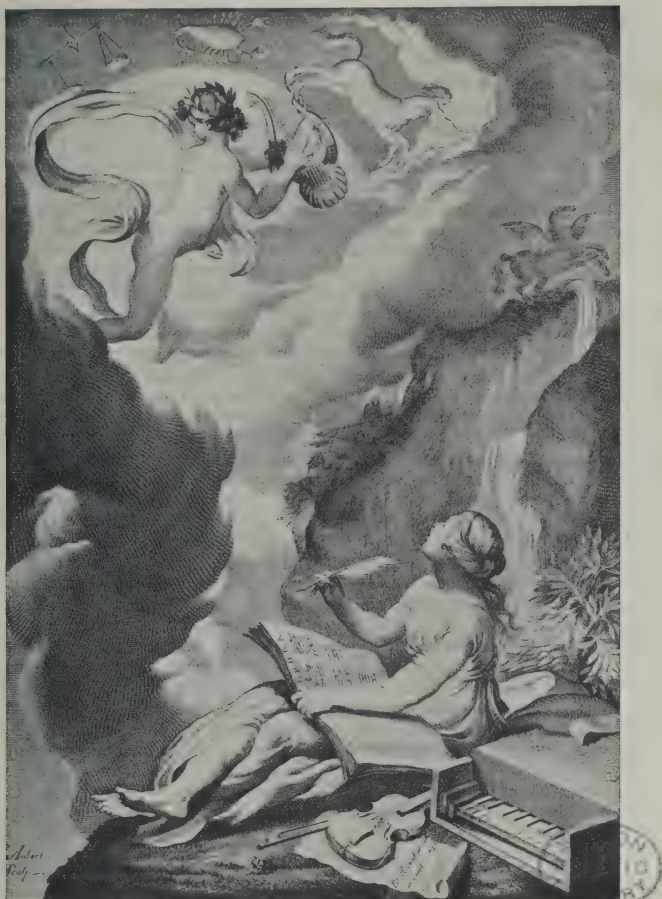
VI.

To me the most objectionable feature about all these old treatises which I have mentioned is that while they all expound the rudiments of music and (with varying success) harmony and counterpoint, they mostly profess to treat of Composition. In no single case, even in the 'courses' or 'schools' in several large folio volumes, is there as much information given on the subject of actual musical composition as in that little primer of Stainer's, which only professes to touch the fringe of the subject. All that is done is to give specimens of various kinds from the works of Italian writers—the older the better—and to hold them up to the reader's profound veneration. Even the mighty Prout did not get further than this: to analyse 'the classics' was his recipe for making a composer. Stay! I must do him the justice to admit that in his wonderful volumes on Form he traces the growth of music from the motive of two notes to the entire symphony. But in common with all his predecessors he mistakes classification for instruction, and thinks that to tabulate is to teach.

Now I really waded through all these wearisome volumes in order to find out whether anyone has ever realised any of the difficulties that the embryo composer meets with in his early attempts and sought to help him over them. Not one! If you will believe me, not one person has ever alluded to the fact that the beginner suffers dreadfully from getting 'stuck' in his works. I have never forgotten the misery of that sensation—

compiling these foolish tomes, emptying out their own mental lumber instead of trying to smooth the path of the beginner.

But do not let me degenerate into mere general scolding and censoriousness; let actual examples confirm me. Here is a mighty volume, printed in 1760, 'L'Arte Armonica, or a Treatise on the Composition of MUSIC in three Books. By Giorgio Antoniotto.' Books 1 and 2 are occupied by



FRONTISPIECE TO GEMINIANI'S 'GUIDA ARMONICA.'

the exasperating sense of impotence—nor my resentment against my teachers who could not explain the cause and at least put me on the road to overcoming it. It was many a long year before I discovered the secret, and when I did my resentment at the needless waste of my youthful time and trouble was only equalled by my contempt for the minds that could occupy themselves with

the usual dissertation upon the Greek modes, followed by Rudiments of Music, Harmony and Counterpoint. About the middle of the third book we come to this luminous utterance:

'A little knowledge of the Art oratoria or poetica will certainly be of no little service for adapting the properest sounds, simple or combined, to the various expressions, as narratives, interrogations,

exclamations, lamentations, conclusions and all other sorts of declamations. But at last the composer should put himself into the same passion into which he would move his auditors by his compositions; this may serve for a general rule to be depended upon, because the enumeration of all observations in the divers applications of sounds in melody, and combined in harmony to the just expression of words is of so much extension, and subject to an infinity of distinctions, all which cannot be compassed in a moderate space.

'The instrumental music cannot pretend to equal the vocal, of which it is only a copy, and a copy in miniature. . . .'

Making every allowance for the clumsiness of the translation, what possible assistance to the would-be composer can be gleaned from such froth as this? The last sentence is rather curious: in 1769 Mozart's and Haydn's Symphonies were in existence, and Beethoven's yet to come. Signor Antoniotto, believing only in vocal music, might be expected to have sound views on opera. He has, but their expression is confined to this sentence:

'Opera. It is evident that without a good and proper piece of poetry a moving music cannot be done.'

The remainder of the work is then devoted to a description of the various classes of compositions and the author's opinions upon them. He does not forget to extol the ancient and decry the degenerate moderns (of 1760).

Perhaps we have pitched upon a bad specimen: let us try another. Here is one of forty years later date—Choron: *Les Principes de Composition des écoles d'Italie*—three mighty folio volumes, which have formed the basis of nearly all subsequent French theory books. The very preface extends to twenty-eight pages. As before, Composition proper is not touched upon until we come to vol. iii., which is entitled *Rhétorique Musicale*, the previous volumes having been devoted to the grammar of music. We search carefully, and presently come to §10: *De l'idée musicale et de l'invention*. This looks promising, and we hope for illumination at the first words, but alas! find only this disappointing statement. —I translate:

'Invention is the art—or rather, the faculty—of finding ideas. This term indicates that we consider it almost entirely as a gift of Nature. . . . It is this which creates those new and original productions which resemble nothing which has preceded them, and which serve as models for all that come after.'

Is this any more helpful to the student than the flatulence of Signor Antoniotto? Gliding from this difficult subject, M. Choron proceeds to repeat the ancient, ancient stories about the origin of Scarlatti's Cat's Fugue and Handel's 'Harmonious Blacksmith.' After this he holds forth on the subject of taste, and finally contradicts his first utterance by quoting the Andante of Haydn's 'Surprise' Symphony as an example of a vulgar idea made great by the *skill* (not the inspiration) of its author.

This, he says with perfect truth, is true greatness in art; but he gives no hint as to how skill is to be attained; indeed, he implies that it is a 'faculty'—or, as the lazy amateur puts it, 'some people have a gift, and it is of no use trying if you haven't it'—a sentiment which begs the whole question.

Let us try once more: here is 'La Panharmonie Musicale,' by R. H. Colet, dedicated to Rossini, another large work, written in Paris, 1837. It goes over exactly the same ground as Choron, but gives a little more space to the subject of Composition. Here are the principal headings—Introduction—of Unity—of Taste (he tells us that Reicha says: 'The faculty of invention often announces itself with a dangerous impetuosity,' and advises a course of geometry or algebra to 'calm the effervescence of a too ardent imagination')—of Clearness and Elegance of Style (this before the student has been shown how to string two periods together)—of Expression (a page-and-a-half of sheer gush)—finally, of Invention: 'c'est un mystère impénétrable—jamais un esprit froid ne saura créer en musique: c'est le secret du génie.' Which is the amateur's creed put in more elegant diction.

Having thus disposed of the matter, he goes off airily to the subject of Instrumentation, where we will leave him and try another author.

Weber's 'Theory of Composition' is in two volumes, and contains eight hundred pages of small print: of these, Harmony pure and simple occupies how many, do you think? Seven hundred and ninety nine and a-half, leaving one small section of just half-a page for the ostensible subject of the book. Mr. Weber's precepts are sound enough, as far as they go, but they might be fuller with advantage. All he says is: 'We will first invent merely one voice and then add to this several others. In this way we shall obtain a piece of music in which everything has been invented by ourselves. At another time we will invent merely a series of harmonic progressions and then carry it out into separate voices. . . . In this way we shall at length become able to perform all these operations at once, and thus produce at one operation a pure musical composition.'

As the advertisement says, it's so simple!

Reicha calls his large work 'Cours de Composition Musicale, ou Traité complet d'Harmonie pratique,' implying that the two subjects are one. There is not a word about Composition in his whole book, and I have failed to find the sentence about Invention accredited to him above. Czerny's 'School of Composition,' in three large volumes, is the same. Ascoli, in his gigantic tome, gives profuse examples of every kind of Italian vocal music, and criticises them very ably, but he gives no atom of advice to the neophyte how to proceed in his own work, any more than do the others. All these 'ancients' seem to teach, in fact, on the fine old principle of 'sit down and try, and keep on trying till you can do it,' a plan which transfers all the labour of teaching from the instructor to the pupil. Just so, not one of the old

books on pianoforte or violin affords the slightest help upon how to play, nor does any treatise on Instrumentation (not even Berlioz's) do any more than give a description of the different instruments used; it was reserved for the degenerate moderns to evolve the whole art of teaching, or at least to write it down on paper. The beautiful frontispiece to Geminiani's 'Guida Armonica,' here reproduced, indicates clearly what was the current idea of the art of musical composition a century ago. I wish I could say that it had been entirely swept away, but I fear it is even yet cherished by the foolish and unthinking.

Occasional Notes.

Under the title 'A great neglected composer,' Dr. Ernest Walker contributes an article in the October number of the *New Music Review* (New York) on the works of Joachim. Until he was thirty years of age, the great Hungarian violinist had no definite intention of appealing to the world solely as an interpretative artist. As a young man he produced compositions of serious purpose and high import that gained him a reputation equal to that of Brahms. 'I have heard (and can well believe),' says the writer, 'that his decision to devote all his energies to other fields was considerably due to the generous desire not to appear in any attitude of rivalry towards the younger friend, in whose heart-whole service he spent his life.' Two main reasons are given for the neglect of Joachim's compositions. One is that they demand closer acquaintance for their proper appreciation than almost any other compositions in existence. The other is that his great influence and personality as a violinist make it hard to believe that he could have attained eminence in any other capacity. Inasmuch as Joachim never crossed the Atlantic, the second reason affects Americans less than Europeans, and it may be that his works have a future in the New World. To those of us who have had the opportunity of hearing them, their austerity comes most readily to the memory.

It will be welcome and interesting news to a great number of musicians all over the world that a Music Library is to be instituted at Oxford, that will hold the same position in the musical world that the Bodleian holds in the worlds of literature and learning. The moving spirit in the enterprise is Dr. H. P. Allen, of New College, whose enthusiasm in all that he undertakes, and inspiring personality, may be expected to bring him success in his task. The object of the promoters is to provide a library of reference that shall be as completely representative as possible not only of the great masters, whose names are household words, but of those musicians who have done spade-work in founding the art of music. Such a collection, based on the needs of the student of music, should stimulate inquiry and research into the development of the art, the characteristics of composers and schools and their mutual influence, and should bring the earnest worker into close touch with many matters that he has hitherto taken for granted or passed over from lack of opportunity to study them. Among the working arrangements at present decided is the provision that full-scores shall be open to inspection only in the rooms of the library, and that pianoforte arrangements of scores shall be available for students to take out.

Already a nucleus of the library has been formed. The whole of the music collection left by the late Rev. Dr. Bellamy, President of St. John's, has been given by his sister, Mrs. Tilden, for the furtherance of the scheme. It contains the complete works of Bach and Mozart (as published by Messrs. Breitkopf & Härtel), and Handel (as published by the German Handel Society), a number of Purcell's works and an enormous number of scores by Gluck, Cherubini, Spohr, Méhul, Auber, Rossini, and other composers of various schools. It contains also some rare and valuable books on music and editions of such composers as Lassus and Croce. From another quarter has come the complete Breitkopf & Härtel edition of Palestrina, in about forty volumes; the similar edition of Lassus will be presented as publication proceeds. Dr. Allen is working to procure a sum of at least £500 to enable him to set the library in working order. It is to be hoped that a ready response will be made to his call for funds, for his scheme is one that deserves well of the world of musicians.

In connection with the centenary of the firm of Novello, which will be celebrated next year, the following remarks from a speech delivered by the chairman at a recent meeting of shareholders will be of interest:

'The hundredth year will then have passed since Vincent Novello issued two folio volumes of sacred music, for use in the Roman Church, in 1811, and from that time no year passed during his life without the issue of important publications, written, edited, and published by Vincent Novello. He was composer, editor, and publisher, and especially as editor he did work for which all British musicians and amateurs should be grateful; unfortunately, they forget, and are not as grateful as they should be. Joseph Alfred Novello had not arrived at the years of discretion for ordinary individuals when, in 1829, he started, under the immediate direction of his father, as a practical music publisher. He was then only nineteen years of age.

'It is recorded in Mrs. Cowden-Clarke's "Life and Labours of Vincent Novello," that his eldest son, Alfred, began business as a music publisher in a very modest way at 67, Frith Street, Soho, with a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit and Vincent Novello's as editor. I have no doubt those little pages were pasted on to the glass door and parlour windows by Alfred Novello's own hands. In 1834 the business was removed to 69, Dean Street—still in Soho—where it remained till 1868, and here the printing works were continued till 1898. In 1841 my father, Henry Littleton, joined the business in a subordinate capacity; but he soon showed, apparently, that he had inherited the energy of Vincent and Alfred Novello, and had even added to it. In 1868 the publishing business was removed to 1, Berners Street, and in 1898 our works immediately adjoining were constructed, while a few years afterwards the business was transferred to the present premises. We glory in the name of Novello. Time passes very quickly—new generations forget the past very easily—but I believe that very few individuals have done more to advance the art of music in this country than the house of Novello.'

Sir Alexander Mackenzie's beautiful 'dramatic oratorio' 'The Rose of Sharon,' which was produced at the Norwich festival in 1884, and has enjoyed popularity ever since, is about to receive a new lease of life by the publication of an edition embodying some important changes that the composer has seen fit to carry out. The prologue and epilogue have been discarded. The dramatic action has been hastened by the omission of certain passages and repetitions, and in places the words have been revised.

The chorus of women in Part 2, 'This is the day which the Lord hath made, we will rejoice and be glad in it,' has been entirely re-written and given a more elaborate texture. The principal changes have been made in Part 4, which has been practically composed afresh. The solemn chorus that served as an introduction has been replaced by an orchestral passage of some importance. The alterations made in the remainder have the effect of greatly increasing the significance of the musical setting and concentrating the musical interest. It is only natural that modern influences can be traced in this new version. The work will be launched upon its new career under excellent auspices, for it is to be performed by the Alexandra Palace Choral Society, under Mr. Allen Gill, on November 5.

The retirement of Dr. W. H. Cummings from the principalship of the Guildhall School of Music is an event that provokes many reflections. Dr. Cummings has done great service to the cause of musical progress in this country during his long and strenuous life, and he had earned his right to rest even when, fourteen years ago, at the age of sixty-five, he undertook the arduous and, one might say, harassing duties of supervising the work of the Guildhall School of Music. His career has been a very honourable and useful one. We need not now recount his achievements, because a full sketch of his life, accompanied by a portrait, was given in our issue for February, 1898. His numerous friends will all hope that he will pass the remainder of his days in peaceful serenity.

Musical honours won by women claim attention this month. Miss Janet Salisbury, of the Cheltenham Ladies' College, has taken the degree of Mus. Doc. (Durham). She is the only lady who has taken this degree by examination, and there are only three lady Doctors of Music in England. The last of these was the Honorary Doctorate recently conferred upon Miss Ethel Smyth by the University of Durham. The Mendelssohn Prize of the Königl. Hochschule at Charlottenburg has been awarded to Miss Beatrice Harrison, the violoncellist, whose sister, Miss Mary Harrison, is well-known as a violinist. Miss Harrison is said to be the first foreign-born candidate and the first woman to obtain this honour, and her success has caused a sensation in Germany. Her teachers were Professor Whitehouse, under whom she studied at the Royal College of Music, and Professor Hugo Becker in Berlin.

We have seen in a contemporary recently the suggestion made that the authorities of St. Paul's Cathedral might consider the possibility of arranging a daily organ recital from, say, 1.30 till 2, for the benefit of those who find themselves at a loose end when in the neighbourhood at that time. One writer infers that only an organ recital would tempt some to enter the cathedral. We, though fond enough of the organ, and particularly of that in question, find a half-hour spent in quiet meditation in the glorious church refreshing enough for its own sake. Another correspondent suggests that the expenses incurred might well be met by an alms-dish at the doors. Apart from the unlikelihood of the offerings being generous enough, we dislike the everlasting collection. But there would be many difficulties beyond this. Who, for instance, would be the recitalists? Their name would be legion, and the work of the authorities a burden. In our opinion the cathedral and its organ should be used only for the high purpose for which they were built, viz., the Church services.

In these days when music at seaside resorts has become a theme of discussion, some attention should be paid to the fine work done at Southsea by Lieut. George Miller, M.V.O., bandmaster (for nearly twenty-five years) of the Royal Marine Light Infantry. His efforts on behalf of music in this neighbourhood began in 1888 with 'Storry's popular concerts,' which took place in the Pier Pavilion. The process of educating musical taste had to be begun at the beginning and carried on slowly. Lieut. Miller believes that the turning point was a newspaper notice pointing out 'the absurdity of playing a symphony at a Pier concert.' From that time progress never ceased. The Amateur Orchestral Society and other organizations helped, and the public responded. The concerts now given regularly by the R.M.L.I. in the Pavilion (well-warmed, in happy contrast with its inhospitable chilliness in 1888) are one of the chief attractions of Southsea. The present Winter season commenced on October 8. The programmes of the first four concerts, given in the afternoons and evenings of that date and October 15, contain the following: Selections from 'Butterfly,' 'I Pagliacci,' 'Merrie England,' 'Romeo and Juliet,' 'La Gioconda,' Sibelius's 'Finlandia' and 'Valse Triste,' Jarnefelt's 'Praeludium,' the 'Tannhäuser' and '1812' Overtures. The solo artists included Miss Ada Forrest, Miss Phyllis Lett and Mr. Monk Gould. Twopence admits to the Pier and the Pavilion; sixpence to a reserved seat.

The programme of the Bayreuth Festival of 1911 is now issued. Two cycles of the 'Ring' will be given—July 25-28 and August 14-17. 'Die Meistersinger' will be given on July 22 (the opening of the festival), July 31, August 5, 12 and 19. These performances are given in connection with performances of 'Parsifal' on July 23, August 1, 4, 11 and 20, to form five series. An equal number of seats must be taken for the adjoining performances of the two operas, in order to keep the series complete. Other performances of 'Parsifal' will be given on August 7 and 8. In all, twenty performances will take place. The six operas can be heard in succession either at the beginning of the series, July 22 to 28, or at the end, August 14 to 20. Tickets for the 'Ring' cycles are issued at £4; tickets for 'Die Meistersinger' or 'Parsifal' are £1 each. In the Bayreuth Theatre all seats are almost equally good for seeing and hearing. Performances commence at 4 p.m. (except 'Rheingold,' 5 p.m.) and terminate about 10 p.m. The intervals last about an hour. The London agent is Mr. Alfred Schulz-Curtius, 44, Regent Street.

Humours of the Press, unconscious and otherwise, are, like the poor, always with us. We confess some mystification at the statement of a London critic, in reference to Kubelik's recital, that:

In the earlier part of the programme, assisted by the New Symphony Orchestra and Mr. Lauda Ronald, he played the Tchaikovsky to Max Bruch's work in G minor, giving picturesque interpretations of each work.

Is 'playing the Tchaikovsky' one of *Punch's* 'forgotten sports'? And why should Kubelik so far forget his customary modesty of demeanour? Perhaps it was owing to the presence of Lauda. The Sheffield singers appear to have encountered unexpected trials during their recent tour in Germany. For instance, when they arrived on the platform at Leipsic, according to

the correspondent of a Sheffield paper, 'the men appeared to have shrunk more than the women.' There is matter for thought in the following advertisement in a London evening daily :

Potman-pianist.—Smart man for general work of country public ; must be a good player and able to pick up any song. Those not afraid of work may apply to

Reason comes to a standstill, however, in face of an advertisement in a German paper which is to this effect : At the Catholic Church in Kammerswaldau the post of verger-organist is vacant. The duties are as follows : to play the organ at four services, and to lead the singing ; to secure the services of singers, rehearse them and, as they cannot be obtained in the town, provide the expenses of their journey and meals ; to perform the functions of verger, including clerk's work, but not including bell-ringing and cleaning ; while occupied at the organ, to provide a deputy-verger ; to be at the vicar's service for baptisms and so forth. The yearly salary offered for the post is *forty-eight marks*, with a special grant of fifteen marks for the deputy-verger and four for the organ-blower.

Criticism up-to-date ! We read in a contemporary devoted to art that, at a leading London church, performances of Dvorák's 'Stabat Mater' and Brahms's 'Requiem' were given without accompaniment. Was this in accordance with the composer's intention, and might such things possibly account for Brahms's refusal to visit this country ? We are also informed by the same writer that the 'Stabat Mater' contains chaotic harmonies, unusual intervals, and frequent changes of key. When this appears in an artistic journal, and in one which is not subject to the pressure of a daily issue, we may well ask if we are becoming a musical nation.

THE NEW 'GROVE' ON WELSH MUSIC.

By D. EMLYN EVANS.

The article dealing with the above subject in the former edition of the Dictionary, is replaced in the new issue of the work by a fresh contribution from the pen of Mr. Frank Kidson. That this should differ pretty considerably from the first article is not altogether surprising, perhaps. A good many things have happened since 1889 ; and although the vexed question in regard to the origin of certain tunes classified as Welsh may still be much where it was left by Mr. William Chappell half-a-century (or more) ago, the spirit of inquiry has been abroad, and people's activity on the increase in collecting and comparing what may lie ungathered of the folk-song of the various nationalities inhabiting these islands.

The new article fills some sixteen columns, not counting those occupied by the bibliographical list, and contains observations covering much ground, and which certainly are not always of quite an uncontroversial character. An adequate discussion of its contents would therefore be impossible here ; and all I can attempt is to touch upon a few of the more salient points. The truth of the aphorism that the evil which men do lives after them, is only too well exemplified in connection with Welsh national music : the absurd pretensions put forward by the old harpers in the prefaces to their collections, and their negligence and indiscriminate in the matter of contents. These have been held as chastening rods over their descendants unto this day ; and our present

critic is not disposed to let the opportunity pass by unutilised.

No Welsh musical critic of any note credits the fables promulgated by Blind Parry, Edward Jones, &c., in their collections. If a talented musical editor of our own day subscribes to such 'foolish and romantic statements'—to quote Mr. Kidson's very appropriate characterization of the legends about 'Captain Morgan,' and the antiquity of 'Nos Galan,' &c.—it simply illustrates the fact that Welsh musicians have not as a rule been men possessed of marked literary ability and critical acumen, with possibly one or two exceptions, and they have been more or less handicapped by circumstances. Welsh historians, again, have been but poor musicians, and have therefore treated upon music, if at all, quite inadequately. The professional musician is only now establishing himself in Wales. His work in the past has been done, as far as it may, by the amateur, whose activities were generally limited, and his usual vehicle of speech his native language. But it is certain that prominent Welsh musicians have for many years, in the Press and from the platform, spoken in no uncertain terms concerning the above matters.

In regard to 'doubtful melodies,' it may be safely assumed that the Welsh people have no desire to annex as their own, melodies which can be proved to be the *bona fide* property of another nation. Each claim, however, should be thoroughly examined and tested. Mr. Kidson speaks of the Welsh harpers 'who were accustomed to travel about the country for a livelihood, and that it is impossible to assume that these wandering minstrels played nothing but Welsh tunes.' Quite so. And as there were Scotch, Irish and English strolling minstrels, it is just as 'impossible to assume' that they restricted their respective répertoires to tunes of their own nationality. Most likely travelling musicians, then as now, suited their own tastes or the fancies of their clients, picking up other nations' pieces and dropping others of their own by the way, with no thought as to the question of their origin. Some specimens of well-known Welsh melodies may be found amongst Continental nations. What the story of their migration may be, no one can say. And no one can always determine definitely what is Welsh or otherwise, under a condition of such mixed nationalities as exists in this kingdom.

Priority of publication is not at all times a sufficient and fair proof of ownership, however strongly it may appear so at first sight. Anyone versed in Welsh history, and acquainted with the adverse conditions under which the country laboured for long generations, will not be in any way surprised at the paucity of Welsh musical publications, and musical data generally. The first Welsh printing press in Wales was not set up until the year 1719 ; and, so far as is known, the first book of Welsh music (or part of it) was not printed there until nearly a century later—1816. This will account, partly at any rate, for the paucity referred to. Printing music was beyond poor little Wales's resources. It should also be borne in mind that oral teaching was the traditional bardic method of imparting knowledge. Mr. Chappell has emphasised the evidence of copy argument almost to its furthestmost limit, but some of the claims advanced by him are so extreme as to carry their own refutation. No claim, however, is more astonishing than that of Mr. Kidson regarding 'The bells of Aberdovey,' and which I now learn of for the first time. No evidence whatever is brought forward in support of this, beyond certain assumptions based upon negative inferences. If the song is Dibdin's, one would fain ask why this delay of sixty-six years in asserting its nationality, since it was published in

Miss M. J. Williams's Welsh collection in 1844; and why has it not been included in some of the 'Songs of England' side by side with Dibdin's undoubted songs? Fortunately, the preservation of the words, doggerel though they are, provides us with strong internal evidence in support of its Welsh origin. It is quite conceivable that the parody could have been evolved out of a proper Welsh version; but to imagine the converse—that the charming Welsh lyric which has been handed down to us is the outcome of that parody—is unthinkable. The form and 'fit' of the parody also indicate the hand of one who had far more knowledge of Welsh than Dibdin was likely to have possessed, and who had as a basis a structure made of proper Welsh material to work upon.

Some other matters of interest discussed in the article must be left untouched, for the present anyhow. But before closing, it may be suggested that the concluding remarks on 'penillion' singing, would be better for a complete revision. The North Wales and the South Wales (so-called) styles are mixed up together, and Idris Vychan is quoted more or less incorrectly, and a subject which is somewhat abstruse in itself is rendered still more difficult. In this particular at least, the old article in the first edition of the book was more illuminating. The bibliography of Welsh National Music at the end of the new article seems to be fairly complete, and should prove useful.

THE IRISH PROVENANCE OF THREE ENGLISH SEA-SONG MELODIES.

BY W. H. GRATTAN FLOOD.

In the present article I mean to give evidence for the Irish provenance of three English sea-song melodies, namely 'Rodney's glory,' 'The Arethusa,' and 'To Rodney we will go.' The two former tunes were composed by Turloch O'Carolan, while the third is an old Irish pipe melody of the early 18th century.

1. 'Rodney's glory' enjoys the distinction of being completely Irish, both as to words and music, and we have undoubted proof as to their origin. The song was written by an Irish poet named Eoghan ruadh O'Sullivan, who had joined the British Navy in 1781, and was one of those who sailed with the English fleet under Admiral Lord Rodney. O'Sullivan was born at Meentogues, near Killarney, in 1748, and acquired a good classical education at a 'hedge school' at Faha, also learning English. He was steeped to the lips in Irish, and was a most celebrated Irish poet. Curiously enough his amatory verses led to his flight from Fermoy, County Cork, and to his enlisting in the British service. He fought at the famous naval battle, 'not far from old Fort Royal' on April 12, 1782, when Lord Rodney brilliantly defeated De Grasse, securing the French Admiral's flagship the *Ville de Paris*. Rodney himself describes the battle as 'the severest one fought at sea and the most glorious for England.' To win the favour of Rodney the Irish poet wrote an English Ode, entitled 'Rodney's glory,' which he sang to O'Carolan's old air 'Rígh Sheamus' (King James). There are eight verses in this laudatory lyric, but two will be sufficient to quote. I append the music and words of the first verse and the words alone of the second verse. Let me add that this was the only English song attempted by O'Sullivan, as all his lyrics were in the Irish language. The melody is a really beautiful specimen of O'Carolan's powers, and it ought to be revived. Moreover, it fits O'Sullivan's verses admirably.

RODNEY'S GLORY.

Composed by TURLOGH O'CAROLAN.

Give ear ye . . Brit . ish hearts of . . gold, That
e'er dis - dain to be . . . con - troll'd, Good
news to . . you I will un - fold, 'Tis of . . brave Rodney's
glo - . . ry, Who al - ways bore a no - ble heart, And
from his col - ours ne'er would start, But al - ways took his
coun - try's part A - gainst each foe who dar'd t'op - pose, Or
blast the bloom of England's rose, So now ob - serve my sto - ry.

'Twas in the year of Eighty-two
The Frenchmen knew full well, 'tis true,
Brave Rodney did their fleet subdue
Not far from old Fort Royal.
Full early by the morning's light,
The proud De Grasse appeared in sight,
And thought brave Rodney to affront,
With colours spread at each mast-head
Lay pendants, too, both white and red,
A signal for engagement.

2. A glance at the music of 'Rodney's glory' is almost sufficient proof for the identity of the composer of the fine tune to which Shield set 'The Arethusa.' No one but O'Carolan could have written such a characteristically Irish melody, and were no other proof forthcoming for the provenance of 'The Arethusa' it would be sufficient to point to the structure of 'Rodney's glory' as convincing evidence. Mr. Alfred Moffat has rightly included 'The Arethusa' in his well-selected 'Minstrelsy of Ireland,' but it is not a little disconcerting to find it included in 'English songs of the Georgian period.' The structural features on which Mr. Moffat relied were based on a similarity with those of O'Carolan's 'Abigail Judge,' but had Mr. Moffat seen 'Rodney's glory' he would have felt himself on surer ground.

Shield's claim to be the composer of 'The Arethusa' has long since been exploded; he merely introduced the Irish melody into his 'Lock and Key' (libretto by Prince Hoare), which was produced on February 6, 1796. Parke, however, says that Incledon sang it in 'Netley Abbey,' performed at Covent Garden on April 22, 1794. But be that as it may, the air was composed seventy years prior to the production of either musical play.

Mr. Kidson, in the new edition of Grove's 'Dictionary of Music and Musicians' (vol. v., p. 606), endeavours to make out that the melody is English, but his reasoning is by no means convincing, and he has not examined the Irish sources. Turloch O'Carolan was the composer, and the air may be dated

as from the year 1725. It passed over to England in 1728 or 1729, and was printed in 1730 or 1731. So popular was O'Carolan's song that another Irish poet, Father William English, O.S.A., wrote a second Irish lyric to the same melody in 1740. O'Neill, the Irish harper, took down a traditional setting of it in 1780, which was subsequently published by Bunting. It is here sufficient to add the opinion of Dr. Ernest Walker in his 'History of Music in England' (p. 334): 'O'Carolan, a famous itinerant harper (1670-1738), wrote many of the best-known Irish melodies, including the fine "Princess Royal" dance-tune, that has often been attributed to Shield, having (under the title of "The Arethusa") been transferred to one of the latter's ballad operas, along with other alien matter, according, as we have already seen, to the general custom of the time.'

3. 'To Rodney we will go' has been regarded as an English sea-song, wedded to an English air, but the air is distinctly Irish. In the 'Proceedings of the Musical Association' (1907-8), Mr. Kidson, in the course of an interesting paper, claimed the melody as English, and stated that its first appearance as an Irish air was in Moore's 'Irish Melodies,' in 1813. He also added that it probably dated from 1760, and was printed in 1785.

As to the song I am strongly of opinion that it was not written until 1782, or 1783, after Rodney's memorable victory over De Grasse. Already it has been seen that an Irish poet wrote the song of 'Rodney's glory' in 1782, and it is most probable that 'To Rodney we will go' was written shortly afterwards. Anyhow, it is certain that the melody, under this title, was not printed until the year 1788, when Aird published it in the third volume of his 'Selection.' Mr. Kidson himself, in the new edition of 'Grove,' gives the date 1788 for the publication of Aird's third volume, and I have corroborated it from an examination of the work in the National Library, Dublin.

The Irish melody thus published by Aird in 1788 and adapted to an English song, was known by a variety of names in Ireland. Moore knew it in 1790 as 'Moll Roon' (*recte* 'Moll a ruin'), and it was under this title that he set his beautiful lyric 'Farewell, but whenever.' Another name was 'The Drop of Dram,' and with this title it appeared in O'Farrell's 'Pocket Companion' in 1810. However, I have much pleasure in here printing for the first time a much earlier setting of the Irish tune—a setting which was popular in Ireland as far back as the year 1754. It was really a hornpipe, and was known as 'Hussey's Maggot,' composed by an Irish gentleman-piper named Hussey about the year 1750. The tune will be found in a unique music-book of the year 1773, now in the Joly Collection, National Library of Ireland. This little volume is labelled 'John Templeton's MS., 1773,' and it formerly belonged to John Templeton, a Dublin merchant, in the second half of the 18th century. The air is as follows:

HUSSEY'S MAGGOT.

1773.

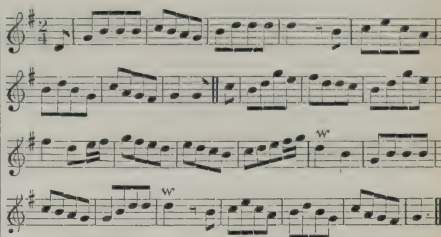


There is no question but that the above air is that to which 'To Rodney we will go' was set, but for

purposes of comparison I herewith subjoin the latter melody as printed in Aird's 'Selection,' vol. iii., p. 160:

TO RODNEY WE WILL GO.

1788.



Moore's version, in a slightly varied form, appeared in 1813, and Lover used the melody, changing the rhythm to 6-4 instead of duple, for his lyric 'The low-back'd car' in 1840.

In conclusion it is to be hoped that future editors of English sea-songs will have the grace to admit the Irish provenance of the three melodies here dealt with.

THE NEW CATHEDRAL PSALTER CHANTS.

It would seem that the possibilities of chant-writing must long ago have been exhausted, and that anything like a new chant, if kept within the limits of accepted forms, has yet to be written. We remember having seen a book, the compilation of which cost no little trouble, which had for its object the tabulation of the component parts of chants; but we were unprepared, though allowing for the great number of existing chants, to find so many repetitions of the same phrase, in some cases accompanied by the same harmonies. The editors of the New Cathedral Psalter Chants may well have wondered at the many ingenious examples submitted to them which successfully evaded an idiom made wearisome by familiar repetition. The three books before us have been compiled severally by Sir George Martin, who is responsible for the St. Paul's Cathedral Chant Book; by Dr. Charles Harford Lloyd, who produces the chant book for Parish Church use; and by Mr. Charles Macpherson, whose collection is intended for the use of village churches. The question of pitch on the reciting-note has been considered in the two last, Dr. Lloyd having taken D as the highest reciting-note, while Mr. Macpherson has decided upon C for the same purpose. Care has been taken to include in each of the three books a representative list of well-known chants, to which has been added a large number of specially-written examples by eminent composers. Many of these are admirable in design and suitable to the Psalms for which they are intended. In some cases an alternative setting is given, as in the St. Paul's book, where, for the 11th evening, the two adaptations by Sir John Stainer may still by some quite possibly be preferred as being old favourites. We are glad to find a predominant number of double chants in each book, for, as we remarked in our previous issue, the single chant is monotonous, and intrinsically scanty in design and material. There are also, fortunately, no triple chants. The editors were well advised, however, in giving in each book Sir Herbert Oakeley's quadruple setting for the 15th evening as an alternative arrangement.

There are several special settings which call for more than ordinary notice, viz., those for the 28th evening by Sir John Stainer, Dr. C. H. Lloyd and

Mr. Charles Macpherson, and that for the 31st evening by Sir Charles Stanford. In those by Sir John Stainer and Dr. Lloyd, the happiest use is made of an extra bar. Sir George Martin's chant for the 150th Psalm should, with its rising passage of semitones for the trebles, prove exceedingly fine in effect.

An important addition is made to each book in the form of settings for the Canticles, thus obviating the difficulty of choosing at random from the Psalm chants.

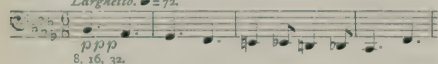
The editors deserve the thanks of that world-wide communion which finds in Anglican psalmody a sympathetic and plastic vehicle in which to render the great scriptural songs of the Church.

Church and Organ Music.

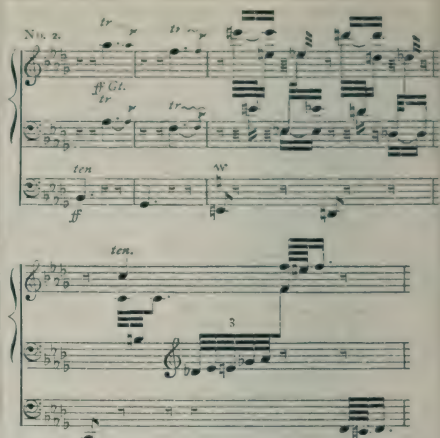
In our last number we promised a detailed notice of an important addition to our modern organ music entitled 'Chaconne and Fugue Trilogy with Choral.' The composer, Sigfrid Karg-Elert, has given many proofs of high and original musicianship, and we naturally expect much of him as one of the advanced school of composers who find the organ a satisfactory medium for their inspiration. The work before us, it may at once be said, is laid out upon unusually broad lines, which combine the necessity of an organ of ample dimensions with the skill of an organist possessing keen musical perception and an impregnable technique. The Royal Academy and the Royal College of Music and other institutions are turning out young men for whom technical difficulties seem to have no terrors, and we commend to their notice this work as one that may well command their respect, though we are prepared to hear it played from memory before long. We have spent several hours in 'listening with our eyes' to one of the most difficult pieces for the organ we have yet encountered, with, we must admit, moderate success. We have before remarked that composers of serious organ music are accused of over-production of fugues or works of similar severe construction. The title of Karg-Elert's work shows, of course, that he has employed that form. But the elaborate processes used by him obviate to a great extent the dryness which often does (though it should not) pervade the pages of many a fugue we wot of. The three sections of which the work is constructed follow the order indicated by the title.

A few bars *ff* serve as preface, when the Chaconne immediately follows. It is in 6-8 time, and, as was so often characteristic of the Chaconne, consists really of a set of variations on a 'ground bass.' The old dance, now of course obsolete, was founded on a bass of eight bars in 3-4 time. Karg-Elert writes in 6-8 time, and gives four bars, thus equalising matters. In passing, the resemblance of this form to the Passacaglia may be noted, though one of several differences lies in the latter beginning on the weak accent, as in Bach's great example. Upon this ground bass:

No. 1. *Larghetto*. ♩ = 72.



we have a first set of ten variations, a decided change of stops being indicated for each. A brilliant passage for hands alone passes on to an elaborated series of arpeggios, which lead to a fresh set of variations, the tempo of each gradually becoming slower with diminishing tone as a contrast to the first set. The first of the second series is worth quoting:



and may be considered one of the more *simple* of the twenty-four which form this section! The following variation should prove effective:



Several variations following this retreat more and more by diminished sound and slower pace, when a grand climax is reached by the opposite process and by a consummate mastery of elaborate notation. This section concludes in B flat major *fff*.

The Fugue follows at once, the subject being:



The unusual answer is no doubt demanded by the arpeggio form of the subject.

Of very great difficulty and elaborate design, both of material and episode, the work proceeds until the following development appears :

No. 5.

Ped.

Much elaboration follows, and after a dominant and tonic pedal the section ends in B flat major. A new subject is now stated, commencing :

No. 6. *Sev. 8.*

pp

and leads to passages of enormous difficulty, and after great development we come to a combined entry of the two fugue-subjects (the second by inversion and in the major key), and the ground bass of the Chaconne (expressed in a quaver-figure). Devices of all sorts abound in the pages which follow, including examples of triple counterpoint, points of imitation, &c., and after a brilliant peroration of colossal technical difficulty, the Chorale commencing :

No. 7. *Quasi maestoso.*

ff

is given in full, alternating with the periods of which are statements of the second fugue subject, inverted and in the major key. The first phrase of the Chorale, it will be seen, serves as the germ of the first section of the fugue. The work concludes with massive and pompous harmonies in which freedom from academic rule is indulged to the fullest extent, which is illustrated by :

No. 8.

ff

The composer gives an alternative version of the climax of the work, by adding parts for brass and drums for the choral portion, and the pedal passage leading up to it.

Whether the extraordinary elaboration of the work as a whole will produce a clear and comprehensive result we dare not say, for we have memories of unwary criticism at which we smile to-day, which warn us to 'wait and see.' A well-known musician (learned in his day) said of 'Lohengrin' such scathing things that, had his word become law, the beautiful work would have perished long ago. Sufficient, we think, has been said to show that Karg-Elert has produced a work which in any case must be considered a remarkable achievement, and organists may well rejoice to see their instrument employed by so consummate a master of contrapuntal device and appreciation of the varied tone-colour and mechanical perfection of the modern organ.

SPECIAL SERVICES.

The Cathedral choirs of Chichester, Salisbury and Winchester held their festival at Winchester on Tuesday, September 27, when the whole of the music was selected from the works of Dr. S. S. Wesley, who, it will be remembered, was organist of the Cathedral from 1849 to 1865. The following works were played upon the organ before service (at 3 o'clock): Andante cantabile in G, Andante in E flat, Air with variations in F sharp minor (Dr. William Prendergast, organist of the Cathedral), Choral song and fugue (Mr. F. J. W. Crowe, organist of Chichester Cathedral), and the Andante in E flat in 4-4 time (Mr. H. R. Eady, assistant-organist of Winchester Cathedral). Upon the arrival of the choirs in their places the anthem 'O Lord, my God' was sung. The Responses were taken to Tallis's festal setting. The Magnificat and Nunc dimittis were Dr. Wesley's fine setting in E. The anthems selected were 'All go unto one place,' 'Ascribe unto the Lord,' 'Wash me thoroughly,' and 'The Wilderness.' The offertory was taken before the two last-named, Mr. C. F. South (organist of Salisbury Cathedral) meanwhile playing the Andante in G (3-4 time.) The solo parts of the Magnificat and the anthems were most ably sung by Messrs. Clements and Elsmore (altos), Boorman and Cross (tenors), and Messrs. Tyack and Whitwam (basses), all of the Winchester choir, while the solo singing of the Winchester Cathedral boys was a remarkable feature of the service, which concluded with Dr. Wesley's variations on the National Anthem, most ably played by Mr. H. R. Eady.

Dr. Prendergast accompanied the whole of the choral portion of the service, with the exception of the first anthem, which was unaccompanied, and the fact that he was able to do so instead of conducting, says very much for the admirable training the choirs had received. He deserves the thanks of all for having prepared so fine a service.

A Wesley commemoration service was held in St. Matthew's Church, St. Leonard's-on-Sea, on October 13, and was attended by a large congregation. The music was, of course, selected—excepting a chant by Turle—from the works of Dr. Wesley, and included the anthems 'Let us lift up our heart,' 'O Lord, my God,' 'Ascribe unto the Lord' and 'Blessed be the God and Father.' The verse parts were well sung by the Misses Edythe Thompson, Mabel Upjohn, Pritchard, and May Bennie; Messrs. F. L. Dowell, R. Schafer, H. Richardson and F. Pillings. The tune 'Aurelia' was restored to the place for which it was written, being sung to the hymns 'Jerusalem the golden' and 'Brief life is here our portion.' An impressive sermon was preached by the Lord Bishop of Chichester, who claimed for the composer that he was essentially English, and his music Anglican. Mr. Henry G. Baily, organist of the church, conducted the augmented choir with skill and resource, while the important duties of organist were admirably fulfilled by Mr. Harry Goss Custard, organist of St. Saviour's, Ealing, who played before the service 'Holsworth church bells' and an Andante, and after Sir Frederick Bridge's four-fold Amen (adapted from Wesley) had been sung, the Choral Song and Fugue as a concluding voluntary.

A musical service was given at Portsmouth Parish Church on Sunday, October 2, when the music was selected from Dr. S. S. Wesley's works. The anthems 'The Wilderness' and 'Blessed be the God and Father' were included, as was the bass solo 'For our heart shall rejoice' (from 'O Lord, Thou art my God'). The organ volunaries were the Choral song and fugue, Andante cantabile in G, Theme varied (in F sharp minor), and the 'Holsworthy church bells.' The whole was under the direction of Mr. R. H. Turner, organist of the church.

A Wesley memorial service, arranged by the Winchester and District Organists' Association, was given at St. Thomas's, Winchester, on October 13. Four of Wesley's anthems were sung—'Thou wilt keep him in perfect peace,' 'The Wilderness,' 'Wash me thoroughly,' and 'Ascribe unto the Lord.' The organists were Dr. Sweeting, master of music at Winchester College, and Mr. E. W. Savage.

Special services were held at the Kensal Rise Wesleyan Church on October 2, when Smart's *Te Deum* in F and Mozart's motet, 'O God, when Thou appearest,' were given with orchestral accompaniment. The choir also sang Sullivan's 'O gladsome Light,' Gounod's 'Send out Thy Light,' and H. A. Chambers's 'Lord, we pray Thee.' The orchestra played separate numbers, and Mr. H. A. Chambers contributed Handel's first Organ Concerto. Mr. Charles E. Ransom conducted.

A performance of Mendelssohn's 'Hymn of praise' was given at the Wesleyan Church, Sydenham, on October 9, by a choir of sixty voices, accompanied by the organ, strings and timpani. The soloists were Mrs. A. W. Beck, Miss Florence Jenner, and Mr. William Naylor. Mr. Edwin Jenner, the organist and choirmaster of the church, conducted, and Dr. Frank N. Abernethy presided at the organ.

HARVEST FESTIVAL SERVICES.

At Broomwood Wesleyan Church, Clapham Common, harvest festival services were held on September 24, and at the evening service Mendelssohn's 'Hymn of Praise' was sung by the choir with organ accompaniment (Mr. Allan H. Brown), under the conductorship of Mr. G. Harold Paine. The solo parts were sung by Miss H. M. Sampson and Mr. Vivian Bennetts.

On Sunday, October 2, a harvest festival was held at the Parish Church, Toxteth Park, Liverpool, when Dr. Garrett's 'Harvest cantata' was sung after evensong, under the direction of Mr. Ernest H. Smith, the organist of the church.

The harvest festival at Sutton Wesleyan Church was held on Sunday, October 2, when Mendelssohn's beautiful cantata 'Lauda Sion' was well rendered, under the direction of Mr. R. V. Seddon, organist and choirmaster.

Garrett's 'Harvest Cantata' was given at Holy Trinity Church, Sunningdale, on Sunday, October 16, under the direction of Mr. R. Barrett-Watson, organist and director of the choir. The soloists were Miss Lilian Dillingham and Mr. C. O. Goodchild.

A harvest festival performance of Gaul's 'Ruth' was given at Harrington Congregational Church on October 10, under the direction of Mr. Charles Rowley. Mr. Harry E. King was the organist.

Gaul's pastoral cantata 'Ruth' was performed with highly creditable effect at East Queen Street Baptist Chapel on September 7. The artists were Miss Gertrude Grenfell, Miss Helen Reinke, Miss Florence Walker and Mr. G. V. Brandon. Mr. S. M. Kitchen conducted, and Mr. G. D. Goode officiated at the organ. 'Ellis's Orchestra' also took part. The performance was repeated by request on September 21.

The harvest festival at St. Luke's Church, Mayfield Road, Horney, was held on Thursday, October 13, when Parts 1 and 2 of Haydn's 'Creation' were sung by a largely augmented choir accompanied by an orchestra. The soloists were Miss Mudge Budge, Mr. George Foxon and Mr. Sidney Graves. Mr. H. J. Baggs was the organist, and Mr. Henry S. Plummer conducted. There was a large congregation.

A harvest festival service was held on October 20, at Chichester Cathedral, by the Cathedral Oratorio Society, under the direction of Mr. F. J. W. Crowe, whose usual place at the organ was taken by Mr. E. Stephenson. The chief work was Weber's 'Jubilee Cantata.' An orchestra assisted, and played Brahms's second Symphony.

An organ was recently built by Mr. Alfred Kirkland for the Bishop of St. Albans residence, Verulam House, St. Albans, and was opened on Saturday, October 8, by Dr. E. Markham Lee. The organ was the gift of a number of friends at Woodford, as a memento of the Bishop's stay there, 1903-10.

A series of organ recitals has been given during the past month at St. Nicholas Cole Abbey by Mr. Herbert Hodge, organist and choirmaster of the church.

ORGAN RECITALS.

Mr. R. H. Turner, Portsmouth Parish Church—Theme varied in F sharp minor, *S. S. Wesley*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Andante in G, *S. S. Wesley*.

Mr. A. Spencer-Jones, Parish Church, Trelleck (Mon.)—Toccata and Fugue in C major, *J. S. Bach*.

Mr. Otley Marshall, St. John's, Buckhurst Hill—Cantilène Nuptiale, *Dubois*.

Mr. E. H. Lemare, Glasgow Cathedral—Sonata No. 6, *Mendelssohn*.

Mr. G. D. Cunningham, Alexandra Palace—Passacaglia, *Rheinberger*.

Mr. C. J. Brennan, Ulster Hall, Belfast—Toccata, *d'Evry*.

Mr. J. Percy Ison, Christ Church, Felling—Three Choral Improvisations, *Karg-Elert*.

Mr. R. W. Pringle, Hawarden Parish Church—Caprice, *Guiltman*.

Mr. F. E. Wilson, St. Michael-and-all-Angels, Little Ilford—Suite Githouque, *Boëllmann*.

Dr. G. H. Smith, Seuloates Parish Church—Sonata No. 3, *Mendelssohn*.

Mr. H. C. L. Stocks, Parish Church, Yeovil—Choral Song and Fugue, *S. S. Wesley*.

Rev. G. C. E. Ryley, Canterbury Cathedral—Intermezzo (from Concerto in D major), *Basil Harwood*.

Mr. H. Moreton, Plymouth Parish Church—Fantasia, *John E. West*.

Dr. W. G. Alcock, Emmanuel Church, West Hampstead—Fourth Sonata, *Mendelssohn*.

Mr. Frank H. Mather, St. Bartholomew's Church, Brooklyn, N.Y.—Fantasia in D minor, *G. Merkel*.

Mr. W. J. Lancaster, St. Stephen's Church, Kearsley Moor—Air and variations in A, *Hesse*.

Mr. W. Deane, St. Mary's Church, Johannesburg—Grand Cœur, *Hollins*.

Mr. Joshua W. Y. Bannard, St. Bartholomew's Church, Green's Norton—Meditation in a Cathedral, *Silas*.

Mr. Herbert Hodge, Japan-British Exhibition—Sonata in G, *Elgar*.

Mr. James Tomlinson, Public Hall, Preston—Fantasie, *Bossi*.

Mr. W. F. G. Steele, St. Andrew's Kirk, Ballarat, Australia—Sonata No. 2, *Mendelssohn*.

Mr. F. A. Burgess, St. Michael and All Angels' Church, Observatory, Cape Colony—Toccata and Fugue in D minor, *J. S. Bach*.

Mr. E. H. Sidebottom, Church of St. John the Divine, Brooklands—Choral Song and Fugue, *Wesley*.

- Mr. E. H. Lemare, Congregational Church, Castle-gate, Nottingham—Sonata No. 12, *Rheinberger*.
 Mr. Bernard Gilbert, Public Hall, Canning Town—Concerto No. 6 in B flat, *Handel*.
 Mr. W. G. Peake, Parish Church, Driffeld—Choral Song and Fugue, *Wesley*.
 Mr. J. W. Day, St. Mary's-the-Less, Jeppesstown, Transvaal—Offertoire in D flat, *Salomé*.
 Mr. E. N. Tayler, Crewkerne Parish Church—Finale from Sonata No. 20, *Rheinberger*.
 Mr. Westlake Morgan, St. Margaret Pattens, Eastcheap—Menuette in G minor, *Faulkes*.
 Mr. A. J. Todd, Parish Church, Thirsk—Andante in G, *S. S. Wesley*.
 Mr. G. D. Cunningham, St. Katharine Cree Church, Leadenhall Street—Fugue in D major, *Bach*.
 Mr. H. J. Taylor, Town Hall, Dover—Concerto in D, *Basil Harwood*.
 Mr. C. H. Moody, Winchester Cathedral—Sonata in C minor, *Rheinberger*.
 Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Organ Sonata in C minor, *A. W. Pollett*.
 Mr. Gatty Sellars, United Methodist Church, Wisbech—Sonata in A minor, *W. Faulkes*.
 Mr. Allan H. Brown, All Saints', Higham's Park—Grand Offertoire, *Baïsle*.
 Mr. Wilfred Arlom, St. Thomas's, Scarborough—Finale from fifth Organ Symphony, *Widor*.
 Miss Eleanor J. Guy, St. Katharine Cree Church, Leadenhall Street—Toccata and Fugue in D minor, *Mendelssohn*.
 Mr. George H. Rees, Crown Court Scottish National Church—Overture in C minor and major, *Hollins*.
 Mr. R. A. Ernest Payne, Carrs Lane Chapel—Impressions, 'Harmonies du Soir,' *Sigfrid Karg-Elert*.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

- Mr. W. Lawrence Eggleton, organist and choirmaster of Bishopsgate Chapel.
 Mr. Reginald J. Foort, organist and choirmaster of St. Mary's, Bryanston Square.
 Mr. A. C. Chappell Haverson, organist and choirmaster of St. Edward's Parish Church, Romford, Essex.
 Mr. Cornelius Martin, organist and choirmaster of Holy Trinity Church, Twickenham.
 Mr. Mark Preston, organist of Holy Trinity Church, Walton Beck.

- Mr. Alistair Mair, tenor, to All Saints' Church, Finchley Road.

Reviews.

Music in the Church. By Peter Christian Lutkin, Mus. Doc. [The Young Churchman Company.]

We have read this book with much interest and not a little profit. Consisting, as it does, of the papers read by Dr. Lutkin as Hale lecturer for 1908-9, each chapter (if we may so call each section) consists of a complete lecture, printed exactly as it was delivered. The author has necessarily covered much ground, seeing that the six sections of the work embrace the following subjects in order: Hymn tunes—Congregational singing—The organ—The organist and choir-master—The vested male choir—The development of music in the Anglican church. In regard to the first-named, the author claims that plain-song is increasing in popularity, and takes as evidence the fact that in the 1910 edition of 'Hymns Ancient and Modern' no fewer than seventy plain-song hymns are included, or more than three times as many as in the 1861 edition. We refuse to believe the supply was created by the demand, and can only say that an experience of thirty years shows us that these plain-song tunes are not as a rule popular. But many historical facts relating to the evolution of the hymn-tune make the lecture interesting reading. It is strange that our friends over the water usually stop short, as does Dr. Lutkin, at a few

names as representing the climax of all that has gone to make our English church music what it is. We could add half-a-dozen names to his list of hymn-tune writers, and hope in a later edition these may be included. The vexed question of congregational singing is well treated, though the difficulty still remains unsolved as to whether the service should be 'hearty,' or whether the choir should have the monopoly of the music other than the hymns. Such a sentence as 'the people are to take part in the responses, psalms and hymns, but are only to worship negatively while the choir sings the more elaborate music of the service,' seems to us to point to a true solution, if we go further and deprive the congregation of their doubtful assistance in the psalms. If it is (as the author fears some think) 'praising God by proxy,' is that worse than 'praying to God by proxy'? We think not. This is a very old question, and probably there is nothing fresh to be said upon it. An admirable paper on the organ, with regard to its history and construction, shows the author's wide knowledge of the subject, while on 'The organist and choirmaster' and the 'Vested male choir' (peculiar to America, we believe) there is much that is both instructive and useful. The lecture on 'The development of music in the Anglican church' is admirably written, and in a short space we have a clear insight into the manner in which our church music has attained its present power. We should have expected the name of Dr. Garrett, at least, to have been mentioned. His settings of the Service entitle him to wide recognition. There are a few misprints. The organ at Southwark Cathedral is by T. C. Lewis, and the date of John E. West's birth is somewhat later than 1683! The lectures are an undoubted gain to the literature of church music, and we are glad to see them in book form.

In the morning. A rhapsody for chorus and orchestra. Words by Ernest Bilton. Music by Stafford North.

[Novello & Co., Ltd.]

There are many qualities in 'Stafford North's' 'In the morning' that will commend the work to choral societies. Its motto, 'Sorrow may endure for the night, but joy cometh in the morning,' indicates the theme of Ernest Bilton's poem and the type of contrast that defines the form and style of the composer's music. The sorrow depicted by the composer is devoid of discontent or over-much brooding, and does not exclude effects of musical interest and beauty. The joy of morning is conveyed in dignified terms that provide a stately conclusion. The choral writing need deter no society on the score of difficulty. The instrumental accompaniment, moreover, is not involved. The style of the music can be described, without disparagement, as late-Victorian. Its character reveals an earnest mind and sound musicianship.

PIANOFORTE MUSIC.

Tone-stanzas, from a musical calendar. By Ernest Austin. [J. H. Larway.]

At a time when the art of writing light and artistic music for the pianoforte seems at a low ebb, it is gratifying to find some evidence to the contrary, such as is embodied in this collection of pieces from the pen of Mr. Austin. The general description 'from a musical calendar' is not carried further by the use of calendrical titles to the individual pieces, which are merely numbered 1 to 8. The first is perhaps the most charming: it owes much to simple construction and light texture. The avoidance of unnecessary notes is a characteristic of the series as a whole. No. 2 is a delicate, rippling little piece full of clever ideas. No. 3 recalls the spirit of the old Minuet. No. 4 is inspired by the spirit of mischief: it was thoughtful of the composer to make special mention that its key is A flat. Nos. 5 and 6 have less distinction. No. 7 is what appears to be a bid for popularity in the shape of a melody in places sentimental and commonplace; it is published in four forms as adapted to the needs of pianists, organists, violinists and violoncellists. No. 8 has possibilities of effect. Although there are passages of music in this collection that are less acceptable than others, the merits weigh most heavily in the balance and afford material for satisfaction.

PART-SONGS FOR FEMALE VOICES.

The earth and man. A song of morning. The rhyme of the four birds. By A. C. Mackenzie.

[Novello & Co., Ltd.]

The modern conception of the part-song which composers and choral societies, acting and re-acting upon each other, have evolved, differs vastly from that which was current at the beginning of the century, as few will need to be told. The change was at first manifested chiefly in the output of compositions for mixed-voices and male-voices, and it is only recently that music for female-voices has been largely influenced by the new ideas. A notable addition to this category, in which the new style of expression has been adopted without reserve, has now been made in the form of the above trios by Sir Alexander Mackenzie. It must be emphasised that these works do not embody the least satisfactory feature of modern choral writing, namely, the tendency to ignore the limitations of the human brain and voice and write unsingable successions of notes. In the vocal suitability of their part-writing these trios reproduce what was best in the older style. They are all supplied with pianoforte accompaniment.

'The earth and man' is a melodious setting of verses by Stopford Brooke, shaped so as to give expression to the words and not as a squarely constructed tune. It modulates freely, but without abrupt transitions, and the interest is maintained at a high pitch by the artistic decoration and occasional silence of the accompaniment.

The words of 'A song of morning' are by Ethel Clifford. The setting has all the merits described above, and in addition a serious philosophical mood. The modulations again are far-reaching, but smooth. The accompaniment and voice-parts are singularly independent, and the whole piece moves forward with almost symphonic continuity from beginning to end.

The 'Rhyme of the four birds' is more fanciful as regards both the words—which are by Dorothea Mapleson—and the music. It is enlivened by semiquaver figures in the accompaniment, which has the characteristic independence. In the hands of a well-trained body of singers it is capable of producing some novel and beautiful effects.

H.M.S. Pinafore (Gilbert and Sullivan). Arranged for children's voices by Dr. W. G. McNaught.

[Metzler & Co.]

This publication should be welcome to schools and junior choirs. No other operetta has enjoyed such wide popularity. The new arrangement is made to fit the existing pianoforte score and band parts. It includes only the vocal parts, which are given in both notations.

BOOKS RECEIVED.

Annuaire des Artistes et de l'enseignement dramatique et musical, 1910. Pp. 1396. (Paris: E. Risacher.)

Madame Butterfly. By J. C. Drysdale. Pp. 64. *The Operas of Verdi*. By J. Cuthbert Hadden. Pp. 46. 'The great operas.' (London: T. C. & E. C. Jack. New York: Frederick A. Stokes & Co.)

Poems of the past and present. By Marguerite Radclyffe-Hall. (A book of verses.) Pp. 125. (London: Chapman & Hall.)

The basis of musical pleasure. By Albert Gehring. Pp. vi. + 196. Price 7s. 6d. (New York and London: G. P. Putnam's Sons.)

Old English instruments of music. By Francis W. Galpin. (Profusely illustrated.) Pp. xxv. + 326. Price 7s. 6d. 'The Antiquary's books.' (London: Methuen.)

Clara Novello's reminiscences. Compiled by her daughter, Contessa Valeria Gigliucci; with a memoir by Arthur D. Coleridge. Pp. 216. Price 10s. 6d. (London: Edwin Arnold.)

Owing to the heavy loss incurred on the last Brighton musical festival, the Town Council have decided to give, in place of a festival, a series of afternoon and evening concerts in the Dome during Christmas week, at popular prices.

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am glad to find by Dr. Yorke Trotter's article in the last issue of the *Musical Times*, that English musicians are beginning to see that rhythm means something more than the elementary idea of 'counting the time.' Miss Glyn has done valuable service by calling attention to the æsthetic importance of rhythm, and it now remains to put the study on a practical basis that can be of use to students.

I notice that Dr. Trotter still adheres to the old view that we must refer to the bar as a rhythmical unit; but so long ago as 1787 the ambiguity of the bar and time-signature was pointed out by Koch in his 'Anleitung zur Composition,' and what he said still holds good.

The remarkable development of the science of rhythm that is going on abroad with such excellent practical results had its origin in Westphal's 'Allgemeine Theorie der musikalischen Rhythmik,' which appeared in 1883. Westphal and his successors, as is well known, were inspired by the Aristoxenian theory of rhythm, which has been found applicable to every branch of modern music, and I am afraid Dr. Trotter is mistaken in what he says about the Greeks. Far from relying on mathematical accuracy, Aristoxenus continually refers to the necessity of an appeal to the *aisthēsis*, the 'feeling,' as the only test, and insists that any 'proportion' that does not make this appeal must be rejected.

The word 'rhythm,' like the word 'tone' and some other musical terms, is used in a variety of senses, and it has hitherto been found impossible to invent an entirely satisfactory definition for it. I have noticed that other musicians besides Dr. Trotter dislike the use of the expression 'a rhythm' as indicating a musical section, yet since Aristoxenus, the founder of rhythmical æsthetic science, constantly uses it in this sense, we are certainly justified in doing so in common with the German and French writers.

The chief difficulty in bringing the Continental theory before English musicians seems to be that of technical terms. The English language cannot supply them all, and we must have recourse to Greek. Our musicians use Greek words every day of their lives in 'harmony,' 'melody,' 'chord,' 'orchestra,' 'chorus,' 'chromatic,' 'diatonic,' 'period,' and dozens of others that might be cited, but it would be perhaps difficult for them to assimilate the equally important technical terms of rhythm. Yet without a technical vocabulary how can a science be studied?—Yours faithfully,

C. F. ABDY WILLIAMS.

THE TEMPO OF 'O REST IN THE LORD.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I think all will agree with Mr. D. W. Rootham—the words touch some of the tenderest chords of the human heart.' Truly, and therefore let us not applaud a contralto because she plays on those chords to such an extent as to ruin Mendelssohn's music. I think some at least of our singers to-day forget that Mendelssohn knew he was setting Old Testament words in an oratorio having Elijah and not Christ or St. Paul for its subject. Had Mendelssohn set some such words as 'O rest in the Lord thy God' or 'the Lord God of Abraham,' many people would have opened their eyes to the fact that 'O rest in the Lord' is not 'O rest in the Lord Jesus!' Sung and played away from the oratorio, as this number frequently is, has given it a New Testament character and association, of which, perhaps, the composer little dreamt, hence the more tender tempo of to-day.

The late Mr. F. G. Edwards's 'History of Mendelssohn's Elijah' contains a letter of Mendelssohn's (from Leipzig, July 28, 1846) in which he says: 'Here are the metronomes, which I beg you will give the director of the choruses; but tell him that I cannot promise they will be *exactly* the same, but *nearly* so, I think.' So the composer already felt some latitude would have to be allowed even him; but all the

same, his 'nearly so' is not 'slower still,' and it is well known that as a conductor Mendelssohn never dragged the time.

In reading Mr. D. W. Rootham's letter in your October number, I wondered whether he had ever noticed Sir Charles V. Stanford's letter in the *Musical Times* for January, 1902, copied from the *Times* of December 7, 1901, on the tempi of Mendelssohn in 'Elijah.' I quote the following: 'The most striking modern lapses are in the contralto airs "Woe unto them" and (especially) "O rest in the Lord." The latter air was sung in 1846 by Miss Williams [F. G. Edwards, in a footnote, corrects this to Miss M. B. Hawes], who afterwards married Mr. Lockey. He told me that Mendelssohn impressed upon her the importance of singing this song quite simply and without dragging. It is now frequently reduced to nearly half speed.' Let us have the music as the composer intended it—with intelligence, and not sentimentality.—Yours faithfully,

OLIVER E. FLEET-COBB.

Obituary.

We regret to have to report the following deaths:

MR. WALTER WESCHÉ, on September 26. He was born in 1857, at Colombo, came to England at an early age, and studied the pianoforte under Mr. Oscar Beringer, in whose School he afterwards became professor of harmony. He also taught the pianoforte at the Royal Normal College for the Blind. His organ appointments included St. Thomas's, Westbourne Grove, and St. Stephen's, South Hampstead. As a composer, trained by Berthold Tours and Dr. Frederic H. Cowen, he won prizes offered by the Westminster Orchestral Society and the Musicians' Company. He was an associate of the Philharmonic Society.

MR. JOHN CHESHIRE, the English harpist, who died at the age of seventy-three, on September 21, at New York. He was a pupil of Balsir Chatterton at the Royal Academy of Music, and became a teacher at the same institution. He was for many years associated as solo harpist with the orchestras conducted by the late Anton Seidl, and obtained much success as a solo and orchestral player both here and in America. The deceased was also a prolific composer for his instrument.

HERR ADOLF ANDRÉ, one of the proprietors of the well-known firm of music publishers, Johann André, at Offenbach, who passed away at Offenbach on September 10 in his fifty-seventh year.

MR. HENRY POPE GUY, on October 11, at Brixton, aged sixty-four. He was a tenor singer, and was trained at the Royal Academy of Music. He was formerly a member of the Chapel Royal choir.

ELIZABETH FANNY HENRIETTA ('Lili') WACH, who was the youngest and only surviving daughter of Mendelssohn, on October 15, at the age of sixty-five.

MR. REGINALD BROPHY, leading tenor at Westminster Cathedral, aged thirty-five.

MUSIC AT THE CHURCH CONGRESS.

Music had a full share of attention at the Church Congress held at Cambridge during the last week of September. On September 28, Dr. W. H. Hadow gave an address on English Church Music, which was illustrated by the performance of anthems by the choir of St. John's College (under Dr. Rootham), and Trinity College (under Dr. Gray). Dr. Hadow, before an audience of about 1,000 persons, gave a succinct but comprehensive survey of the development of Church music from the middle of the 16th century until about the end of the 19th century. The address was delivered almost without reference to notes. As the official summary reached us as we were going to press, we have been compelled to hold over our report until next month. During the week the choirs of King's (under Dr. Mann) and the two colleges above-mentioned sang at their services some of the finest exemplifications of music composed for the Church. At St. John's and at Trinity, the music was given in chronological order, and embraced compositions by Farrant, Byrd, Gibbon, Purcell, Kelway, Boyce, Travers, Battishill, Walmisley, and S. S. Wesley.

THE CARDIFF FESTIVAL.

SUPPLEMENTARY NOTICE.

'With the wild geese,' the title of Mr. Hamilton Harty's tone-poem, produced on September 23, may seem a curious one to those who neither know Irish history nor the poems of Miss Emily Lawless. Those who know one or the other (the poems are a good introduction to the history), will remember however that the wild geese were the band of patriots who, exiled from their country after the battle of Aughrim, took service in France and perished at Fontenoy. One must know more than the history books tell to trace their story further; but one may learn from the peasants of the West of Ireland, or from Miss Lawless's poems, or from Mr. Harty's music, how the brave spirits came:

' . . . Singing from the fight,
Home to Corca Bascinn in the morning light.'

By all three it is told with a simplicity of expression which gives the legend the ring of truth. That is the chief feature of Mr. Harty's music, one which makes it really belong to his country, and marks it apart from all that false sentiment about Ireland which Mr. Bernard Shaw tears to tatters in the first act of 'John Bull's other Island.' There is no attempt to create an atmosphere such as that with which the incorrigible Briton loves to envelop his 'other Island.' All the music is made up of clean, fresh melodies, placed in a strong light by means of perfectly simple orchestration, and there is no feeling that the composer has had to make a greater effort of the imagination in order to picture to himself and his audience the joyous home-coming of the heroic spirits, than was necessary in order to call up the battle-scene at Fontenoy. Indeed the former, with which of course the work ends, seems to be the more real to him. The work, in four sections, begins with a trumpet call, introducing a buoyant Allegro founded on themes which recall the lighter side of Irish folk-music, and suggest the spirit of daring which throbbed in the veins of the patriots. Then comes a tender and reflective slow movement, picturing the dreams and aspirations of the exiles; this is followed by the battle of Fontenoy, which, if less spontaneous than the rest of the work, at least avoids the temptation to indulge in sensational realism. The last picture, the return of the wild geese singing upon the waves, springs out of a beautiful passage for the strings in rapid triplets, and the short movement increases in ardour and brilliancy. Thus the composer 'weaves the strands of patriotism and death' till they culminate in a pean of joy.

THE LEEDS FESTIVAL.

The fourteenth musical festival held in this great town took place on October 12, 13, 14 and 15. In artistic results it will compare favourably with any of its predecessors. The programme presented very few novelties and a cosmopolitan selection of well-tryed works, some of which were no doubt included as a concession to the tastes of many supporters of the festival without whose sympathies the event could not take place at all. They pay the piper and claim the right to call the tune. So we had, for big choral works, 'Elijah' to begin the festival, Bach's 'St. Matthew' Passion on the last day, and Brahms's German Requiem in between. An attractive and very popular feature was the appearance of Rachmaninoff as solo pianist, symphonic composer and conductor. The most important novelty was Dr. R. Vaughan Williams's 'Sea Symphony,' and the only other novelty was Sir Charles Stanford's 'Songs of the Fleet.' The vocal soloists—all British—were as follows: Miss Agnes Nicholls, Miss Perceval Allen, Madame Gleeson-White, Madame Clara Butt, Madame Ada Crossley, Miss Dils Jones, Mr. Gervase Elwes, Mr. William Green, Mr. Walter Hyde, Mr. Plunket Greene, Mr. Herbert Brown, Mr. Campbell McInnes, Mr. Robert Radford, and Mr. Kennerley Rumford. The band consisted of 128 performers: 40 violins, 12 violas, 12 violoncellos, 12 double-basses, 8 flutes (four extra being for Bach), 2 piccolos, 8 oboes (four of which for Bach only), Cor Anglais, 5 clarinets,

5 bassoons, 8 horns, 3 trumpets, 5 trombones, 1 tuba, 2 harps and 3 percussion instrument players. Mr. Frye Parker was the leader. The magnificence of this great orchestra was sometimes overpowering. Even the tone of the splendid chorus was sometimes killed. The choir was selected chiefly from Leeds chorists, but it included contingents from neighbouring towns: Huddersfield, Bradford, Dewsbury, &c. It was balanced as follows: Sopranos 104, contraltos 92, tenors 72, basses 80: total 348. Mr. H. A. Fricker (City organist) was the chorus-master, and a very able one he proved to be. Dr. Edward C. Bairstow was organist, and Dr. Walford Davies was at the pianoforte in Handel's 'Ode on St. Cecilia's Day' and Bach's Passion music. Sir Charles Stanford conducted, this being the fourth festival under his régime.

It will be seen from the above that the resources were powerful. It is questionable whether so many performers were called for. The town hall in which the concerts were given is not so large that 250 chorists (especially Yorkshire chorists) and a band of about 100 would not have been otherwise than sufficiently sonorous for the most modern music. Sometimes one could not hear the music because of the sound—it was simply an unanalysable, seething, thunderous sea. One is almost tempted to imagine that modern audiences must suffer from deafness, inasmuch as some modern music finds it necessary to make this almost frantic appeal for a hearing. While mentioning audiences, it may be interesting to record that at Leeds, as at most of the musical festivals, the feminine sex formed the great bulk of the audience. At the daytime concerts there were at least twelve ladies to one man, and the proportion at evening concert was nearly the same.

'Elijah' was the first work performed. It served chiefly to satisfy the desires of the subscribers, and to demonstrate the splendour of the choir. The tone was unusually resonant and blunderful, and the attack, if never thrilling, was always good, and gave evidence of skilful training. We deal elsewhere with some purely statistical features of the performance. Miss Nicholls was at her best, Madame Clara Butt was the contralto (she made a curious slip in 'O rest in the Lord'), Mr. William Green's beautiful voice was heard to the best advantage in the tenor solos, and Mr. Herbert Brown took the title-part and put into it his great temperament. The double quartet was not at all well sung by eight local singers, and 'O come, everyone that thirsteth' was also similarly defective.

The most important novelty of the festival was produced on the evening of the 12th. This was Dr. R. Vaughan Williams's 'Sea Symphony' for soprano and baritone soli, chorus and orchestra. It is a serious art work that may be regarded as the latest expression of musical feeling of one of the ablest and most profound of our existing English composers. The Symphony deserves its title, because in the general form and relation of its four movements it has some relation to the classic symphonic plan. The words are by Walt Whitman, a poet whose remarkable imaginativeness inspired the composer's previous Leeds festival work, 'Towards the Unknown Region.' In the 'Sea Symphony' there is no plot, or story to tell; it gives expression only to the moods suggested by the sea—its immensity, its waywardness, and grandeur. The first section is entitled 'A song for all seas, all ships':

'Flaunt out O sea your separate flags of nations!
Flaunt out visible as ever the various ship-signals!
But do you reserve especially for yourself and for the soul
of man one flag above all the rest,
A spiritual woven signal for all nations, emblem of man
elate above death,
Token of all brave captains and all intrepid sailors and
mates,
And all that went down doing their duty,
Reminiscent of them, twined from all intrepid captains
young or old,
A pennant universal, subtly waving all time, o'er all brave
sailors,
All seas, all ships.'

The second section, 'On the beach at night alone,' has beautiful words, and the composer is at his best in providing impressive music:

'On the beach at night alone,
As the old mother sways her to and fro singing her husky
song,
As I watch the bright stars shining, I think a thought of
the clef of the universes and of the future.'

The third movement (Scherzo) is called 'The waves':

'Waves of the ocean bubbling and gurgling, blithely prying,
Waves, undulating waves, liquid, uneven, emulous waves.'

Here the composer found scope for the indulgence of much charming fancifulness. The movement is one that would be very attractive as a separate item. The vocal parts being for chorus only, it may be hoped that it will have wide use. The last movement is called 'The Explorers,' and here the poet finds his deepest expression:

'Thoughts, silent thoughts, of Time and Space and
Death, like waters flowing,
Bear me indeed as through the regions infinite.

O my brave soul!
O farther, farther sail!
O daring joy, but safe! are they not all the seas
of God?
O farther, farther, farther sail!'

Here, to our mind, the composer has reached the highest point of his inspiration. The music seems so lucid, and the orchestration, though full, is not overpowering. When shall we have another opportunity of hearing this earnest and able work again?

The solo parts were excellently sung by Madame Gleeson-White and Mr. Campbell McInnes. The choir displayed absolute virtuosity in singing their difficult music so fluently and expressively. The composer conducted.

Another item of considerable interest in the programme was the performance of M. Rachmaninoff's Pianoforte concerto in C minor, with the composer at the pianoforte. The work was brought out at a London Philharmonic concert in 1902, when the solo part was played by M. Sapelnikoff. At Leeds it was most charmingly played, and so rapturously received that the composer played as an encore the inevitable prelude. Strauss's 'Don Juan' was the final number of the concert.

On October 13, at the morning concert, Beethoven's 'Egmont' overture fitly heralded Brahms's 'German Requiem.' This great and deeply impressive work was at least adequately performed, but there was no special distinction in the interpretation. The choral portions, with such resources, were often finely sung. The soloists were Madame Gleeson-White (who certainly especially distinguished herself) and Mr. Kennerley Rumford. The programme included Rachmaninoff's Symphony in E minor (Op. 27), which was conducted with great skill by the composer. This fine work was heard in London in May this year, under Nikisch, and made then also a great impression. It is the expression of much deep feeling, and exhibits much masterly musicianship. Two unaccompanied pieces were sung by the choir, Sir Edward Elgar's six-part song 'Go, song of mine,' and Weelkes's madrigal 'As Vesta was descending.' They both had the advantage of being conducted by Mr. H. A. Fricker, who, as stated above, had trained the chorus. No two pieces of *alla cappella* music could better illustrate the different musical idioms of the period in which they were composed. The choir grappled boldly with the technical difficulties of the Elgar specimen, even though they did not extract all its potentialities in expression, and the performance of the madrigal was something to remember and gave untold pleasure to the audience. Dvorák's overture 'In der Natur,' Op. 91, concluded the concert.

On the evening of October 13 a performance of Handel's 'Ode on St. Cecilia's Day' failed to stir either performers or audience. Miss Nicholls and Mr. Walter Hyde did their best with the solos, and Dr. H. Walford Davies was at the

The music to these words has many fine, significant moments, but we cannot help thinking that it is over-scored, and that the climaxes are too often tremendous.

(Continued on page 720.)

Inscribed, with sincere regards, to Miss SCADDING, Organist of Whippingham Church, Isle of Wight.

Let us now go even unto Bethlehem.

CHRISTMAS ANTHEM.

St. Luke ii. 10—19.

Composed by BRUCE STEANE.

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Deciso. $\text{♩} = 72$.

Gt. Diap. (Siv. coupd.) *cres.*

SOPRANO. *mf* Let us now ..

ALTO. *mf* Let us now ..

TENOR. *mf* Let us now ..

BASS. *f* Let us now ..

Let us now go e - ven un - to Beth - le - hem, and

go, and see this thing,

go, and see this thing,

go, and see this thing,

see .. this thing which is come to pass, which the Lord hath made known, made known un - to

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let us now go e - ven un - to Beth - le - hem, and

mf let us now

mf let us now

mf let us now

us, let us now

f Full Sw. *senza Ped.* *Ped.*

see . . this thing which is come to pass, which the Lord hath made known, made known un - to

mf go, and see this thing,

mf go, and see this thing,

mf go, and see this thing,

mf go, and see this thing,

with fervour.

mf us, let us now go e - ven un - to Bethlehem, and see . . this

mf let us now go e - ven un - to Bethlehem, and see this

mf let us now go e - ven un - to Bethlehem, and see . . this

mf let us now go e - ven un - to Bethlehem, and see . . this

poco a poco accel. e cres.

thing which is come to pass, which the Lord hath made known, made known un-to us, which the

thing which is come to pass, which the Lord hath made known, made known un-to us, which the

thing which is come to pass, which the Lord hath made known, made known un-to us, which the

thing which is come to pass, which the Lord hath made known, made known un-to us, which the

poco a poco accel. e cres.

Lord hath made known, made known un-to us.

Lord hath made known, made known un-to us.

Lord hath made known, made known un-to us.

Lord hath made known, made known un-to us.

f

mf *rall. molto.*

Solemnly. *f accel. un poco.* *rall.*

And the An-gel said un-to them, Fear not, fear not, fear . . not: for, be -

And the An-gel said un-to them, for, be -

And the An-gel said un-to them, for, be -

And the An-gel said un-to them, for, be -

Solemnly. *accel. un poco.*

p *Ch.* *Full Sw.* *rall.* *f Gt.*

Con spirito.

hold, I . . bring you good ti - dings of great joy, good ti - dings of
 hold, . . I bring you good ti - dings of great joy, good ti - dings of
 hold, I bring you good ti - dings of great joy, good ti - dings, good
 hold, . . I bring . . you good ti - dings of great joy, good ti - dings of

Con spirito. ♩ = 140.

great joy, which shall be to all . . peo - ple. For un - to you is born this day, in the
 great joy, which shall be to all peo - ple. For un - to you is born this day, in the
 ti - dings of great . . joy. For un - to you is born this day, in the
 great joy, which shall be to all peo - ple. For un - to you is born this day, in the

great joy, which shall be to all peo - ple. For un - to you is born this day, in the
 great joy, which shall be to all peo - ple. For un - to you is born this day, in the
 ti - dings of great . . joy. For un - to you is born this day, in the
 great joy, which shall be to all peo - ple. For un - to you is born this day, in the

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

dim. poco rall.

ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.
 ci - ty of Da - vid, a Sa - viour, which is Christ the Lord.

*Ch. concl. to soft Sw.**senza Ped.*

SOPRANO (OR TENOR) SOLO.

mf con espress.

Ye shall find the babe . . wrapped in swad - dling clothes,

Poco agitato.

ly - ing in a man - ger.

And they came with haste, and found Ma - ry, and Jo - seph, and the

*Poco agitato.**f Full Sw.**Ped.**deliberato.*

babe ly - ing in a man - ger. And when they had seen it, they made known a - broad the

*colla voce.**rall.*

say - ing which was told them con - cern - ing this child. And all . . they that heard it

rall.

won - der'd at those things. But Ma - ry kept all these things, and pon - der'd them

*Slowly.**dim. >**soft Sw.
coupled to Ch.*

rall. marcando.

in her heart.

BASSES. *mf*

And sud-den-ly there was with the

Tempo lmo.

mf Full Sw.

rall.

f

cres.

an-gel a mul-ti-tude of the heaven-ly host prais-ing God, and say-ing,

Allegro maestoso.

f

Glo-ry to God, glo-ry to God, glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, . . glo-ry to God in the High -

Glo-ry to God, . . glo-ry to God, glo-ry to God in the High -

Allegro maestoso.

f

Poco meno mosso.

(7)

THE LEEDS FESTIVAL (continued from page 720).

pianoforte. Five 'Songs of the Fleet,' by Sir Charles Stanford, were performed for the first time. They are all written to words by Mr. Harry Newbolt, who wrote the words 'Songs of the sea,' set by Sir Charles, produced at the 1904 festival. The new songs have many good qualities. The third, 'Middle watch,' is one of the best and most poetical, but perhaps the fifth, 'Farewell,' will always be the favourite. Mr. Plunket Greene was the soloist, but he was not in very good voice.

Act 1 of 'Die Walküre' received a splendid interpretation from Miss Nicholls, Mr. Walter Hyde and Mr. Robert Radford. The orchestra played magnificently.

On October 14, Sir Charles Stanford conducted his 'Wellington Ode,' which, it may be remembered, was first heard at the Bristol festival of 1908. On this occasion, as on the former one, the pictorial elements in the work made a strong appeal, and the variety of expression secured by the choir was remarkable, especially in the direction of delicacy and refinement. The soloists, Miss Agnes Nicholls and Mr. Plunket Greene, were the same as at the initial performance. Elgar's 'Variations,' played with great care as to detail and much beauty of tone, and the 'Eroica' Symphony, were the orchestral pieces in the programme, but its outstanding feature was the superb singing of Bach's motet for a double chorus, 'Sing ye to the Lord,' which was conducted by the chorus-master, Mr. Fricker, and produced the chief sensation of the festival. The singers never flagged, but sang with the same brightness and enthusiasm from beginning to end, while the contrasts of tone that were secured were remarkable, especially when the chorale is sung by one choir with a subdued, even tone, and the other choir interrupt with energetic phrases.

At the evening concert on Thursday, Mr. William Wallace secured a most finished performance of his genial and characteristic symphonic poem 'Villon,' and Debussy's 'Blessed Damsel' was given, the orchestra deserving chief credit for the success of the performance. Miss Perceval Allen was hardly suited in the principal part, while Miss Delys Jones was satisfying as the second soprano. Sir Charles Stanford was at his best in Schumann's 'Rhenish' Symphony, which was so charmingly played that we wonder it is so seldom heard, and the concert ended brightly with Mr. Hubert Bath's clever cantata, 'The wedding of Shon Maclean,' the bibulous humours of which might be more enjoyable if it were given on a more modest scale. At any rate its inclusion may be held to vindicate the catholicity of the festival programme, if it did nothing else. At this concert Madame Clara Butt, who was in excellent voice, sang in characteristic style Elgar's charming 'Sea pictures.'

The interest of the festival culminated on Saturday morning, when Bach's 'St. Matthew Passion' was given. Great pains had been taken to ensure an adequate interpretation of this great work, and the result was a deeply impressive performance, emphasising its devotional character. The chief soloists were Mr. Campbell McInnes, who sang the Saviour's words with admirable expression and artistic reticence, Mr. Gervase Elwes, whose clearness of enunciation suited his part as the Narrator, Miss Agnes Nicholls, Madame Ada Crossley and Mr. Radford: an excellent cast, with whom some local singers were associated in minor parts. The 'Continuo' was most artistically interpreted by Dr. Walford Davies at the pianoforte, and Dr. Bairstow's judicious use of the organ deserves note. The chorales were sung as Bach undoubtedly meant them to be, accompanied by orchestra and organ, and as representing the collective voice of the congregation without the minute nuances which give them a personal and rather sentimental feeling, and seem out of place in a concert-performance. Even in the concert-room the proper relationship between the various aspects of the Passion music—the narrative, the dramatic episodes, the reflections of the individual believer and the comments of the congregation of the faithful—should be observed in order to secure the right general impression.

The concluding concert on Saturday evening was marked by an exceedingly happy performance, under Sir Hubert Parry, of his delightful cantata the 'Pied Piper,' which is in the true comedy spirit, and is humorous without descending

into farce. The two soloists, Mr. Elwes and Mr. Plunket Greene, contributed to the successful result, and the latter artist also contributed some arrangements of traditional songs to the programme, which included Tchaikovsky's fourth Symphony and a selection from the final scene of 'Die Meistersinger,' Wagner's festive music making a most brilliant finish to the festival.

THE TEMPI OF 'ELIJAH.'

Last month Mr. Daniel Rootham raised the formerly-debated question of the proper Mendelssohn tempi of 'O rest in the Lord,' and another correspondent discusses the question in our present issue. Some years ago, Sir Charles Stanford expressed some opinions on the subject of the tempi of 'Elijah' generally. As he conducted the recent Leeds performance of the work, an arithmetical interest was imparted to his interpretation on this occasion. In many of the numbers the pace was practically that indicated by Mendelssohn, but in others there was a wide divergence. We set out below a detailed account of these variations, which we may claim to have calculated with care. We do not offer these details as criticism, but simply as a record, and as showing to some extent how 'Elijah' appeals to an experienced and eminent musician. Mendelssohn's tempi are given under M., and the Leeds tempi under S.

	M.	S.
No. 2. Lord, bow Thine ear - - -	100	110
5. Yet doth the Lord - - -	96	108
Chorale—For He, the Lord our God - - -	58	64
11. Baal, we cry to thee - - -	84	60
Allegro - - -	160	180
12. Hear our cry - - -	160	120
13. Baal! hear and answer - - -	126	150
16. The fire descends - - -	152	168
20. Thanks be to God - - -	126	176
(A record pace?)		
22. Be not afraid - - -	112	104
Più animato - - -	♩ = 138	♩ = 72
29. He, watching over Israel - - -	126	116
Later in the chorus - - -		120
31. O rest in the Lord - - -	♩ = 72	♩ = 50
(Madame Clara Butt.)		
Eight bars from the end the tempo was gradually slower.		
The performance took three minutes and twenty-four seconds.		
32. He that shall endure - - -	66	50
35. Holy, holy - - -	72	66
41. But the Lord - - -	88	72
Quartet—O come - - -	76	60 to 64

The other movements were taken as Mendelssohn marked them, or so nearly to the pace as to be not worth noting.

THE WAGNER ASSOCIATION.

The centenary spirit which has been so active during the present year has naturally induced many to glance ahead and discover what celebrations of the kind the next few years will bring in their train. Of the centenaries that cross the horizon during that period, that of Wagner in 1913 is of course *facile princeps*. It has been felt that such an occasion should be signalised on a great and worthy scale, and it is with satisfaction that we learn that an authoritative body has been formed, one of whose chief objects is to organize a fitting celebration.

The Wagner Association, inaugurated at its first general meeting on October 3, has for its objects:

1. 'The encouragement and support of the right performance of Wagner's works in England.'
2. 'The gathering together of the admirers of Wagner, and the provision, if possible, of a permanent meeting-place for that purpose.'
3. 'The special celebration of the centenary of Wagner's birth.'

The president is Mr. Louis N. Parker; the vice-president, Mr. Charles Symonds; the hon. secretary, Mr. Basil Crump; the hon. assistant-secretary, Mr. F. A. Richards, 2c, Bickenhall Mansions, Gloucester Place, W.; the hon. treasurer, Mr. Sydney J. Loeb, 4, Lancaster Gate, W. The remaining members of the committee are Mr. A. L. Birnstingl, the Hon. Mrs. Lawrence Brodrick, Mr. J. R. Brotherton, Mr. Charles Dowdeswell, Mr. Eaton Faring, Mr. G. S. Robertson, Lady Trotter, Mr. P. A. Wilkins and the Hon. Henrietta Windsor-Clive.

The subscription for members, of whom there are at present upwards of 200, is five shillings per annum. The list includes the following names:—Mrs. Henry Ainley, The Hon. O. S. Brett, The Hon. Laurence Brodrick, Mr. John S. Churchill, Mrs. Leighton Cleather, Mrs. Frank Dawes, Miss Marion Bertha Detmar, The Earl of Dysart, The Rt. Hon. Sir George Taubman Goldie, Mr. S. H. Hamer, The Countess of Limerick, Miss Matilde H. Richter, Mr. Charles Rube, Sir F. Paolo Tosti, K.C.V.O., Mr. A. Visetti, Freifrau von Oempteda, Lady Wernher, The Rt. Hon. C. B. Stuart-Wortley, K.C., M.P.

The Committee has decided to offer a prize consisting of a complete series of tickets for the last six performances at Bayreuth next summer ('The Ring,' 'Meistersinger' and 'Parsifal') for the best essay on the opera 'Lohengrin.' Competitors must be subscribing members of the Association.

At the first annual general meeting, held on October 3, an address was delivered by the president. He announced that Dr. Hans Richter and Mr. William Ashton Ellis had been elected the first members *honoris causa*. Of Dr. Richter he spoke in the following terms: 'It is no exaggeration to say that Richter's entrance into English musical life was the beginning of great orchestral playing in this country, and revealed entirely new wonders in old masterpieces. He not only made Wagner's music comprehensible, but he brought into full light all the beauties of the great composers which previously had to a great extent lain only subconsciously suspected. In his own person, moreover, he presented the type of the true Wagnerian: of the artist enflamed with a burning enthusiasm, not for the work of one man only, but for all that is true and great and beautiful in all the arts. The younger generation are perhaps a little apt to take Hans Richter for granted, just as they are apt to take Wagner himself for granted, but I insist that if it had not been for him, music in England—not conducting only, but the whole art of music—might still be wrapped in the magnificent self-sufficiency which made the old British drawing-room ballad and the dear old British choral society cantata the ideals of a vast public. . . . One of Richter's most admirable characteristics is that he has never subordinated the composer to his own personality. He has never used any of the meretricious arts whereby some modern conductors seek to draw attention to themselves at the expense of the work they are interpreting. . . . I need not enlarge on the work he has done in England specifically for Wagner's art. That is modern history, and is within the knowledge of all of us. Working under inconceivable difficulties, against age-old prejudices, against slipshod management, against the instincts of audiences who have come to think that the work they are listening to is of immeasurably less importance than themselves or their supper, he has yet brought it to pass that when we see his name on a programme we know that one-third of the work—the music—will be right: and we are grateful.'

Of the other member elected *honoris causa*, Mr. Parker said: 'Mr. Ashton Ellis, as you know, has devoted his whole life, every working—every waking—moment of his life, to Wagner. In the pursuit of his aim he has deliberately given up a lucrative profession; he has lived the life of a recluse; he has absorbed himself utterly in his work and in his study; he has surrendered himself, body, soul, mind, and intellect, to Wagner, with a passion far transcending that of a lover for his mistress. He is the true present-day representative of those astonishing figures who loom so largely in Wagner's history, who were willing to sacrifice, and did sacrifice, health, wealth, position, friendship, everything which men value, including self, in his service. He is one of the very few men in England who have really done something for Wagner; something so great, so self-less that we find difficulty in understanding it; that we can only admire and pass on. The doing has been his only reward.

By-and-by, years hence, long after our time, when the figure of Wagner has become mythical, and people go about trying to find out what manner of man he was, they will suddenly re-discover that long series of volumes to which Mr. Ashton Ellis's name is attached, and they will find in them an inexhaustible mine out of which they will be able to re-constitute the real Wagner, physically and mentally, down to the minutest detail, and to recover his life moment by moment. Then the reward will come. But posthumous honours are of very little service to their recipient, and it is we, who wonderingly look on at Ashton Ellis's superb enthusiasm and untiring labour, who must consider it a great privilege to say to him "Well done."

Mr. Parker then announced the competition, and went on to consider the present and future position of the Association: 'There is a great scheme [it seems advisable to add that the scheme has nothing whatever to do with pageantry in any form] by which once for all the Wagner ideal could be placed before our public in all its purity and loftiness. That scheme has moved one step forward in the sense that I have submitted it to a few practical men and women, and they have agreed that its execution is possible. But we must not be in a hurry. Our Association is in its infancy. It is no use publishing and discussing my plan until we are in a position to take decisive action. If we discussed it now, some enterprising entrepreneur might filch it and turn it into a commercial speculation. But I will say this much—and I ask you to believe that I have never, as far as I know, spoken an entirely useless falsehood, and I am speaking what I believe to be the truth now—my scheme will not necessarily cost you individually a farthing; it will be the culmination of all that has hitherto been done for Wagnerian art in England; it will be entirely non-commercial. While it will entail no special outlay on any member of the Association, neither will it put one penny in any of our pockets; it will shed a brilliant lustre on the Association as a whole, but not on any individual member; it will make 1913 a historical date in the musical annals of our country, and, finally, you will, as a matter of course, be at liberty to reject it if you do not like it.

'If you are willing to believe I know what I am talking about; if you will believe that the bee in my bonnet may really produce such a honeycomb, then I ask you to work blindly for a few months: to work with all your might, and with frenzied enthusiasm, to make this Association great enough and powerful enough to put its hand to a vast and difficult undertaking with the assurance of success. I have found in a long and varied experience that one should act on two contradictory maxims: 1st. Nothing is impossible; 2nd. Only the impossible is worth doing. We now have a membership of over two hundred, and we are proud of our numbers, but our membership must run into four figures. When we speak, we must speak with the voice of authority. Now the increase of membership can only be achieved by you; by personal efforts on your part. If each of the two hundred brought five members, we should be a thousand. When we are a thousand the doubling will be no trouble. Enthusiasm: that is all we need. You have now a distinct and clear objective to work for—the unveiling of a great secret. No motive is stronger than curiosity, and that curiosity cannot be gratified until we are strong enough to prevent others from stealing our prerogative, until we are strong enough to act upon it ourselves. I will pledge my word that as soon as you know the details of my scheme you will agree with me that, if we can carry it out, we shall be giving England such a gift as will make her grateful, and I promise you that you shall be glad and proud you are members of the Wagner Association.'

The programmes of the 'Historical chamber concerts,' to be given by Miss Zoe Pyne (Mrs. O. M. Hueffer) (violinist), and Miss Mary Cracroft (pianist), during their Autumn tour in America are, as they are intended to be, an educational summary of the development of violin music, and solo pianoforte music. The first illustrates composers from Corelli to Mozart; the second, Beethoven and Schubert. The third represents Romanticists, and the fourth, Moderns.

THE TOUR OF THE SHEFFIELD CHOIR.

Dr. Coward's insatiable zeal for 'doing things' on a large scale, which will reach its climax next year in the great World Tour of the Sheffield Choir in conjunction with Dr. Charles Harriss, was exemplified during the last days of September and the first days of October, when the Doctor and a choral army drawn from Sheffield and other districts, invaded the Continent and stayed for a week. The programme of the tour was as follows:

Saturday, September 24.	Travel from Sheffield.
Sunday, " 25.	Arrive at Aix-la-Chapelle.
Monday, " 26.	Rehearse and perform 'The Messiah.'
Tuesday, " 27.	Travel to Düsseldorf; rehearse and perform 'The Dream of Gerontius.'
Wednesday, " 28.	Travel to Essen, visit Krupp's, give a concert, and leave at midnight.
Thursday, " 29.	Arrive at Leipzig; perform Bach's 'Sing ye,' and other alla cappella music.
Friday, " 30.	Travel to Dresden; give miscellaneous concert.
Saturday, October 1.	Be prepared to give a concert in the evening.
Sunday, " 2.	Travel home.
Monday, " 3.	

The musical part of the programme had no terrors for a Yorkshire chorus under Dr. Coward's supervision. The most arduous side of their duties was resistance to the fatigue of constant travelling, and to the excitement of novel surroundings. Bodily and mental repose are more essential for singing than for any other form of musical performance. In spite of the laudatory Press notices quoted below from the German papers, it is understood that the Choir did not always, notably at Leipzig, do justice to its reputation. Yorkshire choirs are supreme, but they are human.

At Aix-la-Chapelle the dramatic expression and dynamic effects exhibited in the choruses from 'The Messiah' made a deep impression. The interpretation of Macfarren's 'You stole my love,' among other good things, performed the unusual feat of moving the usually staid aristocracy of Aix to a demonstration. The following comments were made in the local press:

'They know and interpret Handel with unflinching enthusiasm. This is not the least reason for their perfection. Where else could such wonderful coloration, such quality of tone, such precision be found? Like a beautiful picture in mosaic, one beauty was added to another, and the whole ensemble was of overwhelming glory. That occasionally there was a little wavering in tone did not diminish the splendour of the whole.'—*Echo*.

'We have no need to be ashamed of our municipal chorus, but we wonder whether the part-song "You stole my love" would be rendered with such brilliancy by any of them. We were never allowed to lose sight of the brilliancy of the English singing, and we have never heard anything so beautifully or tenderly rendered as was "Moonlight" (Faning).'
—*Allgemeine Zeitung*.

At Düsseldorf the Municipality entertained the party three times during the day. The success of the performance of 'Gerontius' is indicated by the following extract from the *Düsseldorfer Neueste Nachrichten*: 'The effect of the choral portions was particularly striking. The beauty of the tonality in all four sections was in itself no small merit. But over and above this was the wonderful choral discipline, by which technical points were overcome with the utmost certainty. The tone-colour, moreover, was chosen appropriately as occasion demanded. Before all, the subtle and finely-executed effects of light and shade penetrated to the very soul of the hearer. . . . The interpretation was one which will never be forgotten by those who were present. Choir and soloists vied with each other in revealing to the listeners the deepest inner meaning of this lofty work.'

The party were not admitted to the works at Krupp's (Essen), but consoled themselves with a visit to the model village for the workers, where they gave a much appreciated sample of their singing. The evening programme included selections from 'Israel in Egypt,' in which the fine sonority of the voices found ample opportunity for producing its full effect. The miscellaneous numbers included Elgar's 'The dance.'

It was at Leipzig, reached after an all-night journey of nine hours, that the strenuous life began to take effect. The audience at the concert, however, though highly critical, were full of sympathy, which waxed warmer as the programme proceeded with such numbers as Bach's motet 'Sing ye,' Elgar's 'Go, song of mine,' and Rutland Boughton's arrangement 'King Arthur had three sons.' At Dresden, where the entertaining was on an especially lavish scale, the Leipzig programme was repeated by a fresher and more healthy choir, with corresponding improvement in effect.

The musical programme of the tour being now finished, the choir were able to give themselves up to enjoyment, which most of them took in the form of rest. Functions of all kinds had been a constant feature of the week's visits. Dr. Coward had been called upon for many speeches, in which international cordialities were his chief theme.

The choir numbered two hundred. The soloists who accompanied them were Miss Phyllis Lett, Mr. Webster Millar and Mr. Robert Charlesworth, who were well received by the German audiences and Press. The tour was managed by Mr. Lindlar, assisted by Mr. W. S. Skelton, Mr. Arthur Burrows and others.

PROMENADE CONCERTS.

A welcome feature of the present series has been Mr. Wood's readiness to revise his programmes in order to grant a second hearing to novelties that were well received at their first hearing. It is gratifying to find this honour accorded to a British composition, namely, Dr. Walford Davies's fine 'Festal' Overture for orchestra. The work was played for the first time in London, as recorded in our last issue, on September 20, and on October 1 it was repeated. It has now been included in the programme of the Queen's Hall Symphony Concert on November 5. The Suite 'L'attaque du moulin,' from Bruneau's opera, in which the elements of popularity are clearly traceable, achieved a similar success, being repeated on September 27 and October 20. It is also down for performance at the Symphony Concert on January 21, 1911.

The performance of Mr. Norman O'Neill's four 'Blue-bird' dances on September 29, threw a more searching light upon these clever and delicate compositions than they have experienced before. It says a great deal for their merit that they gained in estimation under a test which would prove the undoing of most music written for the theatre.

On October 4, a 'Sketch for orchestra,' by Dr. Joseph W. G. Hathaway, entitled 'Sunshine,' received its first performance. Perhaps the music embodies recollections of a bright but windy day in March or April, for the suggestion of chilliness and a disturbing element was often present. Viewed apart from its programme the work was a welcome example of the inventive and technical powers of one of our promising young composers.

A set of variations for string orchestra on 'The Vicar of Bray,' by Ernest Austin (Op. 35) were played for the first time on October 6, and gave universal pleasure by their clever devices and fanciful scoring. The developments of the theme are governed by no programmatic meanings except in the jocular last variation, in which a novel idea in musical humour was found to be exceedingly felicitous in its effect. The work fully deserves a re-hearing. On the same evening two picturesque pieces for flute and orchestra, 'Légende' and 'Scherzo brillante,' by M. Georges Dorlay, a member of the Orchestra, were played by Mr. Albert Fransella. After a performance of the 'Peer Gynt' suite, the unavailing demand for a repetition of the last movement lasted considerably longer than the repetition would have taken.

On October 13 we had the unusual feature of a composer conducting his own work at a Promenade Concert. The composer was Herr Emil Paur, conductor of the Pittsburgh Orchestra, and the work was his symphony 'An der Natur,' composed last year and now played for the first time in England. The work is highly to be commended in that its chief idea is to please. The composer showed no desire to prove himself cleverer than or otherwise different from other people, and filled his score with melodies and devices that might have occurred to many others. The orchestration was the best feature.

A charming daintily-scored Serenade for small orchestra by Mr. Percy Pitt received its first performance on October 13 and was repeated on October 20. Another event of note during the last week of the season was the performance of Elgar's Symphony in A flat on October 19. The season came to an end on October 22.

BEECHAM OPERA AT COVENT GARDEN.

For the second time disaster has overtaken a Beecham Opera Season at its commencement. On Saturday, October 1, the performance of Eugene d'Albert's 'Tiefland,' with which the present series was to open, had to be cancelled owing to the indisposition of Miss Marguerite Lémon, who was cast for the heroine. The season therefore did not commence till the following Monday, when Ambroise Thomas's 'Hamlet,' an opera of far less striking quality, was performed under the direction of Signor L. Camilieri, with Miss Mignon Nevada as Ophelia and Mr. Clarence Whitehill as Hamlet.

'TIEFLAND.'

This work, which has achieved great popularity on the Continent, was at length produced on October 5 for the first time in England. The story is one which the Sicilian players recently made familiar to Londoners under the title of 'Feudalissimo.' Sebastiano, who holds a very complete sway over a district on the slopes of the Pyrenees, is nevertheless in financial difficulties which he can only solve by a rich marriage. This necessitates providing a husband for Marta, his protégée, in order to silence gossip. Pedro, a simple shepherd, consents joyfully, and the marriage is celebrated. When Pedro finds that his position as husband is to be merely nominal, he kills Sebastiano and flees with his wife back to the mountains. Such a story, as it was unfolded in the libretto, was well suited to musical treatment and suggestive to a composer who knows, as d'Albert knows, how to write operatic music. His setting was full of interest, if not strong in invention. Its significance grew largely out of the use of the *leit-motif*, although the themes themselves were not inspired and their use was lacking in subtlety. One or two little tunes had been heard to satiety long before the evening was over. At the highly dramatic moments of the action, especially at the exciting murder of the villain, the music fell to a lower plane. Very little of the opera, however, was anything but artistically conceived, easily intelligible and felicitously scored. Yet it is hardly of the quality to achieve vast popularity in this country, such as it enjoys on the Continent. The fact that nearly every word was heard distinctly was largely to the credit of the composer, although this does not in the least diminish the praise due to the singers for their care in this matter. Among the artists, special mention must be made of Miss Muriel Terry, who performed the extraordinary feat of learning the part of Marta in four days, in order to replace Miss Marguerite Lémon, whose indisposition continued. Her representation of the heroine was full of dramatic power and expressiveness, and was carried out with admirable confidence. Mr. John Coates was beyond praise as the shepherd Pedro, and Mr. Frederic Austin seconded him with all his ability as Sebastiano. Miss Maggie Teyte, Mr. Lewys James and Mr. Robert Radford were excellent in the smaller parts. Miss Lémon was able to take up her part on October 17, and played it with naturalness and charm and fine vocal ability.

'LE CHEMINEAU.'

This opera, by Xavier Leroux, was produced for the first time in England on October 12, before an audience that should have been larger. It is a typical example of modern French opera, with love-interest partly of a type that appeals to French more than to English minds. Le Chemineau, who has been well described as a super-tramp, is a wanderer frequently subject to the 'call of the road.' One of these calls summons him to break off an attachment with Toinette, the chief female character, and 'our hero' retires for a large part of the evening, including an interval that represents the passage of twenty years. Toinette marries immediately after his departure, and the plot becomes too complicated to give in further detail. The chief characteristic of the extremely

pleasant music was its delicacy and light texture. The composer's dependence upon muted strings and soft chords on the wood-wind gave the impression, towards the end, of mannerism; but otherwise the artistic (not dramatic) propriety of the music left nothing to be desired. Some of the ideas, and the passages built out of them, were fascinating in the extreme. As commentary to a drama, the music appealed by its easy-going characterization and amiable pathos. It gave the impression that without a consummate performance, such as was given on this occasion, the effect of the opera would have been considerably less. Miss Elizabeth Amsden, as Toinette, and M. Roselly, as Le Chemineau, were the chief strength of the cast. They were ably seconded by Miss Beatrice la Palme, Miss Edna Thornton, and Messrs. d'Oisly, de Sousa, James, Harry Dearth and de Manby. Mr. Percy Pitt conducted. The opera was sung in French.

We are all grateful to Mr. Beecham for giving us the chance of hearing these two operas and for providing performances of such a high pitch of excellence; and we look forward to hearing further novelties from the alluring and ambitious scheme that he set forth at the beginning of the season. Meantime he has been giving us 'Elektra' (under his own direction), 'Tristan,' 'Carmen,' 'Tales of Hoffmann,' 'Fidelio' and 'Tannhäuser.'

QUEEN'S HALL SYMPHONY CONCERTS.

The first concert of what promises to be a highly interesting series was given on October 22, under the direction of Mr. Henry J. Wood. The interest of novelty centred in Mr. Granville Bantock's 'Three dramatic dances' which, in their orchestral version, received their first performance in London. In reviewing the pianoforte version in our issue for July, 1909, we wrote that 'a darkened theatre, a concealed orchestra, a classical dancer and the odour of Eastern incense would certainly help to attune the listener's mood and thoughts to a proper appreciation of Mr. Bantock's "Dramatic dances."' The need of these accessories was almost completely removed by the glamorous colouring of Mr. Bantock's orchestration, which not only supplied the 'atmosphere' but seemed to give point to the musical ideas and to knit each movement into a self-sufficient whole. The chief soloist of the concert was M. Raoul Pugno, who was heard in Bach's fifth 'Brandenburg' Concerto and Mozart's Concerto in F major (K. 459). There is no need to enlarge upon the polished elegance and intellectually-controlled vivacity of his playing, qualities which did not fail on this occasion. The other soloists in the Bach work were Mr. Albert Fransella (flute) and Mr. Maurice Sons (violin). The remainder of the programme consisted of two Aubades for small orchestra by Lalo and Schubert's 'Unfinished' Symphony.

THE BRASS BAND FESTIVAL.

This annual event took place at the Crystal Palace on October 1, under the management, as usual, of Mr. J. H. Iles. As the North of England is usually considered to be the home of the brass band, it is worthy of note that of the hundred and fifty-six bands competing on this occasion thirty-nine came from London, Surrey and Kent, twenty-nine from Yorkshire, the remainder being representative of the whole country. Seventeen bands entered for the championship section, which resulted as follows: 1st, Foden's Motor Wagon Works; 2nd, Irwell Springs; 3rd, Spencer's Steel Works; 4th, Shaw (holders); 5th, Kettering Town; 6th, Hebden Bridge; 7th, South Moor Colliery. In other competitions the winners were Birmingham City, Sandown, Bridlington Excelsior, Black Dyke Juniors, Swanwick Colliery, and Mariners, Keighley. After the contests the massed bands took part in a concert, under the direction of Mr. Iles and Mr. S. Cope.

A series of lectures on 'Musical Appreciation' will be given by Mr. Stewart Macpherson, with copious illustrations, at the Tobias Matthey Pianoforte School, 96, Wimpole Street, commencing on November 2.

ROYAL ACADEMY OF MUSIC.

The following awards have been made in the Scholarship Examinations: The Ada Lewis Scholarships—singing (contralto), to Sybil D. Flux; (bass), to William F. Richardson and Leonard F. Hubbard; violin, to Edith P. Abraham and Kathleen G. Petts; violoncello, to Doris Griffiths; harp, to Frances R. M. C. Wright. The Liszt Scholarship (pianoforte or composition) to Vivian Langrish. The Sinton-Dolby Scholarship (contralto) to Vera Newburg. The Dove Scholarship (violin) to Herbert J. Brine. The Goring Thomas Scholarship (composition) to Hugh Priestley Smith. The Ross Scholarship (wood-wind instruments) to Edward J. Augarde (clarinet). The George Mence Smith Scholarship, tenable for two years, of the annual value of about £26, is open to competition, biennially, by male and female candidates, at alternate elections. It will be awarded to that candidate who exhibits the best voice in conjunction with musical aptitude. The next competition will be open to female candidates, and will be held on or about January 13, 1911. Candidates must not be, nor ever have been, students at the Royal Academy of Music, and must be, in the case of females, under the age of twenty-one.

The operatic class, directed by Mr. Edgardo Lèvi, are rehearsing Humperdinck's 'Hansel and Gretel' and Schubert's 'Der Hieslieher' (English version by Mr. Claude Aveling) with a view to performance in December.

Two lectures on 'The principles and teaching of interpretation in pianoforte-playing' were delivered by Mr. Tobias Matthay on October 12 and 19.

THE COMING SEASON.

The following list is supplementary to that given in our last issue:

The Queen's Hall Choral Society will give their first concert of the season on November 15. The first performance in Great Britain of a new and extended selection from Acts 1, 2 and 3 of 'Parsifal' will be the chief feature.

The Strings Club have arranged four open concerts to take place at Steinway Hall on October 22, November 28, January 28, and February 27.

Crystal Palace Orchestral Society and Choir (conductor Mr. Walter W. Hedgcock)—Hiawatha, complete; Battle of the Baltic, Stanford; Loreley (finale), Mendelssohn.

Dartford and District Choral and Orchestral Society (conductor Mr. David Mackenzie)—Faust, Gounod.

Dover Choral Union (conductor Mr. H. J. Taylor)—Faust, Gounod; Overture, 'Christmas in the Olden Time,' H. J. Taylor.

East Finchley and Muswell Hill Musical Society (conductor Mr. George R. Ceiley)—Death of Minnehaha; The Revenge; Songs of the Fleet, Stanford; God's time is the best, Bach; Song of Destiny; Sands of Dee, Harris; Blest pair of Sirens.

Fulham Choral Society (conductor Mr. George H. Wilby)—Eve of Waterloo, H. J. Taylor.

Great Eastern Railway Musical Society (conductor Mr. W. Johnson Galloway)—Warden of the Cinque Ports, James Lyon; Rhapsody for Alto and Chorus, Brahms; part-songs.

Guildford Choral and Orchestral Society (conductor Mr. A. Hollier)—King Olaf; Elijah.

Sevensoaks Choral and Orchestral Society (conductor, Mr. W. A. Taylor)—Song of Destiny; 95th Psalm, Mendelssohn.

The Munro Davison Choral Society (conductor Mr. Munro Davison)—Mass in C, Beethoven.

Western District Choral Society (conductor, Mr. Edwin Barrett)—Elijah; Spring, from 'The Seasons'; First Walpurgis Night; Israel in Egypt.

West Norwood Choral and Orchestral Society (conductor Mr. Percy S. Bright)—Faust, Gounod; Sea Wanderers, Bantock; Stabat Mater, Dvorak.

London Concerts.

Although the active period of concert-giving did not set in until late in October, the first few weeks of the season were remarkable for the imposing array of talent that was set before the public. Within the space of one month recitals were given by Madame Tetrassini, Kreisler, Kubelik, Ysaye, Pachmann, Backhaus, Sammarco, Szigeti, Mark Hambourg, and John McCormack; and Pugno appeared at a Symphony Concert.

VOCAL RECITALS.

Madame Tetrassini's recital took place on September 24 on the Handel orchestra at the Crystal Palace. She lived up to her reputation, a task that was by no means easy. The features of her style have been described so often that it is sufficient to say that they were present and made their full effect on this occasion. The numbers in her programme were 'Caro nome,' Benedict's 'Carnevale di Venise' variations, and the Polonaise from 'Mignon,' and to these she added 'Voi che sapete,' 'Batti, batti,' and Chapi's 'Carceleras.' To many, perhaps the majority, in the audience, this was probably the first occasion of hearing Madame Tetrassini, and a first revelation of the actualities of *bel canto*. It goes without saying that the prima donna had a great reception. Her accompaniments were played by the Queen's Hall Orchestra, under Mr. Henry J. Wood, who also directed separate orchestral numbers.

Madame Tetrassini's frequent operatic *confère*, Signor Sammarco, gave a recital at Bechstein Hall on October 13. He did not confine himself to selections from his operatic repertoire, but gave examples of all schools and styles. A notable feature of his programme was 'Quale onor di te sia degno,' from Monteverde's 'Orfeo.' In lyrical songs as well as in dramatic excerpts his well-known distinction of style was a constant joy.

Mr. John McCormack's programme at Queen's Hall, on October 18, was pleasantly varied, and well chosen to exhibit his best qualities. It naturally contained operatic excerpts and Irish ballads. The former included 'Che gelida manina,' from Puccini's 'La Bohème.' In the duet 'O Mimì, tu più non torni,' Mr. McCormack was joined by Signor Sammarco.

Mr. Lawrence Kellie gave the first of four recitals as composer and vocalist at Steinway Hall, on October 20, and succeeded in giving great pleasure in both capacities.

A much varied and exacting programme was chosen by Miss Margaret Layton for her recital at Bechstein Hall on October 20, and the amount of success she achieved was an indication of high ability.

VIOLIN RECITALS.

Herr Kreisler's recital took place on September 24 at Queen's Hall. In Bach's Suite in E minor, with which he opened, his luscious tone and his clear musically phrasing were displayed to the greatest advantage. Among the especially notable features of the occasion was a vivid and imaginative reading of Tartini's Sonata 'Il trillo del Diavolo.' The programme included Pugnani's vigorous Prelude and Allegro, a charming Andante by Giovanni Battista Martini, Louis Couperin's graceful 'La Précieuse,' most delightfully played, pieces by Dittersdorf and Paganini, and Tartini's Variations on a theme of Corelli. These were presented in the form of Herr Kreisler's own arrangements. Three interesting compositions from the recital-giver's own pen, entitled 'Romance,' 'Caprice Viennois' and 'Tambourin Chinois,' added interest to the occasion and proved very effective. The accompanist, Mr. Haddon Squire, carried out his duties at the pianoforte admirably.

Herr Kubelik made his re-appearance at Queen's Hall on October 6, when he was assisted by the New Symphony Orchestra, conducted by Mr. Landon Ronald. Max Bruch's Concerto in G minor, the well-known example by Tchaikovsky, and smaller pieces such as Paganini's Rondo 'La clochette,' made up the programme. Herr Kubelik's style gains in strength and virility, and his wonderful left-hand technique and his intonation remain as perfect as ever. His bowing, though excellent, is perhaps not quite on so high

a level. He played Tchaikovsky's Concerto with brilliance and strong rhythmical feeling, if somewhat passionately, and gave a sensational performance of Paganini's Rondo.

The chief event of the season has so far been the concert which M. Eugène Ysaÿe gave with the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, on October 8, at Queen's Hall. M. Ysaÿe was in his very finest form, and played with a beauty of tone, warmth of feeling and enthusiasm that went straight to the heart of the audience. The most striking quality of M. Ysaÿe's interpretations is perhaps that their technical flawlessness is far removed from anything mechanical; from the first to the last his playing impresses one as the living utterance of a great artistic personality, who commands and is able to convey every shade of emotion. The programme included Concertos by Vivaldi, Viotti (in A minor), and that of Beethoven, of which a memorable performance was given. As an encore M. Ysaÿe played Wagner's 'Albumbblatt,' as arranged by Wilhelmj. The orchestra were heard separately in Haydn's Symphony 'The Philosopher,' and Andante from Mozart's 'Cassation' (K. 63).

On October 15, M. Joska Szizgeti, the clever and still improving young violinist, gave a recital at Bechstein Hall by which he upheld his reputation. His programme included four new works, three of which, including a set of variations, were by Hubay; the fourth was a Sarabande on the G string by Sulzer.

PIANOFORTE RECITALS.

On October 1, Herr Backhaus gave a recital at Queen's Hall. His playing on this occasion was distinguished by more than usual depth and artistic maturity; his interpretation of Schubert's Fantasia (Op. 15) being in every respect a great achievement. The programme also included three interesting pieces by Debussy, 'Homage à Rameau,' 'Jardin sous la pluie' and 'Cahier d'un esquisse.' Liszt's études 'Feux follets' and 'Eroica,' served admirably to exhibit the pianist's technical facility.

M. de Pachmann, who, on October 12, gave a recital at Queen's Hall, exercised his usual fascination over a large portion of his numerous audience. His beautiful touch and the perfect evenness of his finger technique were displayed to the greatest advantage in Weber's Rondo 'Perpetuum mobile' from the Sonata in C major, and Henselt's Etude 'Si oiseau j'étais.' The programme also included three Mazurkas by Chopin, which could hardly have been played with more originality and charm; Schumann's Sonata in G minor, Op. 22; and a small piece, 'Homage à Pachmann,' by Walter Imboden, the execution of which seemed to cause the pianist keen enjoyment.

In giving his recital at Queen's Hall on October 19, Mr. Mark Hambourg made praiseworthy and often successful efforts to redeem his playing from the accusation, so often brought against it, of lack of sympathy. His programme was chosen from the works of Schumann and Chopin. He was more successful with the former, especially in the Fantaisie, Op. 17, and the 'Faschingsschwank aus Wien.'

Miss Ursula Newton, who gave her first pianoforte recital at Bechstein Hall on October 19, essayed the difficult task of interpreting a sonata by M. Vincent d'Indy, and in the result showed high ability. She is a pupil of Busoni.

The Alexandra Palace Choral and Orchestral Society opened their season on October 8, with a striking performance of 'Elijah,' under the direction of Mr. Allen Gill. The choir has long since attained beauty and richness of tone and executive efficiency unusual to southern choral bodies, and in the present performance showed that their progress in excellence has by no means ceased. Mr. Gill is alive to all the necessities and possibilities of choral expression, and the interpretation he secured on this occasion showed how fully his singers realised his aims in this respect. The soloists were Miss Emily Breare, Miss Pitt-Soper, Miss Lucy Nuttall, Miss Gurney Jones, Mr. Henry Turpenney, Mr. Stanley Ridout, Mr. Herbert Brown and Mr. Jackson Potter. Mr. G. D. Cunningham was the organist.

The fiftieth anniversary of the formation of the 'Liederkrantz' was celebrated by a concert given at Connaught Rooms on October 22. This male-voice choir, directed by Herr Max Laistner, was heard in the cantata 'Geisterpredigt,' composed by the conductor and performed on this occasion for the first time. Other smaller choral numbers were in the programme. Accompaniments and separate numbers, one of which was Herr Laistner's 'Symphonic festival march,' composed for the occasion, were played by the London Symphony Orchestra. Songs were contributed by Madame Sobrino.

The series of Sunday concerts given by Mr. Beecham at Covent Garden commenced on October 9 with a Wagner night, at which Mr. Beecham conducted his own Orchestra. On October 16 a miscellaneous non-orchestral concert was given with the help of well-known artists. On October 23 a popular orchestral programme was carried out before a large audience.

At the first two concerts of the series organized by the Classical Concerts Society, which took place at Bechstein Hall on October 12 and 19, the violoncello playing of Señor Casals was the attraction. In company with Mr. Donald Francis Tovey he played Sonatas by Beethoven in C and D, Op. 103, and by Brahms, Op. 99, at the first concert. At the second he played Bach's Suite in D minor, and joined the Motto Quartet in a performance of Schubert's Quintet in C, Op. 163. Haydn's Quartet in G minor, Op. 74, No. 3, was also in the programme.

A concert was given on October 13 in the Great Hall of the Church House, Westminster, by Miss Eva Digby O'Neill, in aid of the funds of the National Blind Relief Society. A number of well-known vocalists and instrumentalists took part, and contributed to the success of the occasion.

The Mozart Society opened their twenty-first season with a concert at Portman Rooms on October 15.

The Brothers Chermiavski, juvenile prodigies on the violin, violoncello and pianoforte, gave a recital at the Crystal Palace on October 15.

On October 18, at Clifford's Inn, Mr. Arnold Dolmetsch gave convincing illustration of the improvements he has devised in the manufacture of harpsichords and clavichords, and in the methods of playing these instruments.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

October 13, 1910.

In the Imperial Court Opera it has long been the usual custom to celebrate the day of baptism of the Emperor, on October 4, with the performance of new works. The occasion is generally looked upon as the opening of the Opera season proper. This year the Intermezzo 'Susannens Geheimnis,' by Wolf-Ferrari, was chosen for performance. A comic opera of the best type, excellently scored, the work was received cordially, if not with tremendous enthusiasm. A small sensation was provided with the succeeding first performance of the mimic pantomime 'Der Schneemann,' the music of which was written by Erich Wolfgang Korngold, the twelve-year-old son of the musical critic of the *Neue Freie Presse*, Dr. Julius Korngold. The little composer-predigy has certainly shown rare talent and remarkably early development. After the performance (which, by the way, was most effectively carried out) he received an ovation. The further development of his gifts will be watched with interest. He seems, so far, to have given too much attention to the modern school of composing.

On October 12, 'Quo vadis,' by Jean Nougues, a complicated and extensive work, was given for the first time at the Volkssoper. The libretto of this melodramatic opera has been adapted from the well-known novel by Henryk Sienkiewicz. Director Simons provided the work with a magnificent *mise en scène*. Soloists, choir and orchestra all gave of their best and thus helped to secure a popular success, which will no doubt lead to many repetitions of the work. With regard to the music itself little can be said. It is deficient in real invention and full of crude harmonic and instrumental effects.

RICHARD VON PERGER.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

The season of music began in Belfast with a miscellaneous concert of the Philharmonic Society on October 4. No large choral work is possible so early in the season, as the temptations of the seaside and country, especially in such a charming autumn as the present one has been, keep the most ardent amateur from the necessary rehearsals.

Mendelssohn's 114th Psalm opened the concert, and it was closed by a cleverly written part-song by Dr. Koeller, in which he has fitted very appropriate music to the touching words 'Tis night in Ireland now,' by D'Arcy McGee. Madame Donalda and Mr. Herbert Brown were the vocalists, with Mr. Cyril Towsy as accompanist. The fine artists, Herr Backhaus and Zimbalist, also contributed to a successful concert.

BIRMINGHAM.

The first popular Saturday night concert of the present season was given by the Midland Musical Society at the Town Hall on October 1, under Mr. A. J. Cotton's able conductorship. To popularize works of high artistic standard among the masses is certainly a most laudable effort on the part of this Society, and must be considered as an educational medium of incalculable value to musical art. The works chosen were Sir Edward Elgar's 'King Olaf,' and Brahms's 'Song of Destiny,' given with the full choir and orchestra appertaining to this old-established musical organization. The whole performance of 'King Olaf' showed a distinct advance on its previous rendering two years ago, especially as to its choral effects, the choir having evidently bestowed more care on its preparation. The principal parts were exceedingly well sung by Miss Mary Lund, Mr. Joseph Reed, and Mr. Sidney Stoddard, and the orchestra vividly brought out the picturesque orchestral colouring. Brahms's 'Song of Destiny' proved a crucial test, and for special distinction one has to point out the fine singing of the final portion, 'But man may not linger,' with its detached phrases in duple rhythm against the triple measure of the accompaniment.

The Birmingham Temperance Philharmonic Choral Society's first concert of the season took place in the Town Hall on October 8, given under the direction of Mr. W. G. Proverbs, who has lately re-joined the Society as choral trainer and conductor. The choir numbers seventy mixed voices, and is evenly balanced, all the voices being of a good tone-quality.

Messrs. Dale & Forty, who have now entered the arena of local impresarii, gave their first concert in the Town Hall on October 11, for which they had secured Herr Kubelik and Herr Backhaus, the vocalists being Miss Marie Stiven, and the accompanist Herr Ludwig Schwab. The features of the concert were Herr Backhaus's magnificent rendering of Schubert's 'Wanderer Fantasia' and Herr Kubelik's splendid playing of Tartini's sonata 'Il trillo del Diavolo' and Bach's 'Chaconne.' With two such eminent artists it was to be regretted that no concerted piece was included in the programme.

The Royal Society of Artists's musical matinees in connection with the autumn season's exhibition of pictures were inaugurated on October 8 with an interesting and varied concert, under Mr. Oscar Pollack's direction, at which a number of new artists were introduced. In connection with the Arts and Crafts Exhibition, held in the Town Hall, September 20, 21, 22, 23, and 24, Mr. Rutland Boughton gave a series of vocal and orchestral concerts, introducing a number of new works not heard here previously. Unfortunately time and circumstance did not permit of sufficient rehearsals, in consequence of which one could hardly expect finished performances. Mr. Rutland Boughton also included in his scheme his 'Midnight,' Berlioz's 'Beatrice and Benedict' overture, a symphony by Algernon Ashton, and works by Edgar Bainton.

The newly-organized Birmingham Philharmonic Society gave their first concert of a series of eight in the Town Hall on October 19, under the excellent conductorship of

Mr. Landon Ronald. The Society has been formed for the establishment of a high-class local orchestra, and the concerts intended to be given will be conducted by different eminent conductors, English and foreign. The rank and file consists of eighty performers, principally culled from the Birmingham Symphony Orchestra, augmented by a contingent of London instrumentalists as leaders of the various orchestral sections. At present the weakest portion of the orchestra are the strings, lacking in body and tone-power to make up a first-class orchestra. The principal item was Sir Edward Elgar's glorious Symphony, which received a poetical reading, the nuances of light and shade, rhythm and phrasing being wonderfully realised. Miss Irene Sharrer gave a most finished rendering of Grieg's Pianoforte concerto in A minor. The other purely orchestral pieces were G. Von Holst's picturesque 'A Somerset Rhapsody,' and Dukas's 'L'apprenti Sorcier.'

The Birmingham Festival Choral Society inaugurated their season's concerts with a performance of Saint-Saëns's 'Samson and Delilah,' given in the Town Hall on October 20, with full chorus and orchestra and the following principals: Madame Kirkby Lunn, Mr. Frank Mullings and Mr. Robert Charlesworth. Its inclusion in this season's scheme was owing to the signal success achieved with this work last season, and once more Madame Kirkby Lunn secured a veritable triumph. Mr. Frank Mullings, a local tenor, gave the part of Samson with temperament and beauty of voice. Quite excellent was Mr. Charlesworth as the High Priest. Chorus and orchestra were on their mettle, the whole performance being the finest yet secured by the Society. Dr. Sinclair conducted with his customary tact and judgment.

Mr. Sydney Grew is giving a course of lectures at the English Lecture Theatre of the University, on the music included in the programmes of the Philharmonic Society's concerts.

BOURNEMOUTH.

The programmes of the first eight of Mr. Dan Godfrey's sixteenth series of Symphony Concerts, arranged to take place on successive Thursdays from October 6 to May 11, display the usual high quality, as also do those of the first eight supplemental classical concerts, taking place on Mondays from October 10. The list of works provisionally selected for first performance during the season is particularly impressive. It is probable that Sir Hubert Parry, Sir Alexander Mackenzie, Sir Charles Stanford, Professor Bantock, Mr. Edward German and Mr. Coleridge-Taylor will conduct works of their own.

The initial concert, on October 6, was noteworthy by reason of the fact that it was the means of introducing Kalinnikoff's Symphony No. 2, in A major, to an English audience. The composer's Symphony in G minor has already been heard several times in this country, and the credit is Mr. Dan Godfrey's that an opportunity has now arrived for a comparison of the two works. It cannot be said that the later symphony is as effective as the G minor example; the treatment of the material is as clear-cut in the former as it is in the latter; the orchestration is equally masterly, but in the later work there is a looseness of construction and a lack of finish which tend to render it too rhapsodical. Much of it, however, is very pleasing, and the scoring is certainly extremely brilliant. The first sixteen bars form the basis of the entire work, for the thematic material throughout is built up from this introductory section. The opening movement is noticeable for its very charming second theme; the Andante cantabile is somewhat conventional as to melody; the third movement is extremely fanciful; but the best is kept back to the last, the final movement having many fine inventive moments and arousing the hearer's interest in no small measure. One thing is very marked, viz., that Kalinnikoff's use of the Slavonic idioms is immeasurably less than that of the great majority of his fellow-countrymen; a large portion of the music might have been written by a native of France, or even of Italy. Both Mr. Godfrey and his instrumentalists deserve much praise for the splendid performance which this somewhat unequal composition undoubtedly received; the audience, a very large and representative one, applauded their successful efforts with exceeding heartiness.

BRISTOL.

Since it was determined to hold the festival in 1911, a section of the committee thought the festivities in connection with the Coronation would prove a drawback, and hence it would be better to postpone the festival till 1912. At a meeting of the committee on October 20, it was decided that the festival should be deferred till 1912, and the guarantee fund will be in force for the later date.

An agreeable chamber concert was given at the Victoria Rooms on October 8, and there was a large attendance. The players were Miss Mary Lock (pianoforte), Mrs. Fitzherbert (violin), Miss Gladys Home (viola), and Mr. Herbert Walenn (violoncello). There were effective interpretations of Schumann's Sonata for pianoforte and violin in A minor (Op. 105), Beethoven's Sonata for pianoforte and violoncello in A (Op. 69), and Dvorák's Quartet in E flat for pianoforte and strings. At intervals Mrs. Archbold, a Clifton lady, sang English and German songs with taste.

Miss Ada Bennett, a contralto, who has taken part in local concerts for some years, is about to leave for Canada, and she has so many musical friends in Bristol that they arranged a farewell concert for her, and on October 13 it was given at the Victoria Rooms, in the presence of a crowded assembly. Miss Edith Evans, Miss Ada Bennett, Mr. Sydney Bennett, Mr. Montague Worlock and Mr. W. Irving were the vocalists. Mr. Maurice Alexander (violin) and Mr. Arthur Baynon (pianoforte) also assisted.

DEVON AND CORNWALL.

Immediately before leaving for London on the resignation of the bandmastership of the Plymouth Royal Marine Light Infantry, Mr. Frank Winterbottom gave a farewell concert, on September 28, closing the long series of Symphony Concerts which he has organized and conducted in the Stonehouse Town Hall since 1894. The two middle movements from the 'Pathetic Symphony' (Tchaikovsky) were performed, and it was not without a touch of pathos that the concert and the series concluded with Haydn's 'Farewell Symphony,' the perpetration of the 'joke' leaving the conductor solitary on the platform. He took the opportunity of explaining the initiation and raison d'être of the concerts. The list of music performed to the date of the last season but one shows that thirty-three symphonies have been played, which, together with sixty suites, twenty-four morceaux and characteristic pieces, and forty-two concerted works and solos, comprise a voluminous and varied repertoire.

The statement made under the above heading in the last issue of the *Musical Times*, that the concerts 'now pass into the management and conductorship of Mr. R. G. Evans, Bandmaster of the Royal Garrison Artillery, who will transfer the locale from the Stonehouse Town Hall to the Plymouth Guildhall, and will open the season in November,' was incorrect. The symphony concerts in the Stonehouse Town Hall will be continued under the conductorship of Mr. J. W. Newton, the new bandmaster of the Plymouth Division R.M.L.I. The orchestra which Mr. Winterbottom conducted at his symphony concerts consisted mainly of the bandmen of the Plymouth Division R.M.L.I., who formed over ninety per cent. of the total number of musicians.

The Mayor (represented by the Deputy-Mayor) and Corporation according to custom attended, on October 1, the opening concert of the new season of weekly Corporation concerts in Plymouth Guildhall; and the Deputy-Mayor congratulated all concerned on the success of the past years and augured continued prosperity for the future, appreciating the great influence which the concerts, as organized by Mr. H. Moreton, borough organist, had evidenced in raising the taste and standard of judgment of the public. On October 12 a concert given in Plymouth to augment the Pardew Memorial Fund was in its character and composition unique, since six local musicians took the baton in turn. The proceeds amounted to over £160.

Greenbank Choir, on October 9, gave a first performance of John E. West's cantata 'Faith and praise,' conducted by Mr. R. Lang. On October 16, Wesley Choir, conducted by Mr. R. Pappin, sang Gaul's 'The Holy City,' and on

October 17 gave a concert of part-songs, assisted by Miss Mary Lund, soprano; Mr. David J. Jones, tenor; Miss Hilda Smart, pianoforte; and Miss Ethel Allen, violin.

The band of the Prince of Wales's Leinster Regiment made its first appearance in the concert room on an ambitious scale on October 19, and gave two military combination concerts in the Plymouth Guildhall.

At Torquay, on October 20, the Haydn String Quartet opened a new series of three chamber concerts with the 'Emperor' Quartet (Haydn), and Rubinstein's Quartet in C minor.

Cornwall has not yet shown any musical activities for the new season, though preparations are in hand. The Bodmin Choral Society, which has been in suspension for several years, will now be resuscitated by Mr. R. Glendinning. The annual meeting of the Launceston Choral Society, of which Mr. C. S. Parsonson is the able conductor, showed an advance in the roll of membership and a satisfactory condition of finance. The coming season will be the semi-jubilee of the Society, which was established twenty-five years ago. 'Judas Maccabæus' has been put in rehearsal for the next concert.

EDINBURGH.

The Edinburgh musical season is getting into swing again. In November, Messrs. Paterson & Sons' orchestral concerts begin, for which the services of the Scottish Orchestra, with Mr. Henri Verbruggen as leader, have again been secured. Instead of Dr. Cowen, M. Emil Mlynarski will act as director and conductor at all the concerts, save that given on January 30, 1911, which will be conducted by Herr Michael Balling.

Messrs. Methven & Simpson announce another series of seven classical concerts. M. Maurice Ravel will take part in the fifth concert, at which his String quartet will be performed for the first time in Scotland.

If a sufficient number of subscribers come forward to raise a guarantee fund of about £800, Herr Ernst Denhof purposes giving in February a performance of Strauss's 'Elektra,' under the conductorship of Herr Balling.

The choral societies in the city are settling down to their winter's work. The Choral Union (conductor, Mr. T. H. Collinson) is studying Elgar's 'Dream of Gerontius,' Parry's 'Blest pair of Sirens,' and the 'Messiah.' Mr. John Kirkhope's choir is practising Mendelssohn's 'Walpurgis Night' and Schumann's 'Pilgrimage of the rose.' The works selected for study by Mr. J. A. Moonie's choir are as usual of a varied nature, and comprise 'The songs of the fleet,' Stanford; 'Song of the Norms,' Hoffmann; 'Caledonia,' W. B. Moonie (a son of the conductor); 'Salamis,' Gernsheim; the 'Messiah,' and part of 'Elijah.' The Western Choral Society (conductor, Mr. D. Blair) is taking up Somervell's 'The Charge of the Light Brigade,' and 'The Banner of St. George.' The Northern Choral Society (conductor, Mr. James Crichton) has in hand Bridge's 'The Flag of England' and the 'Lobgesang.'

For his opening lecture, given in the University Music Class Room on October 10, Professor Niecks chose as his subject 'The history of Opera in its main outlines,' and in his concluding remarks, when referring to the compositions of Richard Strauss, he said: 'The latest developer of opera, in his "Salome" and still more in his "Elektra," divests music of its æsthetic qualities and uses it simply as a nerve stimulant. This most recent evolution of opera would cause despair if one could believe it to be anything but an aberration, an extravagance, which may have a momentary sensational success, but passes quickly away like all that is unwholesome and ugly. And the thought may comfort us that when night is darkest, dawn is nearest.'

GLASGOW.

Herr Ernst Denhof has arranged to give a series of operatic festival performances during the week beginning April 10, 1911, the programme comprising the 'Ring of the Nibelung' and Strauss's 'Elektra,' with Herr Michael Balling as conductor. The arrangements are meanwhile provisional, but it is expected that such an admirable scheme will not fail in a city like Glasgow for lack of the necessary financial support.

In connection with the Scottish National Exhibition to be held in Glasgow in 1911, a choral festival and choir competition will take place on June 23 and 24. The arrangements are in the hands of a large and representative committee, with Mr. F. H. Bisset (Bishopton, Renfrewshire) as honorary secretary.

During the customary lull before the opening of the regular season in November, only a few concerts have taken place, among these being the first of the Harrison Concerts on October 12, at which Madame Tetrassini appeared, and the first of Mr. Henri Verbrugghen's Chamber Concerts on October 14. The Corporation organ recitals in the Art Galleries, as well as the City Hall Saturday evening concerts, have been resumed.

LIVERPOOL.

The winter season of the Philharmonic Society opened on October 11, when Dr. F. H. Cowen conducted Schumann's Symphony No. 4, in D minor (dedicated to Dr. Joachim). A delightful performance was given of Bach's 'Brandenburg' Concerto in G, in which Mr. Rawdon Briggs (violin) and Messrs. Needham and Redfern (flutes) played the solo parts. Instrumentally, of course, the chief interest centred in M. Sapellnikoff, whose reputation in Tchaikovsky's Piano-forte concerto in B flat minor (dedicated to Von Bülow) lost nothing by his magnificent playing on this occasion. The spirit of this brilliant conception, so remarkable for artistic continuity of expression throughout its three movements, was fully realised. Lyrical expression and delicacy, as well as extraordinary technique and strenuous vigour were also shown by M. Sapellnikoff in Chopin's Barcarolle and the Strauss-Tausig waltz, 'Man lebt mir einmal.' The dramatic baritone, M. Sammarco, was the vocalist, and the choir had their opportunity in Elgar's remarkable unaccompanied six-part chorus, 'Go, song of mine,' in which the singers did not appear wholly confident in certain places.

In the programmes of the Corporation free lectures, to be given at various centres during the winter season, it is announced that Mr. Ernest Young will lecture on 'Carl Loewe, a neglected great composer'; the Rev. H. H. McCullagh's subject is 'J. S. Bach,' with musical illustrations, vocal and instrumental. Madame Bertha Moore will herself vocally illustrate her lecture on 'Our National songs.' Mr. Albert Workman has chosen 'The life and works of Verdi,' and 'Sir Arthur Sullivan and his music.' The miscellaneous musical evenings will be enlivened by Mr. Michael O'Mahony's exposition of 'Samuel Lover' and 'Songs and their kindred,' and Mr. Ernest Young will deal with 'West-Country Folk-songs.' In the programmes of the lectures, which are distributed broadcast, useful particulars are given of books in the Reference Library, which are available to the public, and to students who desire further to pursue the subjects dealt with in the various lectures.

The opening of the Rushworth Hall on October 3, was signalled by two pianoforte recitals, given by Mr. Richard Buhlig. The acoustic qualities of the room were favourably commented upon, and fully tested in Mr. Buhlig's admirable performances, although he is a player whose qualities are more fitly associated with a larger locale.

A musically successful although insufficiently attended recital was given in the Philharmonic Hall on October 8, by Mr. Mark Hambourg and M. Zimbalist, assisted by Mlle. Alice Verlet, whom Mr. F. W. Sparrow accompanied. At the same hall, on October 15, a concert was given by the Victorian Court Orchestra of sixteen players, conducted by Mr. Gordon E. Stutely.

The St. Helen's Musical Society announce two concerts, at the first of which, on November 23, the first part of Coleridge-Taylor's 'Song of Hiawatha' will be sung, and Mr. Thomas Beecham will conduct several orchestral items. Residents naturally regard this visit of their distinguished fellow-townsmen with pleasurable interest. At the second concert, Sullivan's 'Golden Legend' is to be performed for the first time in this district.

In the cause of charity a successful performance of the Chester Pageant music was given in the Birkenhead Town Hall, by the Birkenhead contingent (seventy-five voices) of the Chester Pageant Choir, on October 13. A feature of the evening was the performance of the Chester Waits

tunes and old country dances, played as pianoforte duets, by Professor J. C. Bridge (who conducted) and Mr. B. Sandberg Lee.

The Music Lectures Association in connection with the University Extension movement resumed its useful work on October 14 in the Liberty Buildings of the old Blue Coat School—a quaint old Liverpool building which, happily, is to be preserved—when Mr. Filson Young, the well-known novelist and musical critic, gave the first of a series of six lectures on 'The place of music in modern life.' He said that music was to-day a mature, fully evolved art, of the technique of which they knew practically everything that there was to be known. There was now a pause in its development. He did not believe that music could move with the times. Music was no time-server: it was an expression of the inner soul of man. The conditions of modern life were of a distracting, hurrying and unrestful character. Music was really less at home in our modern life than in the life of the generations that had passed. The great characteristic of English music in its best days was always its gaiety: it was never melancholy, savage or barbaric. The chief use of music in modern life was as a means of escape from modern life. It was less important to-day that we should produce new music than that we should create an atmosphere in which the music that had already been produced could be heard and enjoyed. There was a lack of listeners, rather than of performers and producers. He commended string quartet parties, choral societies and village brass-bands as valuable aids in cultivating a musical atmosphere.

The inaugural concert of the Symphony Orchestra's new series was successfully given in the Philharmonic Hall on October 18, before a large audience. An enjoyable novelty was Mr. Granville Bantock's 'Old English Suite,' an orchestral arrangement of five movements from Early-English writers, viz., Orlando Gibbons (Fantasia of Four Parts), John Dowland (Lachrymæ), Dr. John Bull (The King's Hunt), Giles Farnaby (Quodling's Delight), William Byrd (Selleger's Round). Professor Bantock has done notable service in thus directing attention to these delightful examples of early native art, which possess real musical value as well as antiquarian interest.

At the annual distribution of awards to students of the Liverpool College of Music, Mr. J. G. Legge, City Director of Education, presided. In commending the work done by the College, of which the annual report was read by Mr. H. E. Hunt, the chairman hoped that the time was not far distant when this deserving institution would be provided with suitable buildings and scholarships.

MANCHESTER AND DISTRICT.

The prospectus of the Hallé Concerts (issued early in October) is remarkable not so much for its announcements as for its omissions. In some departments of the city's artistic life—pictorial and dramatic—the progress of recent years has been almost radical, but the Hallé executive is incorrigibly conservative; their action at times seems to say 'This tide of progress must be stemmed.' For any interest they show, there might be no young English school; Holbrooke, Delius, Paul Corder, Hurlstone, Von Arn Carse, Ernest Austin, Havergal Brian, Frank Bridge, Ernest Bryson, Vaughan Williams, Hathaway, Harty, they might be babes unborn; yet any one of them has written vastly better stuff than the 'Sursum Corda' of Alexander Ritter, or the String suite of Enrico Bossi—two of last season's 'novelities' upon the production of which the chairman congratulated the subscribers at the annual meeting; (in passing it may be noted that the Ritter 'novelty' is twenty years old). Mercifully for the young British composer there are a few places in England where the powers-that-be are more wide-awake than here. What Manchester wants is some organization that will marshal its 'forward movement' strength—some society or club of concert-goers; let the thorough-going progressives band themselves together, shew their strength, and then speak with a collective voice.

At the annual meeting in June, the chairman of the Society alluded to the engagement of Van Rooy, also of a pending arrangement with Mr. Paderewski for his own appearance

and production of his Symphony, but there is no mention of either of these in the prospectus; one looks in vain for the new Elgar Violin concerto. Parts II. and III. of Bantock's 'Omar' trilogy are to be given, and, at last, the 'Messiah' has yielded place to Bach's 'Christmas Oratorio.'

The four orchestral programmes of the Gentlemen's Concerts, to be conducted by Mr. Henry J. Wood, will introduce several works of the lighter order, quite new to Manchester. Liadoff's 'Baba-Yaga,' Massenet's *Élégie* from the 'Les Erinnyes' suite, and the ballet music from 'Le Cid,' new suites by Bach and Purcell, and the Rameau suite from 'Castor and Pollux'; Beethoven, Mendelssohn, and Mozart symphonies lending the necessary balance. Max Bruch's 'Frithjof,' for male chorus, will prove a most attractive work. The opportunities of hearing male-voice choral singing in association with orchestra are not too numerous.

In Manchester the season rarely gets under way until about the third week in October. The opening concerts of the three chief orchestral series can be dealt with to better advantage next month.

Much will be expected from the recent appointment of Mr. Herbert Whittaker to the conductorship of the Vocal Society, and it is generally anticipated that his connection with this old-established body (whose conductors' initials have always been H. W.) will have a marked influence on the technical equipment of choirs in the Manchester neighbourhood. At the 276th concert of the series on October 12, more modern music was given than would probably have been found in an entire season previously.

It was facetiously remarked at Colwyn Bay last September that (always save and except Mr. Lloyd George) Mr. Walter Nesbitt, conductor of the Manchester Orpheus Male-Voice Choir, was the best-known man in Wales, and a programme such as these eighty men submitted at their fourth annual concert on October 20 (proceeds to help them on their Rhineland tour next Whitsuntide), is, even to-day, a comparative rarity, and only a choir that has gone through the rigorous training of the competitive arena could have acquired that versatility and power of rapid mental adjustment to the changing emotional demands made by a programme of fifteen or twenty items, ranging from Hatton, Walmisley and Stainer, via Brahms and Cornelius to Bantock, Reger, Sibelius and Strauss. One often wonders at the feats of a Nicholls, a Coates, a Gerhardt, or a Willner in a lieder recital, but surely such recitals of modern works as this, and one to be given by Mr. Whittaker's Blackpool Choir at the Schiller-Anstalt in January, are infinitely more difficult, for each member of the choir must have an artistic temperament to start with, and then the conductor has to make them quickly responsive as four, six, or eight (as the case may be) greatly magnified solo voices, and that seems a still greater marvel. The soloists at this concert were Mrs. Herbert Hutchinson, Mr. Harold Wilde and Mr. Frederick Dawson.

The social side enters freely at the meetings of the Gentlemen's Glee Club, usually held at the Albion Hotel. Their seventy-seventh season commenced on October 4, the camp scene from Purcell's 'King Arthur,' and, in commemoration of the centenary, S. S. Wesley's 'The praise of music,' being included in the evening's programme.

Passing mention must be made of Mr. James Richardson's violoncello recital, which introduced new works by Rachmaninoff and Thomas F. Dunhill, and also a Schumann song-recital by Miss Muriel Robinson.

Music at the theatre has been provided by the Beecham light opera company in 'Tales of Hoffmann' and 'Die Fledermaus,' whilst at the Gaiety Theatre an unusual delight has been experienced in the recital of 'Enoch Arden,' with Strauss's music, made wondrously clear by Mr. F. Walter's playing, which was at once discreetly reticent, expressive, and imaginative; both he and Mr. Esmé Percy, the reciter, are to be most warmly congratulated.

The 'Nibelungen Ring' and 'Elektra' scheme looks rather more feasible, and the guarantee list is being kept open until the end of October.

In the artizan neighbourhood of Ancoats, Mr. T. W. Surette is lecturing on the works of Brahms, and Mr. Egon Petri has most generously promised to play the Beethoven Sonatas (chronologically) on six Monday evenings up to Christmas, the charge for admission being only sixpence.

It is our unpleasant duty to record that the prolonged depression in the Lancashire cotton industry, occasioned by scarcity of raw material, has caused grave anxiety to the town choral societies; only the generous aid of public-spirited enthusiasts has kept them afloat.

Dr. E. C. Bairstow's societies in Blackburn and Preston are next spring once more to co-operate in the 'Dream of Gerontius.' Mr. Herbert Whittaker's Bolton Choral Union unite with the Oldham Orchestral Society again, conducted by Mr. Frederick Dawson, a collaboration which was highly successful last season. At Southport, Mr. Charles Brumm has arranged a splendid series of chamber-concerts: Kreisler, Madame Agnes Nicholls, Johanne Stockmarr, Elena Gerhardt and the Brussels String Quartet appearing at successive concerts. Baron d'Erlanger has promised to write some new songs for the second concert on December 2.

NEWCASTLE AND DISTRICT.

The chief theme of discussion in musical circles at present is the possibility of a performance of the 'Ring' and 'Elektra' in April. Herr Denhof announces that £3,500 will be needed for the Wagner, and £800 for the Strauss, in order to cover expenses. The Tyne-mouth Vocal Society will give Handel's 'Judas Maccabæus' in December, and the Monkseaton Choral Society (under the direction of their new conductor, Mr. H. Yeaman Dodds) Mendelssohn's 'Lorelei' and a miscellaneous programme. The first and last concerts of the Middlesbrough Musical Union will bring forth Elgar's 'Black Knight,' Goetz's 'Nœnia,' Beethoven's 'Emperor' concerto (soloist, Miss Tina Lerner), and Bach's 'St. John' Passion. The second will be mostly occupied by chamber music for wind instruments: Schumann's Romances for oboe and pianoforte, Mozart's Andante and Finale for flute and pianoforte, Saint-Saëns's Caprice for flute, oboe and pianoforte, Brahms's Clarinet sonata, and Goeplart's Trio for flute, oboe and pianoforte. The artists will be Mr. W. A. Fransella (flute), Mr. H. de Busscher (oboe), Mr. C. Fawcett (clarinet), and Mr. Hamilton Hartly (pianoforte). Señor Casals's violoncello playing in a Bach Suite, in Beethoven and in Brahms's Sonatas, at a concert of the Classical Concerts Society on October 17, was a remarkably fine combination of intellect, passion and technique. Mr. F. S. Kelly was excellent in the Sonatas, but in his Chopin pianoforte solos revealed a lack of sympathy. Madame Tétrazini charmed a large audience at the first Harrison concert on October 19.

SHEFFIELD AND DISTRICT.

The Sheffield Grand Opera Society, a body originally formed for the purpose of augmenting the Moody-Manners Opera Company during their visits to Sheffield, embarked on a bold experiment in the early days of October. The principal theatre was engaged for a week, and three performances each of Verdi's 'Aida' and Gounod's 'Faust' were staged and performed entirely by amateurs! Experience gained in association with the touring company named had given the bulk of the members a sense of the stage, and supplemented by the admirable vocal and managerial training and conducting of Mr. J. Duffell, resulted in performances of considerable merit. The soloists, drawn from the ranks of the Society, sang and acted in most instances with confidence and resource. 'Aida' in particular was extremely well done, the spectacle and the chorus-singing being praiseworthy features of the performances.

The Victoria Hall Choral Society, a body numbering some 300 choristers and possessing an associated orchestral branch, opened a busy season's programme on October 9 with a performance of the 'Hymn of Praise,' conducted by Mr. H. C. Jackson.

Miss Lily Foxon and Mr. George Ellenberger gave an enjoyable recital of sonatas for violin and pianoforte on October 10. They were happily associated in Cesar Franck's beautiful work in A, and also gave a carefully studied interpretation of Brahms's second Sonata in A. Miss Foxon played Beethoven's Pastoral Sonata very neatly and expressively. Mr. R. Charlesworth was the vocalist.

Other vocal and instrumental recitals of notable interest were also given during the month by Miss Myrtle Lumsden and Mr. Edgar Bainton, and by Miss Florence Brook and Mr. Allen Smith.

The month's concerts also included visits from Dr. Richter and the Hallé Orchestra, and Madame Tétrazini and concert party.

Foreign Notes.

AIX-LES-BAINS.

A musical week formed part of the festivities which recently took place to commemorate the fiftieth anniversary of the reunion of the Savoy province with France. It commenced with a concert given under the direction of M. Julien Tiersot, at which the programme included the *Apothéose* from Berlioz's 'Symphonie funèbre et triomphale,' Gossec's 'Chant du 14. Juillet,' and folk-songs and dances arranged and edited by the conductor. On the following day Saint-Saëns's opera 'Proserpine' (of which the rehearsals had been supervised by the composer) was given with great success. The week, which included several other features of interest, was terminated with a fine performance of Wagner's 'Meistersinger,' given under the baton of M. Leon Jehin, from Monte Carlo.

ANTWERP.

Both the French and Flemish operas are now again in full activity. At the latter institution, Heinrich Zöllner's opera 'Fritjof' was successfully produced on October 6. The opera is one of the composer's early works, but has been specially revised for this production.

BAMBERG.

Edgar Tinell's oratorio 'Die heilige Katharina von Alexandrien' made a deep impression on the occasion of its recent performance in the Michaelskirche.

BARMEN.

Among the interesting orchestral works to be performed for the first time in Barmen at the concerts of the Allgemeine Konzertverein, are Liszt's symphonic-poem 'Mazeppa,' Richard Strauss's 'Ein Heldenleben,' and Elgar's Variations.

BERLIN.

On September 25, Professor Karl Klindworth celebrated his eightieth birthday. He has been in his day a highly accomplished pianist and conductor, and he is mainly known to the younger generation by his pianoforte scores of Wagner's music-dramas, and his excellent editions of the pianoforte works of Chopin, Beethoven, Bach, Mendelssohn, &c.—Professor Engelbert Humperdinck has composed incidental music to Maeterlinck's fairy-drama 'The blue bird,' which is to be given this autumn at the Deutsches Theater.—The season's great Symphony concerts were commenced by the Königliche Kapelle, who, on October 3, gave their first concert at the Neues Königliche Opern Theater. Under the baton of Dr. Richard Strauss, three classical symphonies were played to perfection.—Beethoven's second 'Leonora' Overture, the new symphonic prologue to Hugo von Hoffmannsthal's 'Der Tor und der Tod,' by August Reuss, Schumann's C major Symphony, and three songs from Sir Walter Scott's 'Lady of the Lake,' by Schubert, orchestrated by Henry J. Wood (soloist, Madame Julia Culp), constituted the interesting programme of the first Philharmonic concert, given on October 10, under the conductorship of Professor Arthur Nikisch.—The organist of the Dresdener Kreuzkirche, Herr Alfred Sittard, gave an organ recital at the Blüthnersaal on October 1. His programme included two interesting Organ sonatas, in F sharp minor and D minor, by Max Reger.—At the Royal Opera, Miss Geraldine Farrar has made her annual appearance and achieved her usual success, particularly in Massenet's 'Manon.'

BRUSSELS.

At the Théâtre Royal de la Monnaie two gala performances of Puccini's 'La Bohème,' with Mesdames Alda and Bella Alten and Messrs. Caruso and Amato in the leading parts, were given during the last week of September, with colossal success. A few days afterwards the same composer's 'La Tosca' was also presented, with Mlle. Edyth de Lys and Signor Amato in the cast.

COLOGNE.

Many interesting works have been given at the Municipal Opera house since the beginning of the season. Among those deserving special mention were revivals of Nicolai's 'Die lustigen Weiber von Windsor,' Goldmark's 'Die Königin von Saba,' Massenet's 'Akte,' and 'A bassa porto' by the late Spinelli.

COPENHAGEN.

On September 25, Leo Blech's comic opera 'Forsegleet' was given for the first time at the Royal Theatre. The work had a friendly reception, but is hardly likely to prove a lasting acquisition to the repertoire. On the same occasion a new ballet 'Askepot' (Cinderella), arranged by Madame Walbom from H. C. Andersen's fairy-tale, with music by Professor Otto Malling (principal of the Royal Conservatoire of Music) was produced with success. At the Dagmartheatre a series of performances of opéra-comique have been inaugurated with an excellent representation of Adam's 'Konge for en Dag.' The principal part was sung and acted to perfection by Herr Vilhelm Herold, who has often appeared successfully in the Wagnerian repertoire at Covent Garden. Many attentions were bestowed upon the Norwegian composer, Johan Svendsen, who, on September 30, became seventy years of age. The artist, besides being an excellent composer, was a really great conductor. He occupied for more than twenty-five years—as conductor of the opera and the concerts of the Royal Orchestra—the leading position in Danish musical life, on the development of which he has exercised a highly beneficial influence.

DRESDEN.

The well-known composer, Professor Felix Draeseke, celebrated his seventy-fourth birthday on October 7. Music occupied an important position in connection with the recent inauguration of the new Rathaus. In the presence of King Friedrich August the Kreuzchor sang Bach's motet 'Singe dem Herrn ein neues Lied,' and in the following vesper the same master's 'Rathswahl' cantata, No. 29, 'Wir danken dir Gott' was performed. On the same occasion the old custom of 'Turmbblasen' (music from the tower) was revived. Under the direction of Königlicher Musikdirektor Otto Richter, the following interesting programme was rendered from the tower of the Rathaus, viz., Hans Leo Haslers (a former Court organist at Dresden) chorale 'Wo Gott zum Haus mit gibt sein Gunst' (composed 1610), Heinrich Schütz's (formerly Kursächsischer Hofkapellmeister) 'O Herr, hilf o Herr lass wohlgehungeln,' Symphonia sacra (May 16, 1651), Sonata for two 'choruses' (Cori spezzati) 'Per cantar o per sonar' (to be sung or played), by Giovanni Gabrieli (1587), Johann Sebastian Bach's (Kursächsischer Hofkomponist) Hymnus from the cantata (Drama per musica) 'Auf schmetternd Töne der munteren Trompeten,' dedicated to King August the Third (about 1733), and Sachsenlied 'Gott sei mit dir mein Sachsenland,' by Julius Otto.

DÜSSELDORF.

Leoncavallo's 'Zaza' has been the first novelty given at the Municipal Theatre this season. The concert season was most successfully inaugurated by the Sheffield Choir.

FRANKFURT.

On September 18 a new opera, 'Liebele,' by Franz Neumann, was produced with great success at the Opera House. Arthur Schnitzler's play 'Liebele' constitutes (in almost unaltered form) the libretto of the new work which, though not the creation of a great original mind, contains much beautiful and cleverly-written music.

HAMBURG.

The great event of the operatic season has so far been the performance of Wagner's trilogy 'Der Ring des Nibelungen,' under the direction of Herr Arthur Nikisch.

LAUSANNE.

On his seventy-fifth birthday, on October 9, Dr. Camille Saint-Saëns gave a sacred concert at the Cathedral, when he played in wonderful style some of his own organ works, including the Fantasia and the 'Bénédictio nuptiale.' The proceedings terminated with a performance of the composer's excellent 'Oratorio de Noël.'

MUNICH.

The French musical festival organized by a German committee and the 'Société française des amis de la musique' commenced on September 19, at the great Concert Hall of the Exhibition. Three orchestral concerts and two chamber-music performances were given. Among the interesting works played were Saint-Saëns's third Symphony in C minor, his Septet with trumpet, the Violoncello sonata, and the second Pianoforte trio. César Franck was represented with his noble D minor Symphony and the Symphonic Variations for pianoforte and orchestra, excellently rendered by M. Alfred Cortot, who also played the pianoforte part in Vincent d'Indy's symphony 'Sur un chant montagnard.' A very interesting orchestral suite, 'Pelléas and Mélisande,' by Gabriel Fauré, as well as some of the same composer's chamber music, were also heard. Among the works of the younger generation of French composers were Dukas's beautiful prelude to the third act of 'Ariane et Barbe bleue,' Ravel's curious Spanish rhapsody, and Debussy's three wonderfully original orchestral nocturnes. Dr. Saint-Saëns, who was present (and played the pianoforte parts of his own chamber music) was accorded enthusiastic ovations. The orchestral part was taken by the Münchener Tonkünstler-Orchester, and among the soloists were Mesdames Rose Féart and Wanda Landowska (who gave charming performances of old French music on the clavecin), and M. Widor. M. Rhené-Baton proved himself a highly accomplished conductor. Under the direction of Herr Felix Mottl, special performances of Berlioz's opera 'Benvenuto Cellini' and Richard Strauss's 'Elektra' were given at the Royal Opera in honour of the distinguished French guests, who were also socially much fêted. The whole festival was preceded by a civic reception by the burgomaster at the Rathaus.

ST. PETERSBURG.

At the recent competitions for the Rubinstein prize, the young English pianist and composer, Frank Merrick, was awarded a diploma for composition.

VALPARAISO.

A fine performance of Pergolesi's 'Stabat Mater' was given on June 23 in the German Church, under the direction of Mr. Henry Hill, and repeated on July 8.

The following candidates have passed the examination in voice-culture and class-singing held at the Royal Academy of Music in September: Walter Bains, Florence Mary Clifford Bradfield, Ethel Chapman, Alfred J. Collier, Bessie Furze, Edith E. Jackson, Helena Beatrice Mary Jesson, Henry McCleary, Elizabeth Sarah Alice Murphy, Jean Nicoll, Sister Cecilia, Edith M. G. Reed, Jessie M. Soga. The examiners were Dr. H. W. Richards and Dr. McNaught.

Owing to a difficulty in making satisfactory arrangements, the proposed performance by the London Choral Society of Dr. Cowen's new work 'The Veil' (which made such a deep impression at the Cardiff festival) has been abandoned. The first London performance will, however, take place early in the New Year under as nearly as possible the same conditions which obtained at Cardiff, Dr. Cowen himself conducting.

The prospectus of the Muswell Hill Philharmonic Society (conductor, Mr. Robert Carrodus) gives a list of works from which the season's programmes will be chosen. The symphonies enumerated are Beethoven's in A, Brahms's in C minor, Goldmark's 'Rustic wedding,' Kalinnikoff's in G minor.

Sir Alexander Mackenzie's 'Dream of Jubal,' with Mr. Charles Fry as the Narrator, will form the chief attraction at the concert given by the Newport Choral Society on November 24. Leoni's 'The Gate of Life' is down for performance on March 30. The conductor is Mr. Arthur E. Sims. The 'Dream of Jubal' has also been chosen by the Bruton Choral Society for performance on May 11.

With a balance in hand of 15s. 6d. the organizers of the South Place Sunday Popular Concerts have arranged to continue their excellent work during the present season. They opened with a Schumann Centenary Concert on October 2. The summary of their work of last season contains an impressive list of well-known artists and compositions.

The annual balance sheet of the Philharmonic Society reveals a loss on the season's work. Subscriptions amounted to £1,152 10s.; the takings at the concerts supplied £591 11s. 6d., and other sources brought the total income up to £2,472 17s. 6d. The expenditure amounted to £2,542 16s. 3d., of which £1,535 11s. 6d. was paid to the soloists and orchestra.

The Berkhamsted Church Choral Society are rehearsing 'Judas Maccabæus,' Hubert Bath's 'Wedding of Shon Maclean,' Elgar's 'Go, song of mine,' for the coming season. The Chesham Choral Society are undertaking Gounod's 'Faust' (concert version) and Stanford's 'Revenge.' Both Societies are conducted by Mr. William H. London.

While touring in Germany as one of the soloists with the Sheffield Choir, Mr. Webster Millar had the misfortune to lose an overcoat containing his pocket-diary wherein all his engagements were entered. He would be grateful if provincial Societies with whom he is booked would be good enough to write to him confirming the engagements.

The Woking Musical Society, consisting of a choir and orchestra under the direction of Mr. Patrick White, will put 'Hiawatha' and 'Elijah' into rehearsal for performance during the coming season.

The Belfast Select Male Choir, conducted by Mr. Herbert F. Ellingford, will perform Cornelius's 'The old soldier's dream,' Hegar's 'The phantom host,' and other part-songs during the season.

The receipts of the recent York Festival amounted to £1,331 16s. The payments, of which the orchestra and principals received £756 8s. 6d., amounted to £1,331 9s. 7d., leaving a balance of 6s. 5d.

On September 24, at the Highbury Athenæum, the Mayor of Islington opened a modern school of music, established by Mr. Isidor Epstein.

The Chelmsford Choral Society (conductor, Mr. Frederick R. Frye) give their first concert on December 13, with Walthew's 'The Pied Piper of Hamelin.'

The annual general meeting of the Music Teachers' Association was held at the Royal Academy of Music on October 20.

At an orchestral concert given at Newport on October 13, Miss Valerie Richards made her début.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ENFIELD.—A concert arranged by Miss G. Mare was given at the Bycullah Athenæum, on October 12, before a large audience. Miss Mare's songs and other items were encored. The songs by Miss Elsie Tracey, Miss Mary Clark, Mr. John Lincoln Smith, Mr. Thirkettle, and the violin solos by Miss Elsie Avril, were much enjoyed. Others taking part were: Master Ernest Pitcher, pianoforte solos; Miss Jennie Pipkin (recitation), Mr. John Rasberry, Misses K. and G. Smith.—At a 'United Choirs Festival' held in this

building on September 28, Mr. A. L. Cowley's 'The Harvest Covenant,' was performed under the composer's direction. Fourteen churches and other organizations in the neighbourhood sent contingents to the choir, which, with the orchestra, numbered over 250 performers.

PORTSMOUTH.—A concert of sacred music was given by the choir of the Elm Grove Baptist Church, Southsea, on October 19, when Dr. Stainer's cantata, 'The daughter of Jairus' was performed. The choir, numbering about fifty voices, sang with admirable taste and precision, and reflected great credit on their conductor; whilst the orchestra, led by Mr. A. E. Harfield, rendered efficient service. The second part of the programme included Mendelssohn's 'Hear my prayer' and selections from Sullivan's 'Prodigal son.' The soloists were Miss Marjorie Blessley, Mr. William Guard, and Mr. Charles Wassell. Mr. H. C. Morrell, the organist and choirmaster, conducted.

READING.—Mr. Charles J. Bishenden gave the first of a series of six weekly lectures and song-concerts on October 5, at Cross Street Hall. To an audience that included teachers and children from the University Committee of Education, Sunday Schools, &c., he explained his original method for 'Voice, singing and health.'

ST. JOHN'S, NEWFOUNDLAND.—Highly artistic aims are indicated in the programme of the concert organized by Mr. Alfred H. Allen and given on September 22. Mr. Allen's organ solos were chosen from Bach and his pianoforte solos from Chopin; Miss Sybil Johnston played Beethoven's F major Violin sonata and G major Romance, and music of the best class was undertaken by the vocalists, Miss Elsie Herder, Miss Beatrice Story, Miss Jean Strang, Mr. Frank Seymour and Mr. P. J. McCarthy. The programme was well carried out, and the artists' efforts were appreciated.

Answers to Correspondents.

HATTON.—Sir George Martin's primer on Choir-boy Training (in Novello's Primer Series) and Dr. McNaught's 'Hints on Choir training' (Novello), a small pamphlet, price 2d., may be of use to you. An important book on the subject will, we believe, be published next year.

H. A.—Loud singing may indeed strengthen certain muscles, but it will not necessarily lead to good tone or even that control which is dependent upon a balance of forces.

F. D.—We do not know of any published analyses of Beethoven's Violin sonatas, beyond what may be found in old Monday Popular Concert programmes.

SESQUIALTERA.—There are very few lending libraries for music. We know of none in your district. Novello & Co. have an extensive one, as you are probably aware.

A. L. U. asks where a carol with words beginning 'From out the spacious firmament' can be found.

'MOTTLANDS.'—We regret we cannot give the information.

Many answers are held over or have been answered privately.

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110	{ Come with us, sweet flowers, and worship } rd.
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*265	Sleep, Baby, sleep	Thomas Adams	351	Holy Child, the Mother mild	Alfred Hollins	rd.
265a	Sleep, Baby, sleep (and setting)	Thomas Adams	352	'Tis Yule	A. J. Phillips	rd.
266	Noel	A. M. Goodhart	353	Sleep, Holy Babe	R. Walker Robson	rd.
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THE TIMES.

The only other work which requires special mention is Dr. Brewer's charming Suite of five Old English songs for chorus and orchestra; . . . all five are full of lightness and grace, delicate little pieces of vocal writing set off with piquant orchestration.

DAILY TELEGRAPH.

Dr. Brewer's Suite was brought to its first hearing, and mightily pleased the majority of the audience, . . . It is a breezy little composition, well laid out for not too ambitious choral societies, its music is always in perfectly good taste, now and then it is full of a genuine and very dainty grace, as in the pretty chorus for mixed voices, "Love is a sickness full of woes," and the delicious sixteenth century lullaby, "Golden slumbers kiss your eyes," which is written for female voices only, and always it is clean and wholesome, and unexpecting in its demands upon the singers. Clearly, then, it justifies its existence. The Suite went very well, under Dr. Brewer's guidance, the composer at the close being repeatedly recalled.

MORNING POST.

The numbers are singularly happy compositions, highly charged with old-world grace, but devised with a full knowledge of modern requirements, and their popularity is likely to be great, if their reception may be taken as any augury.

STANDARD.

The same fancy and imagination which characterise the composer's pastoral songs play round this delightful series of vignettes of Merrie England. The music, with its breezy lightness and delicate orchestral texture, suggests the playtime of Corydon and Phyllis amid the bowers of Arcady. Of the five numbers, the most striking are "Barley-Break," written in the style of the Elizabethan madrigalists, for male voices; and "Golden Slumbers," for female voices, a charming and seductive lullaby, daintily scored and very effective with its muted strings accompaniment and its melody and rhythmic sense. The last number, "Summer Sports," from which the Suite takes its name, is the most elaborate. The score graphically describes the hunt, and the bustle and excitement of the chase are cleverly suggested in the rush and life of the music. The whole work, which was finely performed and enthusiastically received, forms a little gallery of pastoral pictures of the old time, and admirably reflects the sentiment of the sixteenth century poets, the spirit of whose verses Dr. Brewer has so happily caught.

YORKSHIRE POST.

It is eminently tuneful, daintily orchestrated, and as thoroughly English as the words. The Suite was sung by the Gloucester contingent of the chorus with admirable spirit, and had a very pleasant and exhilarating effect. There is a distinct place for such music, which, without attempting to scale ambitious heights, is artistic and agreeable, and there is no doubt that "Summer Sports" will have a good vogue with choral societies, as indeed it well deserves.

BRISTOL TIMES.

The composition is the best of the kind Dr. Brewer has written. His music is always bright, melodious, straight-forward, clear in design, and captivating. In this example these features are forthcoming in their best degree, and the musical equipment of every poem hits off in the most apt and enchanting manner the sentiments. Directed by the author, the choir and band gave a fine illustration of the work. They grasped the spirit of the poems and music, entered with zest into their portrayal, and helped to make "Summer Sports" a triumphant success.

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"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description."—*The Shields Daily News*.

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, SEPTEMBER 20, 1910.

THE VEIL

POEM

BY

ROBERT BUCHANAN

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

PRICE THREE SHILLINGS.

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THE TIMES.

It was quite clear that the work made a deep impression upon the audience; for the applause during its course and at the end was evidently the result of real appreciation, and not merely what was due to the popular conductor of the festival. The appreciation was well deserved; there are points of genuine beauty in every number, and the earnestness of the whole conception and the skill with which it has been carried out place the composer in a stronger light than anything which he has yet written.

DAILY TELEGRAPH.

It is a genuine pleasure to record that the very large audience was filled with an enthusiasm that knew no bounds. Recall of the composer followed recall in the charming concert-room. . . . Dr. Cowen has risen to heights at least as lofty as those reached by the poet whose muse attracted him. . . . I would go further, and say that he has risen higher. . . . Dr. Cowen, true to himself, has surpassed himself, and many are the lovely passages in his most recent production.

STANDARD.

Dr. Cowen's festival novelty, "The Veil," which was heard for the first time, is the most ambitious and notable composition the composer has made to the literature of music. . . . Early in the first part we catch a glimpse of his felicity of expression in the tenor solo, "Now an Evangel," which in its sense of compassion makes an immediate appeal. . . . "Earth the mother," with its somewhat Elgareque influence and feeling, is one of the most eloquent sections. . . . The second part, "The Dream of the World without Death," is ushered in by some pregnant orchestral strains, and it is this section that went a long way to-night to establish the success of the work. The contralto solo, with its note of tender solicitude, mingled with passionate questionings, comes nearer to genuine inspiration than any other portion of the scene. . . . The duet between the Soul and the Body is probably the one that will go furthest in establishing the popularity of the work. . . . The work met with a great reception, and deservedly so, for it is, in depth of feeling, in width of design, and in imagination, the greatest and best thing that Dr. Cowen has given us.

MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral appeal for the removal of the Veil. It is here that the work reaches its climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

YORKSHIRE POST.

"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

MANCHESTER GUARDIAN.

His music is essentially vivid. Much use is made of leading themes, and that which is associated with the idea of the Veil is especially striking. . . . The dream scene, in which the mother bewails, not the death, but the sudden disappearance of her children, is astonishingly powerful, and with the part of the mother filled by Madame Kirkby Lunn, it provided the point of supreme interest in the whole cantata. . . . The most cumulative effect occurs towards the end of the work. It is very massive and imposing. . . . The work was greeted with well-judged enthusiasm, and Dr. Cowen was called upon several times to acknowledge the applause.

BIRMINGHAM DAILY POST.

When all deductions have been made there remains a quantity of very impressive and touching music, and music with a good deal of genuine humanity in it. It was received with great enthusiasm.

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Competition Festival Record

No. 28.

THE BLACKPOOL MUSICAL FESTIVAL.

OCTOBER 18, 19, 20, 21, 22.

For the tenth time this great festival has proved its popularity, and more, its utility. As we have before said, it is at this festival that the fruits of the competition movement can be found at their best. Almost every department of executive music is catered for. For five days, from morning to late evening, streams of competitors flowed before eleven judges. In all, about four thousand individuals were concerned. Even at the minor events, which were going on simultaneously in three halls, there were always good audiences, and at the competitions in the chief classes the great Winter Garden hall was packed by about four thousand persons. The competitors included 124 junior vocal soloists, 339 adult vocal soloists, 110 pianists, 39 violinists, 3 viola players and 3 violoncellists, 11 female-voice choirs, 8 church or chapel choirs, 13 male-voice choirs, 12 mixed-voice choirs, 22 children's choirs, 17 vocal quartets and quintets, 3 action-song and 2 maypole parties. Concerts were given every evening. A festival chorus of about one hundred and fifty voices sang six madrigals, under Mr. Herbert Whittaker, and displayed fine training. Miss Sarah Crook and Miss Annie Skidmore sang solos, and Mr. Edward de Jong played flute solos. The festival programme book is a volume of eighty-eight pages, nowhere defaced by irritating advertisements, and the value of the volume is enhanced by interesting information about the test-pieces. Outstanding features of the festival were the children's action-songs, the victory of a London (Leyton) school choir in the children's classes, the excellence of the solo-singing classes, and the virtuoso performance of the very exacting tests in the chief choral classes.

THE TESTS.

One heard some murmurs from competitors as to the difficulty of the tests. These were voiced by Dr. McNaught in adjudicating in a male-voice class, in which the tests were Cornelius's part-song, 'In the midst of life,' and Schumann's 'The night march,' and by Dr. Brewer in adjudicating in the chief male-voice class, in which 'On Craig Dhu,' by Frederick Delius, was one of the tests. But Dr. McNaught, while considering the difficulties of the Cornelius too great, objected mainly to the choice of two sombre pieces for these men to work at for weeks. Dr. Brewer questioned the effectiveness of the Delius piece, and remarked upon its extreme difficulty. But after all only two or three out of sixty-three were questioned. No one who examines the whole list could fail to accord a tribute of admiration to the section of the committee responsible for the choosing of the tests. They display insight, breadth of view, and fine taste.

THE SOUTH AND THE NORTH.

Two remarkable results will make this year's festival memorable. First a choir of school children from Leyton (London, E.), under Miss Nicholls, came and conquered. It was a bold enterprise, but it has been justified by its complete success. The fact that the two prizes won amounted to only seven guineas, and the expense of bringing the children was about £100, will effectually silence critics who think the only quest is money. It is not too much to say that the singing of these Leyton children was a revelation even to the proud North.

Next a male-voice choir from Stourbridge, under Mr. G. H. Woodall, came and sang with amazing vitality, fine tone, and dramatic expression, and took away a first-prize although Manchester and Colne were in the field.

THE LATE MISS WAKEFIELD.

The programme contained the following references to the late Miss Wakefield:

'The predominating thought in preparing the preface this year is the expression of our deep sympathy with what may be truthfully termed the parent organization of the Competitive Festival movement. We allude, of course, to the recent death of Miss Wakefield, the founder of the Westmorland Festival at Kendal; and when we say the Westmorland Festival, we mean the inspiration of all the kindred Festivals that have since been established. An enterprise, owing its inception to a competition held in an obscure Westmorland village (Sedgwick) in 1885, and that has since grown to such enormous dimensions, spreading over all England, is a fitting memorial to the presiding genius who has so recently departed. To very few is it allowed the satisfaction of seeing the fruit of their labours result in such a harvest.'

RESULTS.

SOLO SINGING.

The adult solo-singing was divided into eight classes, each voice having its lyric and its dramatic sections.

The winners in each class and the tests were as follows:

Dramatic soprano.—'Non mi dir,' from 'Don Giovanni' (Mozart). Miss Maude A. Ward (Barnsley).

Mezzo-soprano.—'Im Herbst' ('In the autumn'), (Robert Franz). Miss Irene Buckley (Derby).

Dramatic contralto.—'Noble signors,' from 'Les Huguenots' (Meyerbeer). Miss Mira Gerrard (Bolton).

Contralto.—'Feldensamkeit' ('In summer fields') (Brahms). Miss Annie Barker (Guide Bridge).

Dramatic tenor.—'The sun returns,' from 'Eugén Onégin' (Tchaikovsky). Mr. W. H. Teal (Halifax).

Tenor.—'Pensée d'Automne' (Massenet).

Mr. E. M. Hargreaves (Bacup).

Bass.—'Si la rigueur,' from 'La Juive' (Halévy).

Arthur Rawstorn (St. Anne's-on-Sea).

Baritone.—'Eri tu,' from 'Un ballo in maschera' (Verdi).

Mr. Richard Tranter (St. Helens).

The eight winners competed afterwards for the Rose Bowl, with the result that it was awarded to Mr. E. M. Hargreaves, a young miner. The ability displayed in this competition was remarkable.

OPEN INSTRUMENTAL SOLO CLASSES

Violin solo (25 entries).—Doris Haughton.

Pianoforte, under 12 (30 entries).—Arnold Taylor.

Pianoforte, 14 to 16 (32 entries).—Lilian Parker.

Pianoforte, 12 to 14 (20 entries).—Ada Wilson.

Pianoforte, 16 to 18 (17 entries).—Nettie Thompson.

Pianoforte sight-test, 16 to 18.—Doris Staton.

Pianoforte duet, 16 to 18.—Doris Staton and Frances

Morris.

Viola solo.—Stanley Bamforth.

Violoncello solo.—Burley Copley, jun.

LOCAL (JUNIOR) CLASSES.

Girls' solo-singing.—Edith Benson.
Violin solo, under 18.—Jo. Lamb.
Pianoforte solo, under 14.—Betty Parkinson.
Pianoforte solo, under 16.—Constance M. Hibbert.
Boys' solo-singing.—Walter L. Roberts.

ACTION SONG (Local).

Children under nine years of age.

- 1st. Revoe School, Blackpool (Miss Garner).
Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).
Victoria School, Blackpool (Misses Clara Longworth and Elsie Williamson).

ACTION SONGS.

(Children 7 to 12 years of age; 8 to 12 voices.)

- 1st. { Revoe C.S., Blackpool (Miss Garner), 80.
Victoria C.S., Blackpool (Miss V. F. A. Hawkins), 80.
Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson), 78.

MAYPOLE DANCE AND SONG.

- Tied between St. John's School 'A' (Mr. A. J. Brown) and 'B' (Miss S. Taylor).

VILLAGE SCHOOL CHOIRS.

- Test : 'Robin, sweet robin' (Granville Bantock).
3rd. Hambleton C.S. (Mr. T. E. Martin).
2nd. Singleton (Mr. T. Dawson).
1st. Hardhorn-cum-Newton (Mrs. Lindley).

SCHOOL CHOIRS.

(Not having won a prize in the Challenge Banner Class during the last three years.)

- Tests : 'Drake's drum' (Coleridge-Taylor) and 'A morning song' (Berlioz).
Adelaide Street C.S., Blackpool (Mr. J. B. Tomlinson).
3rd. New Hey C.S., Rochdale (Mr. E. Quarmby), 139.
2nd. Waterloo C.S., Blackpool (Miss E. Preston), 141.
All Saints' School, Southport (Miss M. Ward).
1st. Victoria School, Blackpool (Miss Sutcliffe), 143.

SCHOOL CHOIRS (Cantata Class).

Test : Selection from 'Vogelweid, the Minnesinger.' (Seven schools competed.)

- 1st. Birkdale C.S., Southport (Mr. A. E. Parr), 76.
2nd. New Hey C. of E., Rochdale (Mr. Edgar Quarmby), 75.
3rd. Claremont C.S., Blackpool (Mr. J. E. Cunliffe), 74.

CHILDREN'S CHOIRS.

- Tests : 'Weep you no more, sad fountains' (Madeley Richardson); 'O come with us and wander' (Schumann).
St. Paul's Choir Boys, Blackpool (Mr. R. Hall).
1st. Farmer Road Elementary Girls' School, Leyton, Essex (Miss M. Nicholls).
Ancots Girls' Institute Junior (Miss Say Ashworth).
South Shore Parish Church Choir Boys (Mr. C. W. Fisher).
Fleetwood, Chaucer Road Girls' (Mr. C. Saer).
2nd. Revoe Choir, Blackpool (Mr. J. R. Rigby).

SCHOOL CHOIRS (Challenge Banner Class).

Test : 'New Year's song' (G. Richmond).

- Birkdale C.S., Southport (Mr. A. E. Parr).
Thames Road C.S., Blackpool (Mr. F. S. Horsfall).
2nd. Claremont C.S., Blackpool (Mr. J. E. Cunliffe), 70.
1st. Devonshire Road C.S., Blackpool (Mr. J. J. Barlow), 72.
3rd. St. John's, Blackpool (Mr. J. N. Nutt), 67.

FEMALE-VOICE CHOIRS, 'B.'

- Tests : 'Im Hammersbach' (Elgar); 'Ye banks and braes' (Madeley Richardson).
1st. Farmer Road Girls' (Elementary), Leyton (Miss M. Nicholls).
2nd. Ancots Girls' Institute (Elementary) (Miss Say Ashworth).
Chaucer Road Girls' School, Fleetwood (Mr. C. Saer).

FEMALE-VOICE CHOIRS (Local).

Tests : 'Indian lullaby' (A. S. Vogt) and 'The river king' (Schumann).

- Raikes Parade, Blackpool (Mr. E. Balmford).
2nd. Claremont Congregational, Blackpool (Mr. H. Whittaker).
1st. Revoe Choir, Blackpool (Mr. J. R. Rigby).
South Shore, Blackpool (Mr. J. T. Schofield).
3rd. Blackpool Orpheus Glee Society (Mr. J. C. Higgin).
Adelaide Street U. M. C., Blackpool, (Mr. J. S. Warburton).

FEMALE-VOICE CHOIRS.

Tests : 'Serenade' (Schubert); 'A June rose bloomed' (Coleridge-Taylor).

- St. James's Ladies' Choir, Barrow (Mrs. Bourne), 139.
1st. Blackpool Orpheus Glee Society, Blackpool (Mr. Clifford Higgin), 146.
Mr. Aldous's Choir, Lancaster (Mr. J. W. Aldous), 141.
2nd. Blackpool Glee and Madrigal Society (Mr. H. Whittaker), 145.
3rd. Stocksbridge (Sheffield) Congregational (Mr. W. M. Robertshaw), 142.

MALE-VOICE CHOIRS (Alto lead).

Tests : 'Autumn leaves' (Stanford); 'The frog and the crab' (Lee Williams).

- 1st. Todmorden (Mr. H. Lees), 146.
2nd. Barnoldswick Glee Union (Mr. F. Lord), 144.
Heysham (Mr. S. Morphet), 117.

MALE-VOICE CHOIRS (Tenor Lead), 'B.'

Tests : 'In the midst of life' (Cornelius); 'The night march' (Schumann).

- Preston Lyric (Mr. Jos. Smith).
2nd. South Shore (Mr. J. T. Schofield).
Men's Meeting, Marple Bridge (Mr. John B. Gatenby).
1st. St. Helen's Excelsior (Mr. A. Jones).

MALE-VOICE CHOIRS (Tenor Lead).

(Challenge Shield Class.)

Tests : (a) 'O mariners, out of the sunlight' (Coleridge-Taylor); (b) 'United are we' (Brahms); (c) 'The lost leader' (Bantock).

	(a)	(b)	(c)	Total.
2nd. Manchester Orpheus Glee Society (Mr. W. S. Nesbitt)	75	76	68	219
1st. Stourbridge Institute (Worcestershire) (Mr. G. H. Woodall) ...	74	75	78	227
Colne Orpheus Glee Union (Mr. L. Greenwood)	63	68	70	201
Swadlincote and District, Burton-on-Trent (Mr. J. Frost) ...	57	65	57	179

MIXED-VOICE CHOIRS, 'B.'

(Not having won a prize in the Challenge Shield Class during the last three years.)

- Tests : 'A song for the seasons' (Smart); madrigal, 'Phyllida flouts me' (S. H. Nicholson).
3rd. The Isle of Man Choir (Mr. J. D. Looney), 127.
2nd. Mr. Warburton's Choir, Blackpool (Mr. J. S. Warburton), 138.
1st. South Shore, Blackpool (Mr. J. T. Schofield), 145.

SIGHT TEST (Mixed-voice Choirs).

- 1st. Blackpool Glee and Madrigal (Mr. H. Whittaker).
2nd. Mr. Aldous's Choir, Lancaster.

MIXED-VOICE CHOIRS (Challenge Shield Class).

Tests : (a) 'On Craig Dhu' (Delius); (b) 'In the silent west' (Bantock); (c) 'Cold winter' (Debussy); (d) madrigal, 'Hard by a crystal fountain' (Morley).

	(a)	(b)	(c)	(d)	Total.
1st. Barrow Madrigal Society (Mrs. Bourne)	72	73	77	80	302
4th. Sale and District Musical Society (Mr. A. Higson) ...	70	71	71	71	283
Blackpool Orpheus Glee Society (Mr. C. Higgin) ...	59	61	—	—	120

	(a)	(b)	(c)	(d)	Total.
3rd. Halifax Madrigal Society (Mr. H. Shepley)	60	70	76	78	284
Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous)	58	63	—	—	121
2nd. Blackpool Glee and Madrigal Society (Mr. H. Whittaker)	71	72	75	74	292
Colne Valley Vocal Union (Dr. T. E. Pearson)	56	60	—	—	116

All the choirs sang (a) 'On Craig Dhu' (Delius) and (b) 'In the silent west' (Bantock), and the best four were selected to sing (c) 'Cold winter' (Debussy) and (d) 'Hard by a crystal fountain' (Thomas Morley).

We regret that we have not space this month for a detailed criticism of the chief choirs. There was much in the performances that invites remark—chiefly laudatory—which we hope to be able to give next month.

The adjudicators were Dr. W. G. McNaught, Dr. A. H. Brewer, Mr. S. Coleridge-Taylor, Madame Edith Hands, Mr. Edward de Jong, Mr. Paul le Vallon, Mr. Francis Harford, Mr. Charles Risegari, Mr. John James, Mr. J. Bates, and Mr. C. H. Fogg.

Accompanists: Messrs. C. H. Fogg, A. Vivian Jackson, and Clifford Higgin.

Councillor Collins was as usual the businesslike platform steward, and Mr. Lionel H. Franceys the general honorary secretary.

THE FARMER ROAD (LEYTON, LONDON, E.) GIRLS' SCHOOL CHOIR.

This Choir (head-mistress, Miss Mary Hart), which awoke the other day, at Blackpool and found itself famous, has long enjoyed a high reputation for its school singing. In view of what is sometimes said as to singing hindering other work of the school, it may be well to note at once that all the other educational work at Farmer Road has also achieved a high standard. The history of the school choir is an enlightening testimony to the educational value of competitions. In 1906, Miss Hart entered the choir for the girls' choir section of the Stratford (London, E.) festival, and they won the first-prize. In 1907, Miss Margaret Nicholls, one of the assistant-mistresses, was appointed conductor, and it has been under this lady's skilful training that the choir has won its present remarkable position. It would be rash to say that it is the best school choir in the country, for there is much that goes on in village and town that escapes publicity. But the Farmer Road School Choir can at least claim to-day that they are the most widely-known school choir, for their recent achievements at Blackpool have been recorded in newspapers read by millions. Miss Nicholls soon realised that the foundation of all success in choir training was voice culture and purity of vowel production, and in order to pursue the study of these subjects under an acknowledged expert, she attended the course of lecture-lessons given by Mr. James Bates on Saturday mornings at the Royal Academy of Music. There she became acquainted with Mr. Bates's book, 'Voice culture for children,' the exercises in which she has ever since used in the choir. But it would be misleading to assume that beautiful tone, produced without apparent effort, is all that constituted the merit of Miss Nicholls's splendid results. Tone merely provided her with the fine, plastic instrument on which she was to play and employ her remarkable temperament, her sensitiveness to subtleties of rhythm, her fine taste, and, further, her singular power to convey these precious qualities to her pupils. Who can place limits upon the musical potentialities of our children when such developments are proved to be possible? It is obvious that the 'air of the South' and 'the flat and marshy country' round Leyton are not factors that necessarily make for fine singing. It is then not the

Leyton children who are exceptional, but the science and art of Miss Nicholls.

It is gratifying to know that the influence of Miss Nicholls's work is not confined to the school. Recently a course of lectures on voice-culture and school singing generally was given to the members of the West Ham conference of teachers (West Ham is contiguous to Leyton) by Mr. Bates, and the Farmer Road girls were present for the purposes of demonstration. It was to mark their sense of admiration and gratitude that the local school teachers patriotically helped to raise the sum of £60 towards the expenses of sending the fifty children to Blackpool. The Leyton and East Ham Educational Committee also very practically showed their approbation of the scheme by granting a week's holiday to the Choir, head-mistress (Miss Hart), Miss Nicholls, and the accompanist. W. G. McN.

MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

So numerous were the entries—both in the choral and vocal classes—for the ninth annual Belle Vue Choral contests, that the twelve Church or Chapel Choirs which had entered in the class for mixed-voices had to undergo a preliminary test, and sing one of the selected pieces—Mendelssohn's 'Why rage furiously the heathen'—leaving three to sing in the final, S. S. Wesley's 'O how amiable are Thy dwellings,' in addition to Mendelssohn's work. The result was that Colne Road (Wesleyan), Burnley, were placed first, Mount Tabor (United Methodist) Stockport, second, and Crosland Moor (Wesleyan), Huddersfield, third.

The following twelve well-known mixed-voice choirs competed for the fifty-guinea challenge shield:

- 1st. Moseley Vocal Society (Mr. John Shaw).
Barnoldswick Wesleyan (Mr. Frederick Lord).
Bolton Co-operative Choral Society (Mr. A. Knight).
- 3rd. Bradford Vocal Union (Mr. W. S. Wilkinson).
Accrington and Church Co-operative Choir
(Mr. E. Whittaker).
- 2nd. Armley and District Choral Society (Mr. H. H. Pickard).
Salford Vocal Society (Mr. F. W. Blacow).
Thornton Vocal Union (Mr. W. Lloyd Ashton).
Keighley Vocal Union (Mr. George S. Day).
Crosland Moor Choir (Mr. R. H. Dyson).
Colne Road Wesleyan, Burnley (Mr. Tom Robinson).
Millsbridge and District Vocal Society (Mr. Hezekiah Dyson).

The test-pieces were Sir Frederick Bridge's madrigal, 'A canticle to Apollo' and Weber's 'Over the dark blue waters' ('Oberon').

The winners in the solo-singing classes were:

Soprano.—Frances Collinge, Cornholme.

Contralto.—Emily Booth (Colne).

Tenor.—B. Kirkhouse (Maesteg).

Bass.—H. Greenwood (Nelson).

Mr. Grainger and Mr. C. N. Fogg acted as judges for the preliminary competitions, and Mr. R. H. Wilson was the adjudicator in the solo finals and choral contests.

CO-OPERATIVE CHORAL ASSOCIATION.

MIDLAND SECTION.

The eighth annual festival was held at the Co-operative Hall, Park Road, Peterborough, on Saturday, September 24, with Mr. S. Filmer Rook as adjudicator.

In the competition for choirs of 40 voices the tests were: (a) 'Hymn to music' (Dudley Buck); (b) A piece chosen by the choir. The choirs and pieces were as follows:

Grimsby (Mr. J. A. Thomas).

'When winds breathe soft' (Webbe).

Mansfield and Sutton (Mr. F. Ward).

'The silent land' (Gaul).

Peterborough (Mr. W. J. Roberts).

'The storm' (Rogers).

Annesley Woodhouse (Mr. G. H. Attwood).

'Comrades' song of hope' (Adam).

- 2nd. Long Eaton (Mr. W. Woolley).
 'Three fishers went sailing' (Rogers).
 1st. Derby (Mr. T. H. Bennett).
 'Weary wind of the West' (Elgar).
 Leicester (Mr. G. Bosworth).
 'My love dwelt in a northern land' (Elgar).
 Nottingham (Mr. J. W. Moore).
 'The sea hath its pearls' (Pinsuti).
 Rugby (Mr. G. Hidden).
 'Angel spirits, ever blessed' (Tchaikovsky).
 Ilkeston (Mr. J. W. Moore).
 'A slumber song' (Löhr).

The solo-singing prizes were awarded to: Miss E. Cope, Annesley Woodhouse (soprano); Mr. W. E. Walker, Long Eaton (tenor); and Mr. Dudley Marshall, Peterborough (bass).

MORECAMBE.

In view of the coming of age of this festival in 1911, a meeting of conductors was held at the Grand Hotel on Saturday, October 1. The committee very liberally undertook to defray the travelling expenses of all who responded to the invitations, and to entertain them socially. The result was a gathering of nearly seventy conductors and secretaries of organizations from a wide area. Mr. Riley and Mr. Turner (Nottingham), Mr. Looney (Isle of Man), Mr. Liddle (Newcastle), Mrs. Bourne (Barrow), Mr. H. Whittaker (Blackpool), Mr. Townsley (Nelson), and Mr. Hitchon (Habergham) were amongst those present.

Canon Gorton, the president, was unable through illness to attend. The Mayor presided.

The chief business of the meeting was to discuss the programme for the festival to be held next year (May 15 to 20), which programme had been selected by vote of conductors from the programmes of all former years. The gathering was also invited to hear an address by Dr. McNaught, who came specially for the occasion. Mr. Percy de Courcy Smale, the honorary musical director and secretary, in an able speech, introduced the discussion on the programme, and incidentally reviewed the history of the festival. He referred to the disaster of this spring, when the chief choral day had to be abandoned because of King Edward's death on the previous evening, and he besought the support of the audience in making next year's event a great one. Referring to Dr. McNaught's absence from the adjudicators' box for two years, he stated that this was entirely owing to a suggestion made by Dr. McNaught himself. They were now glad to know that he would once more appear next year.

Dr. McNaught said that they met that day under the shadow of a sorrow. He paid a high tribute to the late Miss Wakefield, and proposed the following resolution:

'That this meeting of supporters of the Morecambe festival desires to tender to the relatives of the late Miss Wakefield their sincere sympathy with them in their great sorrow. They recognise the national value of the late Miss Wakefield's life-work, and they trust that the promoters of the movement of which she was the chief inspirer may never lose sight of the high ideals she so ably advocated.'

This resolution was passed in silence, the whole company rising from their seats.

In his address, Dr. McNaught dealt with many aspects of the competition movement, and he referred to the eminent colleagues he had worked with in connection with the Morecambe event. He discussed recent developments of choral technique and their influence over composers, who were, he thought, tempted sometimes to ignore the rhythmic and other limitations of the choralist, who had to sing consonants and shape vowels. In conclusion, he said 'we had to take care to govern the movement and not allow it to govern us. We had to keep our ideals pure. We were all apt to drift, but it was our duty to avoid the line of least resistance.' Mr. Hatch moved a vote of thanks to Dr. McNaught. A general discussion then took place. Miss Ashworth (Ancrofts, Manchester), inspired by the fact that many choirs, who just escaped winning a prize, were depressed because they took home nothing, suggested that all choirs gaining at least three-fourths of the maximum marks should have a certificate of merit.

The meeting was very successful, and will no doubt favourably influence next year's festival.

LLANDUDNO.

October 15.

The new competitive festival was inaugurated here with every prospect of success. Large audiences were attracted.

In the chief choral competition for male voices the tests were (a) 'Battle of the Baltic' (T. Osborne Roberts) and (b) 'The long day closes' (Sullivan).

	(a)	(b)	Total.
'Cor Eryri,' Llanberis			
(Mr. M. Orwig Williams)	59	57	116
Habergham Glee Union			
(Mr. Ernest Hitchon)	73	68	141
Penmaenmawr			
(Mr. H. Christmas Jones)	55	56	111
Douglas Male Choristers			
(Mr. Noah Moore)	68	67	135
Manchester Orpheus Glee Society			
(Mr. W. S. Nesbitt)	70	73	143
Denton (Mr. James Hardy) ...	72	62	134

Only one mixed-voice choir, the Salford Vocal Society (Mr. F. W. Blacow), came forward to sing Bantock's 'Awake, awake,' and German's 'O peaceful night.' They were awarded the prize. There were classes for instrumental and vocal solos, and a concert in which massed choirs took part. The adjudicators were Mr. Harry Evans and Dr. McNaught.

NAPIER, NEW ZEALAND.

The competition movement has taken root in New Zealand, and is spreading rapidly through the Dominion. Dunedin was the pioneer city, competitions having been held there for several years past; Christchurch and Napier followed suit, and Auckland is to hold its first meeting this year. The meeting at Napier this year has been very successful, there being some 250 entries for the various musical classes: church choirs, school choirs, vocalists of all kinds, pianists of various grades, violinists—even the side-drum and the bugle! Mr. Robert Parker, the well-known teacher, conductor, and organist of Wellington, and a musician of long and varied experience, was secured as judge; and a very active committee with an energetic and courteous secretary, Mr. A. Eagleton, made everything to go like clockwork. The tests for the larger choirs (up to seventy voices, unaccompanied) were Gounod's 'Ave Verum' and Elgar's 'My love dwelt in a northern land'; for smaller choirs, Martin's 'Holiest, breathe an evening blessing' and Gaul's 'The silent land'; and for the third class, Goss's 'O Saviour of the world' and Horsley's 'See the chariot at hand.' The choral singing was for the most part really excellent, Elgar's lovely but difficult part-song being especially well done. The school choirs sang 'With jockey to the fair' (in two parts) and 'Golden slumbers,' and exhibited some admirable teaching. All the tests were of a high grade, Mr. Parker being responsible for the selection. They included Mozart's 'Addio' and Elgar's 'Where corals lie' for contralto; Handel's 'Where'er you walk' and Barnby's 'The soft, southern breeze,' for tenor; Wallace's 'Freebooters' songs' (3 and 4) and Handel's 'How willing my paternal love,' also Schumann's 'Widmung,' for basses and baritones; German's 'Love, the pedlar,' Somervell's 'Shepherd's cradle song,' Mendelssohn's 'I will sing of Thy great mercies,' Linley's 'O bid your faithful Ariel fly,' and others, for sopranos and mezzo-sopranos. The instrumental tests were of an equally satisfactory standard, and a sight-reading test for singers and pianists was introduced at the request of the judge. The competition lasted eight days, from August 15 to 22 inclusive, and the proceedings were successfully closed by a concert of the prize-winners on August 23.

THE CORNWALL MUSIC COMPETITIONS.

It has been decided to extend the area of this competition, hitherto confined to the Truro district, to include Camborne and Bodmin, and to increase the number of days occupied by the meetings to six. The competition will take place at Camborne, for the western district, on three days; at Bodmin, for the eastern, on two days; and at Truro, instrumental classes only, one day.

No. 984.

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Moderato. ♩ = 126.

mf *cres.* *f*

Ped.

great-ly, O daugh-ter of Zi-on; shout, O daugh-ter of Je-ru - salem :

great-ly, O daugh-ter of Zi-on; shout, O daugh-ter of Je-ru - salem :

great-ly, O daugh-ter of Zi-on; shout, O daugh-ter of Je-ru - salem :

great-ly, O daugh-ter of Zi-on; shout, O daugh-ter of Je-ru - salem : *f* be -

mf

REJOICE GREATLY, O DAUGHTER OF ZION.

f

be-hold, thy King com-eth un - to thee, thy King . . . com-eth un - to

be - hold, thy King com eth, be - hold, thy King com-eth un - to

be-hold, thy King com-eth un - to thee, thy King . . . com-eth un - to

hold, be - hold, thy King, . . . thy King, be - hold, thy King com-eth un - to

thee: re-joyce great - ly, shout, O daughter of Je -

thee: re-joyce great - ly, shout, O daughter of Je -

thee: re-joyce great - ly, shout, O daughter of Je -

thee: re-joyce great - ly, shout, O daughter of Je -

mf *cres.* *f* *mf*

ru - sa-lem:

ru - sa-lem: *Solo. A little slower.*

ru - sa-lem: He is just, and hav-ing sal - va - tion, He is just, and hav-ing sal -

ru - sa-lem: *A little slower.*

p *Str.*

REJOICE GREATLY, O DAUGHTER OF ZION.

va - tion : *Solo.* *p* and He shall speak peace un-to the

hea - then, peace.

BASSES. *Andante sostenuto.*

Give peace in our . . time, O Lord, give peace in our time: be -

Andante sostenuto. ♩ = 92.

poco rit. *p* *Gt. & Sw. Diaps.*

Ped. ad lib.

poco cres. *mf*

- cause there is none o - ther, none o - ther that fight - eth for us, but

poco cres.

on - ly Thou, . . but on - - - ly . . Thou, O

mf *dim.* *p*

REJOICE GREATLY, O DAUGHTER OF ZION.

SOLI (OR SEMI-CHORUS).

1st SOPRANO.

Glo - ry to God in the high - est, in the high est,

2nd SOPRANO.

Glo - ry to God in the high - est, in the high est, and on

CONTRALTO.

Glo - ry to God in the high - est, in the high est, and on

God.

The same pace.

p (For practice only).

Man.

and on earth peace, *mf* on earth peace, *p* on earth, on

earth . . . peace, *mf* on earth . . . peace, *p* on earth, . . . on

earth . . . peace, and on earth . . . peace, *p* on earth, on

earth . . . peace, *p* good will toward men.

earth . . . peace, *p* good will . . toward men.

earth . . . peace, *p* good will . . toward men.

TENOR SOLO.

mf Give peace in our

mf Sw.

Ut. Diap. mf without Ped.

REJOICE GREATLY, O DAUGHTER OF ZION.

time, O Lord, give peace in our time: be - cause there is none o - ther, none

poco cres.

poco cres.

o - ther that fight-eth for us, but on - ly Thou, . . . but on - ly

cres.

cres.

Thou, . . . Thou, . . . O God. Give

dim.

BASSES. mf

Ped.

Sw.

SOLI (OR SEMI-CHORUS).
1st SOPRANO.
Glo - ry to God in the high - est, in the high - est,

2nd SOPRANO.
Glo - ry to God in the high - est, in the high - est, and on

CONTRALTO.
Glo - ry to God in the high - est, in the high - est, and on

peace in our . . . time, O Lord, give peace in our . . . time: be -

Ch. 8 & 4.

Gt. Diaps.

REJOICE GREATLY, O DAUGHTER OF ZION.

mf and on earth . . . peace, on earth . . . peace, on
f earth . . . peace, on earth . . . peace, on
mf earth . . . peace, and on earth . . . peace, on
poco cres. - cause there is none o - ther, none o - ther that fight - eth for us, but

cres. earth . . . peace, . . . good will toward men, . . . peace, . . .
cres. earth . . . peace, . . . good will toward men, . . . peace, . . .
cres. earth . . . peace, . . . good will toward men, . . . peace, . . .
on - ly Thou, . . . but on - ly Thou, . . . on - ly . . .
dim. p

cres. good will toward men.
cres. good will . . . toward men.
cres. good will . . . toward men.
Thou, O God.
mf. Full Sw. closed.

CHORUS.
SOPRANO.

REJOICE GREATLY, O DAUGHTER OF ZION.

Tempo 1mo.

ALTO.

Re - joice

great-ly,

TENOR.

Re - joice

great-ly,

BASS.

cres - *cen* - *do.*

Tempo 1mo.

f *Gt.*

shout, O daugh-ter of Je - ru - salem :

be - hold, thy King cometh un - to

shout, O daugh-ter of Je - ru - salem :

be - hold, thy King com

shout, O daugh-ter of Je - ru - salem :

be - hold, thy King cometh un - to

shout, O daugh-ter of Je - ru - salem :

be - hold, be - hold, thy King, . . . thy

thee, thy King . . . com-eth un - to thee :

- eth, be - hold, thy King cometh un - to thee :

A little slower.
SOLO.

thee, thy King . . . com-eth un - to thee :

mf
He is

King, be - hold, thy King cometh un - to thee :

A little slower.

REJOICE GREATLY, O DAUGHTER OF ZION.

just, and hav-ing sal - va - tion, He is just, and hav-ing sal - va - tion.

With animation.

f *Gt.*

CHORUS. *A little faster.*

f

Glo - ry . . to God in . . the

f

Glo - ry . . to God in . . the

f

Glo - ry . . to God in . . the

f

Glo - ry . . to God in . . the

A little faster.

f

Glo - ry . . to God in . . the

high - - - est, glo - ry . . to God in . . the

ff

high - - - est, glo - ry . . to God in . . the

ff

high - - - est, glo - ry . . to God in . . the

ff

high - - - est, glo - ry . . to God in . . the

high - - - est, glo - ry . . to God in . . the

cres. *ff*

REJOICE GREATLY, O DAUGHTER OF ZION.

tranquillo.
mf

high - est, and on earth peace, and on
high - est, and on earth peace, and on
high - est, and on earth peace, and on
high - est, and on earth peace, and on
tranquillo.

earth peace, on earth, on earth
earth peace, on earth, on earth
earth peace, on earth, on
earth peace, on earth, on
dim.

Voices alone!

peace, peace.
peace, peace.
earth peace.
earth peace.
peace.
Ch. or Sv. sostenuto.
pp

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The Musical Times

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1910.

JOSEPH BENNETT.

It would be an interesting task to inquire closely into the influence exerted by musical criticism. What has it done for the art? What are the functions of a musical critic? It is easy to observe that criticism is a considerable educational force, but it is not so clear that with all its penetration it has done much to assist the evolution of the art. It records, assesses, and makes known, but it does not create. It carries you along the road hewn out by the explorer, but goes no further. Wagner and Schumann were, it is true, critics as well as composers, but as critics neither influenced the other, and Strauss, Debussy, Ravel, Elgar, are objects and not products of criticism.

A cursory review of the history of criticism seems to indicate that it has always been chiefly occupied with analysis and demonstration of faults and virtues of existing music. This conclusion does not belittle criticism, but simply registers its scope, which is mainly in the educational field. We may distinguish branches of criticism: that which is concerned with historical development and the value of musical compositions, and that, more ephemeral, which is concerned with execution and interpretation. The former leads to 'Grove's Dictionary' and other literature which, it is satisfactory to record, is greatly increasing in quantity and quality in our language. The other branch is one of the chief functions of the journalistic critic, who obviously must also possess the skill to appraise the value of all music brought before him. He is the chief means by which the public get to know what is going on, and he is its philosopher and guide. This is a great responsibility, especially when it is remembered that a critic can do much to make or mar a composer or an executant. Then the critic should command a lucid literary style that can explain without intrusive or obscure technical phraseology. In our midst we have now many writers in the daily Press who combine all the necessary knowledge, judgment, and lucidity. But a generation ago the number of such well-equipped critics was limited. It is with one of the most respected of the Victorian group that we are now concerned.

Joseph Bennett was born at Berkeley, in Gloucestershire, on November 29, 1831. He is therefore now in his eightieth year. He was first educated in his native place, which, for a small township, was in its humble way a musical centre. No special attention was devoted to music by

Bennett during his early youth. He assimilated all that was offered by the local choral societies and the small orchestras connected with the chapels, and he in time went to the church Sunday school and became solo boy in the choir. The band practices were the chief attraction to the youth, and he joined the musical society as a viola player and became exceedingly fond of the instrument. He recalls even now his vexation that in much of the music played he was merely doubling the violoncello in octaves. Amongst the music played at these rehearsals were arrangements for strings, flute, and pianoforte of Haydn's 'Salomon' symphonies, Corelli's string pieces, Dr. Arne's overture, 'Artaxerxes,' and the inevitable march from 'Judas.' When Bennett reached his nineteenth year his friends wished him to become an Independent minister, but after severe introspection he decided that he could not accept all the doctrine taught by the Congregationalists. His next important step was to enter the Borough Road (London) Training College for Schoolmasters. This was in 1853, when he was twenty-two years of age. He studied in this college for one year only, and then, after rejecting an offer from Stratford (London) on account of the condition of his health, he accepted a post in a school at Margate. In this bracing seaside town he also acted as organist to the Baptist Church. He remained at Margate for eleven months, and was induced to leave in order to become the master of the school attached to Dr. Allon's well-known Union Chapel at Islington (North London), then a centre of light and leading. There he became acquainted with Dr. Gauntlett, a clever and eccentric musician, whose doings and curious literary utterances attracted much attention at this period. After three years' service at the Union Chapel, Bennett heard that Dr. Binney's Weigh House Chapel (not far from the Monument), wanted a precentor and schoolmaster, offices not infrequently united in those economical times. He applied for these posts, and was duly appointed in 1857; but he soon found it necessary to resign the precentorship, because the duties of the office deprived him of the organ practice he was anxious to maintain. He then took up a position as organist at a chapel near Buckingham Palace. Meanwhile he retained his post as schoolmaster at Weigh House Chapel, and conducted one or two choral societies.

How did Mr. Bennett acquire the enviable literary facility and felicity of diction that distinguished his career as a musical journalist, and made him the most popular critic of his time? In the sketch of his life so far recounted there seems nothing in his early environment calculated to develop exceptional knowledge and faculty. His musical education was of the amateur kind, and his outlook was peculiarly early-Victorian; he had no University education, and he came in contact with no literary or musical set. The only conclusion is that he was to the manner born. The match was already there, waiting for some

circumstance to strike it. How the fire was ignited he thus tells in his reminiscences : *

In the early spring of 1865 I was the conductor of a private choral society, the members of which were drawn from the district lying between Blackheath and New Cross. These ladies and gentlemen met for practice in the private house of one or other among them, and the gatherings, even apart from the music, were very enjoyable. On a certain evening, for me most eventful, after the practice was over, a few men lingered for a friendly chat. One of them said apropos to nothing antecedent : ' It is a wonder that I am here to-night. I was asked to attend a concert at Exeter Hall for a friend who is a critic, but could not be present in person. I thought it my duty to come here, and here I am.' These words, apparently of the very smallest importance as they fell from the speaker's lips, changed the whole course of my life. Moved by a sudden impulse I remarked, ' Should your friend want help in the future and I am disengaged I shall be pleased to act for him.'

There the matter dropped, and I thought no more about it till within a few days I received a letter signed ' Henry Coleman,' the writer of which invited me to call upon him at his office, somewhere in the neighbourhood of Leadenhall Street, precisely where I cannot say now, but I remember

Bennett's talent was soon discovered by the proprietors of the *Sunday Times*, and it was not long before he was installed as official critic. Within five years of his appointment to this journal he became critic also of the *Graphic*, the *Pictorial Times*, the *Daily Telegraph*, and he was a contributor to the *Musical Standard*, the *Musical World* and the *Pall Mall Gazette*. His work brought him intimacy with the best-known critics of the period : J. W. Davison (*The Times*), George Hogarth (*Daily News*), Grüneisen, Howard Glover, Sutherland Edwards (*Morning Post*), Desmond Ryan (*Standard*), and he was thus able to measure himself with his contemporaries and acquire confidence. In 1875 he was editor of a weekly musical journal called *Concordia*, which did not have a long life. Bennett also enjoyed the friendship of most of the best musicians of his time : Sterndale Bennett, J. L. Hatton, Benedict, Sullivan, Macfarren, Grove,



SULLIVAN IN DIFFICULTIES.

that it was a large building, having offices in the basement as well as higher up. To one of those low-lying apartments I was introduced, and there found a man whose appearance, bearing and expression seemed to show that he was on excellent terms with the world and himself. In a few moments I gathered that Mr. Henry Coleman had not long before been appointed musical critic of the *Sunday Times* ; that his professional engagements as a solicitor occasionally kept him from concerts which he was expected to notice, and that having heard of me as one willing to help in an emergency, he would be delighted to welcome my assistance. About terms nothing, of course, was said. I was a voluntary worker, and regarded myself as well paid by opportunities of hearing good music. Upon this, events marched rapidly. I soon was the recipient of a small pile of tickets, and of instructions to attend as many concerts as possible, write notices of them, and forward the 'copy' to my principal. There stood I, at the giddy and altogether unexpected elevation of an honorary deputy critic, very proud of my new position, and extremely anxious to see my opinions in print.

* ' Forty Years of Music,' 1865 to 1905. Methuen & Co. This book contains (in addition to many portraits) eleven caricatures of musicians drawn by Charles Lyall. We produce two, by the kind permission of the publishers.

Manns, Mackenzie, Sims Reeves, Madame Rudersdorf, Hallé, and a host of others. Many interesting letters and conversations that passed between Bennett and his musical contemporaries are recorded in his book, and they serve to show in what high regard he was held.

It was in 1870 that Bennett was invited by Mr. J. W. Levy, the proprietor of the *Daily Telegraph*, to become musical critic of that journal. The condition was made that he was to cease writing for other newspapers, but he was allowed to continue to write for the *Musical Times* and the *Musical World*, and other strictly musical journals. Bennett's versatility was soon discovered in the *Telegraph* office, and his abilities were exercised in other than musical matters, always with great satisfaction. In 1883 he was appointed editor of the *Lute*, a monthly journal started by the firm of Patey & Willis, but in 1884 he had to resign the post owing to ill-health, and he went on tour in

the States. He relates an amusing story of his experiences in Salt Lake City. He noticed a familiar Scotch name over a music shop, and he ventured to walk in. There was no one in attendance, and observing on the counter a copy of the *Musical Times*, he took it up, and presently a young man appeared. The rest of the story can be told in Bennett's own words:

To him I presented the *Musical Times*, with my finger under my own name, saying, 'Allow me to introduce myself as the writer of this article.' A flush of surprise sprang to his face, his hand shot out over the counter, and he exclaimed: 'For years I have read your writings in that journal, always wishing that I could see you, and now here you are!'

Bennett did not only write journalistic musical criticism and articles on general topics. It is a striking testimony to his industry and all-round ability that he also provided English composers with libretti of many cantatas and other large works. Amongst these may be mentioned the following (the names of composers are given in brackets):

The Holy Innocents (Brewer).
 Emmaus (Brewer).
 The Repentance of Nineveh (Bridge).
 Dream of Endymion (Cowen).
 Ruth (Cowen).
 S. John's Eve (Cowen).
 The Water Lily (Cowen).
 Thorgrim (Cowen).
 Gethsemane (C. Lee Williams).
 Bethlehem (Mackenzie).
 The Dream of Jubal (Mackenzie).
 The Rose of Sharon (Mackenzie).
 Jubilee Ode (Mackenzie).
 The Story of Sayid (Mackenzie).
 The Sun God's return (Mackenzie).
 The Golden Legend, adaptation (Sullivan).

Mr. Bennett wrote many articles for the *Musical Times*. The most important were those on 'The great composers sketched by themselves,' which went through many numbers between September, 1877, and December, 1891. These dealt with the lives and works of over thirty celebrated composers. Some—those on Berlioz, Chopin, Rossini, Cherubini and Meyerbeer—have since been published separately in Novello's 'Primers of Musical Biography' series.

In 1905 it was announced that after his forty years' service he had resolved to retire from the yoke of journalism and to seek repose. No one could complain of this decision, although it was received with widespread regret. But the critic's innumerable friends determined to give him a memorable farewell. First, on October 27, 1906, his brother critics, under the presidency of Mr. J. A. Fuller-Maitland, privately entertained him to dinner and presented him with a signet ring; and then a great banquet was given in his honour at the Trocadero Restaurant on November 6, when Sir Alexander Mackenzie presided. This function was attended by a large company of notabilities in music and the sister arts. The tribute

was a splendid one, and obviously deeply impressed the chief guest. Sir Alexander Mackenzie paid an eloquent testimony to the unique position Mr. Bennett held in the estimation of his brother critics, musicians, and the general public interested in music. Much of his speech was quoted in our report of the banquet (December, 1906), but there are other passages that deserve quotation here. Sir Alexander said:

I am not going to offer any excuse or express any surprise at finding myself in this conspicuous position, for the simple reason that it gives me too much genuine pleasure to propose the toast [to Mr. Bennett] which has drawn us so closely together to-night. All the more so, because this is in certain respects a somewhat rare gathering, for it is by no means of frequent occurrence that so many musicians, lovers



BENEDICT. LISZT.
 THE MEETING OF THE WATERS.
 DAYREUTH, 1876.

of music, and members of the journalistic world meet to sound one single, unvaried note. But, as Sheridan said of the stage, 'When we do agree, our unanimity is wonderful.' To-night, at least, a chairman should find no difficulty in accurately representing the sentiments of those in whose name he is speaking. . . . I have yet to meet the man who really honestly enjoyed being called a 'veteran,' and I will not risk the word to-night. But during an active experience extending over forty-one years, how many changes, how much real advance, and possibly also some imaginary progress, how many steady stars as well as erratic comets, which rise, blaze and disappear to make room for newer signs and portents in the musical heavens, has our friend seen and chronicled? How many of our native musicians, composers, and performers, have been

helped to the front and had the satisfaction of his encouraging words? He has richly earned the gratitude which English art, its institutions, and artists owe to a staunch friend, adviser and helper. . . . It is the rare combination of a very wide knowledge and experience of every branch of the musical art, with poetic gifts and imaginative powers, which have lifted his journalistic efforts far beyond the sphere of mere criticism, and given to them that literary value which we all recognise and prize so highly. . . . By no amount of practical knowledge, experience, or even literary skill, could he have attained the high position he holds in his own profession, or have gained so much respect and esteem from us, without the possession of the qualities of great sincerity and earnestness.

Mr. Bennett has now returned to the scenes of his youth at Berkeley, where he lives the simple, tranquil life we all hope he may long enjoy.

M.

INTERNATIONAL MUSICAL CONGRESS.

LONDON, MAY 29 TO JUNE 3, 1911.

The International Musical Society, now in the eleventh year of its existence, is a federation of musicians and musical connoisseurs of all countries. It holds local meetings, publishes a monthly and a quarterly polygot journal, and holds biennial international congresses by which a reciprocity of feeling between musicians of various nationalities is fostered.

The chief officials are elective, and are at present as follows:

GOVERNING BODY.

GENERAL PRESIDENT—Sir Alexander C. Mackenzie.

GENERAL TREASURER—Geh. Hofrath Dr. O. von Hase.

GENERAL SECRETARY—Dr. Charles Maclean.

MEMBERS—

(The Sectional Presidents of 17 countries, viz.):—

Austria-Hungary, Prof. Guido Adler.
Baden, Prof. Philipp Wolfrum.
Bavaria, Prof. Adolf Sandberger.
Belgium, Dr. Edgar Tinel.
Denmark, Prof. Angul Hammerich.
France (North), M. Charles Théodore Malherbe.
France (South), M. Charles L'Hôpital.
Germany (North), Prof. Hermann Kretzschmar.
Germany (South-West), Dr. M. Bauer.
Holland, Dr. D. F. Scheurleer.
Italy, Prof. Guido Gasperini.
Russia, M. Heinrich von Opieski.
Saxony-Thuringia, Prof. Hugo Riemann.
Spain, Prof. Felipe Pedrell.
Sweden, Fabrikant C. Claudius.
Switzerland, Kapellmeister Hermann Suter.
United States of America, Prof. Albert Stanley.

The sectional committee for Great Britain and Ireland is as follows:

PRESIDENT—Sir Alexander C. Mackenzie.

VICE-PRESIDENT—Dr. William H. Cummings.

MEMBERS:—

Granville Bantock, Esq.	J. A. Fuller Maitland, Esq.
Sir Frederick Bridge.	Dr. W. G. McNaught.
Edward J. Dent, Esq.	Samuel Myerscough, Esq.
Clifford B. Edgar, Esq.	Dr. Frederick Niecks.
Dr. W. H. Hadow.	Sir Hubert Parry, Bart.
Alfred H. Littleton, Esq.	William Barclay Squire, Esq.
Dr. Charles Maclean.	Sir Charles Villiers Stanford.

JOINT HONORARY SECRETARIES:—

Dr. Charles Maclean.
 Dr. W. G. McNaught.

The first Congress of the Society was held at Leipsic, in 1904, the second at Basle, in 1906, and the third at Vienna, in 1909.

The next Congress will be held in London from May 29 to June 3, 1911. The Congress will give an opportunity, which may not for a long time occur again, of making known to foreign visitors the development of our native art, and of increasing the bonds of friendship which should unite and animate all lovers of the art, of whatever nationality.

The Vienna Congress cost, irrespective of civic and court hospitality, about £4,000. Towards this sum the Austrian Government gave £1,600, the Vienna Town Corporation £1,200, and the Vienna County Council £400.

Although it is hoped that the British Government may give some assistance in entertaining foreign visitors, it is not probable that grants of public money will be obtained as they were in Vienna. The International Musical Society has no funds for such purposes, the subscriptions being wholly absorbed in its publications. It is trusted therefore that the general body of British musicians and lovers of music will come forward to support this national scheme.

A guarantee fund for a considerable sum (over £8,000) has been raised, and the guarantors form the General Committee for the purpose of carrying out the objects of the proposed Congress. The Executive Committee has resolved that not more than a fourth of the amount of the guarantee fund shall be expended.

The Executive Committee has held many meetings since the beginning of the year. Beside those gentlemen named above as members of the British Sectional Committee of the Society, it includes the following:

Sir Ernest Clarke.
 Sir Homewood Crawford.
 Sir Edward Elgar.
 Sir George C. Martin, M.V.O.
 Lt.-Colonel A. G. Balfour.
 R. E. Brandt, Esq.
 W. W. Cobbett, Esq.
 Dr. F. H. Cowen.
 Geh. Hofrath Dr. O. von Hase.
 Rev. H. C. de Lafontaine.
 Augustus J. Littleton, Esq.
 Charles E. Rubé, Esq., *Honorary Treasurer*.
 Dr. T. Lea Southgate.
 Herbert Sullivan, Esq.

In addition to the administrative and scientific work of the Congress, in the form of meetings, lectures, and discussions, the following entertainments are already decided on: (a) an opening reception; (b) two orchestral concerts at Queen's Hall; (c) a historical chamber-music concert; (d) a choral display by the Huddersfield Choral Society of 300 voices; (e) a banquet.

Other entertainments are in process of organization, namely: (f) a display of Old English church music; (g) a display of massed military bands; (h) an opera performance; (i) a *Conversazione*.

The leading feature of the musical entertainments will be the performance of the best and most representative English music, past and present.

It is hoped that foreign Governments will be officially represented at the Congress.

Members of the Society attending the Congress from outside Great Britain and Ireland will be treated as guests, enjoying all Congress entertainments without the payment of any Congress fee.

The Right Hon. A. J. Balfour, M.P., has accepted the presidency of the Congress. A meeting of the General Committee, and others interested, had been arranged to take place at the Mansion House on the afternoon of December 14, under the chairmanship of the Lord Mayor, but owing to the political situation this has been postponed.

All particulars as to membership of the International Musical Society, and regarding the Congress, can be obtained from the Hon. Secretaries, 160, Wardour Street, London, W.

COUNTERPOINT FOR THE MILLION.

By F. CORDER.

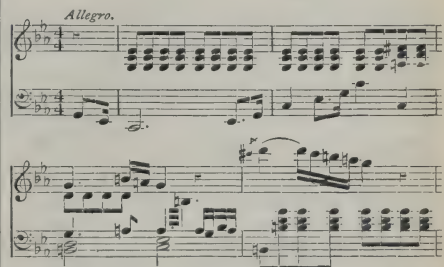
Have we not been a trifle—just a wee shade—too serious lately? Of course the *Musical Times* is a serious paper, and it is right that it should be so; it has matters of weight and dignity to report and discuss, and there are plenty of people ready to play the fool. But, you know, there *are* weaker brethren, and they may not all care to read about the whole-tone scale, or the man who would have you believe he is a-musing in his library. *Minora canamus.*

It is now the festive season, when pantomime conductors meekly remind the public that they were once British composers, effecting this remonstrance by combining music-hall songs contrapuntally with fragments of good music. This has been traditional for the last fifty years at least, but as no one ever takes the least notice of it, it is clear that more strenuous measures are necessary. And if you will pardon this long introduction, I will try to tell you what these should be.

Few of my readers, I fear, have even heard of Pietro Raimondi, who flourished in Naples about a century ago. This worthy, after writing a dozen fugues which could be played any three at the same time, four other fugues in four different keys which could be played together (*pace* Richard Strauss!), and an overture which could be played

in canon a bar later by a second orchestra (I have seen those works with these eyes)—wrote, for the Carnival, a serious opera and a comic one, so arranged as to be performed simultaneously, at stages on opposite sides of the public square. The overtures went together, but after this there would be a chorus in one opera while a song or duet was taking place in the other, so that they seemed quite independent. Fired by the success of this effort, he wrote three oratorios, entitled 'Potiphar,' 'Pharaoh,' and 'Jacob,' which, after being performed separately, were played all at once to a fourth libretto called 'Joseph.' It is said that the excitement caused by this performance was so great as to prove fatal to the aged composer. All this sounds, I know, like a fairy-tale, but is, I assure you, unvarnished fact. A good deal of the wonder vanishes from the technical musician's mind when he is informed that Signor Raimondi's works bear just as much resemblance to music as a game of chess bears to a real battle. They have neither blood, smoke, surprise, life, nor death, and when the thing is over nothing of any consequence has happened.

But the record of the great momentary impression these feats produced, together with a profound knowledge of the weaknesses of the British public, has inspired me with the following brilliant idea. Would it not be interesting to our audiences if compositions could be presented to them two or three at a time? Above all, would they not feel they had got good value for their money? Aha! that touches and thrills the British heart. Already they delight to hear Godowsky play the Chopin studies two or three together, and Weingartner's orchestral arrangement of Weber's 'Invitation to the waltz' with all the four subjects at once is considered quite a bargain at the Queen's Hall. I am quite serious: I have, in fact, arranged for the eminent pianist mentioned, Beethoven's 'Waldstein' and 'Appassionata' Sonatas for simultaneous performance, beginning thus:



while the last movement (rather difficult, but that is of no consequence) starts:



But this is a mere trifle: apply the principle to recital programmes in general, and you will perceive its excellence. The whole of the 'Chopin group' or the 'Schumann group' could be thus, so to speak, 'oxo-ed,' and room left on the programme for Mendelssohn or Bennett, who are at present crowded out.

I fear we must leave the vocalists out of our scheme. To be sure, one ballad is so like another that it would be difficult to tell whether you were hearing one or several. From the words one would always incline to believe the latter. But think of the possibilities for an orchestral concert thus opened up! Wagner—like a true prophet and seer—made his 'Meistersinger' overture with all three subjects in counterpoint, but I wonder whether even he dreamed of what I here disclose to you—the simultaneous performance of his 'Tannhäuser' overture and 'Lohengrin' and 'Parsifal' preludes! I give you a sample, lest you should disbelieve me:

You perceive that the crotchets of the first two are equivalent to the quavers of the other, when the tempos exactly match.

Other well-known overtures might be readily combined after this fashion; while as to symphonic poems, I have tried the experiment of setting two pianolas to play Strauss's 'Zarathustra' and 'Tod und Verklärung' at the same time, with the curious result that I could have sworn I was listening to 'Elektra.' I am open to offers to arrange any or all of the Beethoven symphonies to go with others, but I fear that I shall hardly get a commission, as the critics tell us that these works

are *rococo* and worn out. Still, might not skilful arrangement of this sort infuse a fresh life into them? Who knows? Of modern symphonies there are only two—not counting Elgar's—which are really popular, and the task of fitting Tchaikovsky's fifth and sixth symphonies together is so simple as to be almost beneath my attention. For instance:

And the menacing leit-motive of the E minor will fit in anywhere against the battle-music of the 'Pathetic.' But only think how much less boring it would be to have the Violin concerto and the Pianoforte concerto played both at once! At present the soloist always races the conductor, but how thrilling this race would be with two competitors. One sees how Music may attain to far higher dignity in English hearts (minds, I was going to say) by becoming a branch of Sport. Would it not be truly glorious to watch the betting on, say, Kubelik and Paderewski, if both could be induced to engage in the following competitive exercise?

Here, surely, is at last an opening for the up-to-date composers! Alas, no! Experience shows that these gentry are thoroughly blind to their worldly interest; thoroughly unpractical and perverse. They will wallow in dirty chords like so many prodigal sons, but as regards the useful art of counterpoint, even such sportive examples as I have here indicated are beyond their reach, and they prefer the part-writing where nothing fits, except by accident, to the noble art which they are too lazy to acquire.

THE WHOLE-TONE SCALE AND ITS PRACTICAL USE.

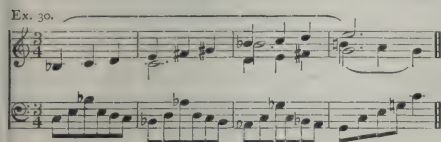
By G. H. CLUTSAM.

(Concluded from page 766.)

Harmonization of scale-passages in whole-tones, by means of dominant sevenths and ninths, omitting the fifth, is a very simple matter, and the possibilities are shown, sketchedly enough, in Ex. 29 :



The student can easily vary the proceedings *ad libitum* in some such fashion as the following :



A reference to Ex. 12 and remarks thereon, will be sufficiently explanatory of the ascent of the B \flat in the third bar to the B \natural in the last, with its melodic descent to the dominant G.

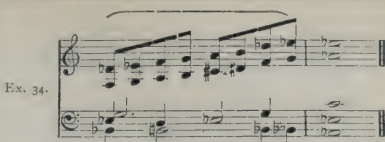
In a scale of major thirds, quietly accompanied, as below :



there is nothing novel that a student may not have discovered for himself at this stage, but the innate sympathy with the rich, full chord of the dominant ninth puts the matter on another harmonic plane altogether :



The *colour* in such passages takes away any sense there may be of false relation in the conventional sense of the term. Drawing the parts closer together, one can even avoid that suggestion, although the *nuances* become more delicate. This exposition will bear careful examination. Here the succession of thirds becomes sixths by inversion :



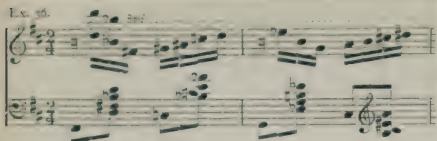
The examples 32 and 33 illustrate the blending of the tonal chord with major ninths containing major fifths. (The score of 'Ariane et Barbe bleue,' by Paul Dukas, contains many of the finest and most interesting examples of this development of the tonal scale, and would well repay examination by those interested.)

When combining these chords with the ordinary material, one will frequently find that certain progressions are not acceptable as legitimate. It is quite possible to indicate resolutions that are parallel to *bad* progressions in the diatonic scale. The old rule, for instance, that a chord containing a suspended or anticipated note shall not elsewhere contain the displaced sound, will frequently be found to hold good.

The student can take it that the tonal chord is quite as sensitive to *false* progression as the diatonic; the call on the perception of the ear is, however, a much finer and delicate one. The smallest digression puts it out of balance with its surrounding material. This point is much easier to *feel* than to *explain*. Laws of music are based on a very simple argument. All that sounds 'good' is 'good'; and the determination of what it is that sounds 'good' must be left to the highest musical natures, and the essence of their power of judgment is that they must be *creators*. No critic or theorist has ever added a brick to the temple of Art, and never will.

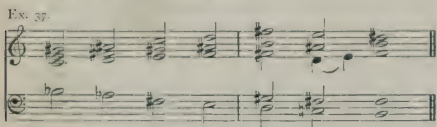
It is very interesting to note that at an early stage of its career, some of our young English composers, and those perhaps most seriously to be considered, fell easy victims to the temptations of the tonal chord. Not that they have shown any particular individuality in its use; but the very fact that it caught their attention augurs for further developments. In the year 1906 several decided and well-stated examples appeared in a few and, fortunately, published works. Making a selection at random as being peculiarly illustrative, some bars from Mr. Benjamin J. Dale's Sonata (with the variations) might be quoted :



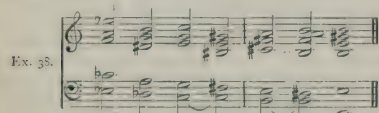


The first of these, from the Mazurka variation, is extremely effective. The *slentando* under the salient passage shows full appreciation of the delicacy of the resolution. Ex. 36, from the Finale, is hard and characteristic, and in the nature of a sequence, while the work is sprinkled throughout with similar effects. But the bearing of each is strongly on the *scale*, not the chord.

It will readily be understood that simple chord progressions such as the following—the exposition of one chord only—are, in themselves, limited in value and confined in effect:



Obviously any or all of the notes of the scale could be sustained, breve-length, throughout the first bar without disturbing the harmony. In analogous passages, where not more than four or five parts are required, it becomes a question of taste and judgment as well as expediency in the matter of resolution, to decide on the requisite components. Following are short examples of mixed passages:



In forming cadences the tonal chord, in combination with the full force of the augmented fifth, has the flexibility of the diminished seventh: that is, the tendency of the individual parts assists, by suggestion in notation, extreme facility in modulation.

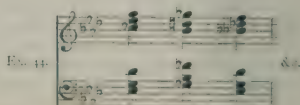
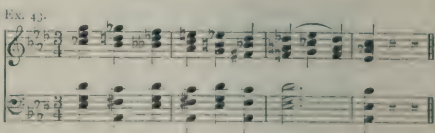
It may be noticed by a reference to Ex. 32 and 33 that the scale contains six major ninths. The major fifths added, however, are away from the actual colour of the scale.

With the fifth omitted, as in the following example, the pliability of the scale's contents for modulatory purposes becomes sufficiently obvious:



Naturally, then, the two tonal scales hold within themselves the power of a dominant control over every diatonic tonality. They are dominant chords!

In association with the chromatic, the tonal chord severs connection entirely with the tonal scale as a method of expression. There is no precedent for its use, as I now propose to set forth, and despite a search in all the most likely quarters, there is nowhere to be found any example that at all represents the effect, the genesis of which lies in the passage shown in Ex. 3. There, a hitherto untreated power of the augmented fifth is brought to light. This fifth, in the ordinary way, is well understood, and, as has been shown, can be used as essential harmony to the tonal scale. It is the combination of two distinct augmented fifths, the component parts of each being separated by a whole-tone, that I would like to insist upon as a harmonic entity, and as distinct from the tonal scale. This chord, as a product of the tonal scale, is almost invariably used incompletely; although when treated as a harmony to the scale itself all the essential notes must inevitably occur, they are more in the nature of passing notes (*vide* Ex. 20, 21, and 23). Re-stating the fact that successions of augmented fifths in opposition, however distributed, produce complete tonal chords, some simple methods of treatment for practical purposes can be given; the insistence on certain basic harmonies in the first examples will enable the student to grasp with what freedom such successions may be treated, and direct him to further experiments:



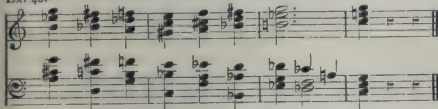
It will be obvious that these passages are not confined to the one tonality, in the above instance, A \flat . Here is a variant in D major:

Ex. 45.

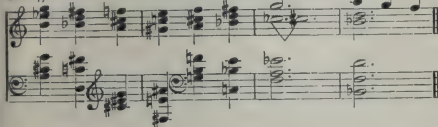


and in the following examples the same group of notes in the upper part, accompanied with incomplete dominant sevenths, with the real root as foundation:

Ex. 46.

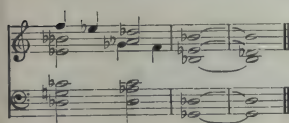


Ex. 47.



Following are other passages with regular and varied bases:

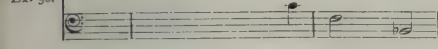
Ex. 48.



Ex. 49.



Ex. 50.



Ex. 51.

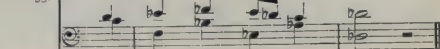


B

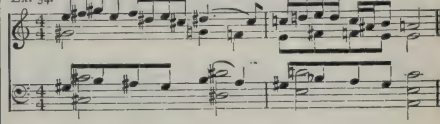
Ex. 52.



Ex. 53.



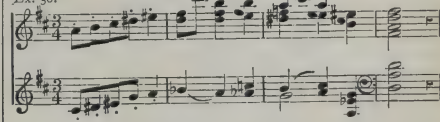
Ex. 54.



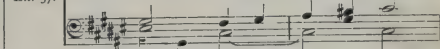
Ex. 55.



Ex. 56.



Ex. 57.



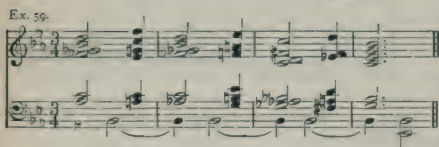
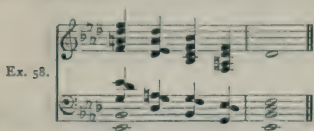
A dominant pedal, either as an inner or lower part, will account for strange but legitimate harmonies. One example will suffice:



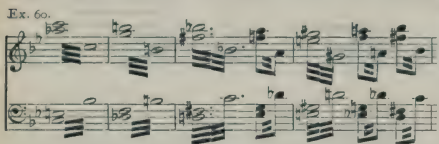
The first chord asterisked contains the G \sharp as dominant, and the second a complete tonal chord on a dominant bass (C \sharp)—i.e., a legitimate chord of seven distinct parts.

The next examples are with double pedal. The first is very beautiful and taken from a song of Maurice Ravel. It concisely shows that, if their genesis be properly understood, the modern

'decadent' harmonies are not so unreasonable or wilful after all:



Finally, an example from Louis Aubert's 'Le forêt bleu':



Within the brief limits of an article it would be inexpedient to carry the matter further; the student is asked only to accept what has been written, more as an indication of new and fascinating material than a complete exemplification of all the possibilities. As a matter of fact, all that is here offered touches only on the elements of a development in harmony that threatens to affect the entire musical art-work of the future. When the ear is sufficiently sensitised to recognize the tonal chord and to appreciate its tendencies, it will also be on the way to realise more complex variants, such as the acute and fragile harmonies that can arise by the use of suspensions and anticipations. It is tempting, but would be invidious, to illustrate some of the fantastic results of a very free treatment; and in any case it would be more interesting and instructive to allow the student to exercise his own fancy. As a slight and final indication of methods to be adopted, I will take the opening phrase of the Prelude of 'Tristan,' and re-harmonize it. The three bars will be sufficient:



The G \sharp in the melody is obviously a prolonged appoggiatura, the essential note, A, being but lightly touched upon. From a theoretical point of view of course the chord has several explanations, but the musical 'sense' of the phrase is based on an ordinary dominant progression B as the root, passing naturally to the succeeding E with dominant harmony.

Here is the effect of a similar treatment by the tonal chord, the G \sharp being again an extended appoggiatura to the A:



This may seem extreme, but the contention is, that if the combination forming the full tonal chord be thoroughly realised and assimilated as an entity, there is no difficulty in the educated ear appreciating and anticipating—further, even expecting—the resolution suggested; and in the light of present development, one has every reason for expecting that these and similar harmonies will fall, well-ordered and logically, into the elements that constitute the music-maker's material. By this it will be well understood there is no suggestion of over-leaping the old methods of expression. All that was, that is proven, remains sound and indispensable. To put the matter simply, as previously implied: Here is another paint for the paint-box—use it who will. To those who may find with it a means to extend their colour-scheme, to revel in a harmonic licence which is neither fallacious nor wilful, these insufficient remarks may help to further experiments. To others, who may be content—and reasonably content—with their present resources, it will contain nothing exigent. Sir Hubert Parry has somewhere said that the libertine was to be met with in the world of Art as well as elsewhere. Every young composer, especially he who is fortunate to possess a little individuality, has, by reason of youth, a touch of libertinism in his constitution. If his art is, as it should be, a utilisation of instinct, he will quickly realise that his musical shamelessness is only nature's rebellion against the inertia of custom. He will see that he has been attracted by ephemeral fancies, fancies toyed with for an idle moment, and summarily discarded.

Withal, in the fullness and ripeness of his artistic life, each fancy, for knowledge of good or evil, may have paid a little towards completion, as far as Art can complete itself in the individual. Here, may I be allowed the admission of certain qualms of conscience? While knowing that to the mature and well-equipped composer I am offering a safe field for investigation, it is probable that I am also placing a dangerous weapon in the hands of the neophyte; but as it is in misuse only valuable for suicidal purposes, there is some comfort in the thought that even the catastrophe has its compensations.

A sum of £500 is still needed by the organizers of the new Music Library in Oxford, described in our last issue, in order to complete the series of Great Masters. Donations should be sent to Mr. H. T. Gerrans, 20, St. John Street, Oxford, or to Dr. H. P. Allen, 18, Museum Road, Oxford.

Occasional Notes.

The appointment of Mr. Landon Ronald to the principalship of the Guildhall School of Music occasioned some surprise and more satisfaction. Mr. Ronald's career of late years has exhibited him as a virtuoso conductor, and there was a natural fear, even amongst his best friends, that the public loss might be greater than the gain. But it is authoritatively stated that he will not have to give up orchestral conducting, and therefore we may view the prospect without concern. Mr. Ronald so far has succeeded in all the professional tasks he has undertaken—perhaps because he has the rare wisdom of only attempting what he knows he can do. Therefore we may have faith that he will fit the onerous demands of the situation at the Guildhall School. It is not an easy task to placate a number of professional teachers and to satisfy the yearnings of some thousands of students, many of whom are young and have mothers. And then there are the City Fathers, who rule the institution and provide some of the ways and means. But with all this before him, we have confidence in his tact and skill, and we shall look forward to the continued happy progress of an institution that has done so much for music in the metropolis.

In the course of three important and suggestive articles on music as one of the problems of the public school, which appeared in *The Times* on October 29, November 1, and November 5, the anonymous writer has a tilt at the music profession, which he says is honeycombed with malice, envy, and all uncharitableness, and he thinks that if the profession could be infused with the public school spirit, it would experience 'a breath of clean and vigorous air' (whatever that may be). This pharisaic suggestion raises a series of questions which we cannot debate just now. But we would ask whether the musicians who have been trained in public schools—and there are not a few in prominent positions—are wholly free from envy, malice, and uncharitableness? Do they monopolise the clean and vigorous air?

It will be interesting news to many that Dr. Frederic Cowen's cantata 'The Veil,' a work which, on being produced at the recent Cardiff festival, attracted wide attention and earned high praise for its depth of thought, bigness of design and high musicianship, is to be heard in London for the first time early next year. The performance will be given by the Cardiff Festival Choir, under the composer's direction, at Queen's Hall, on February 21. The London Symphony Orchestra has been engaged in full strength, and the following soloists will take part: Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Walter Hyde and Mr. Herbert Brown.

Recent dire events in South Wales have made many people learn for the first time of the existence of Tonymandy. Just now the name must suffer its association with violence and terrorism; but it would be unfair to judge the whole community by the excesses of the few. A working-class population that could support a musical society of 150 voices, capable of giving what we hear promised to be an excellent performance of Brahms's 'Requiem' and Bach's 'Sleepers, wake,' with orchestra (under Mr. Harry Evans, of Liverpool), obviously has much light and leading in its midst. The performance was announced for December 14, but it has been indefinitely postponed.

The Musical Association has issued a prospectus giving a list of the titles and authors of the papers read at meetings during the last thirty-six years. The account of the Proceedings of the last annual series of meetings, published in book form, includes reports of the following papers: 'Rhythmical Gymnastics,' by Louis Nicole; 'The Hungarian Folk-songs,' by F. Korbay; 'The King's Musick,' by the Rev. Henry Cart de Lafontaine; 'French music of to-day,' by Edwin Evans; 'Dr. Arne,' by Dr. W. H. Cummings; 'Chimes and chime tunes (Continental),' by W. W. Starmer; 'Flute music: a brief study,' by Dr. T. Lea Southgate.

GASPARE SPONTINI.

BORN NOVEMBER 14, 1774. DIED JANUARY 24, 1851.

BY CLAUDE TREVOR.

An interesting revival took place some time ago at the Pergola Theatre, Florence, of a work for many years unjustly allowed to remain in oblivion, and which contains some very beautiful and highly dramatic music. I allude to the above composer's opera 'La Vestale.' Spontini's name is but little known in England, though at one time he occupied a high position in the musical world, which world (it cannot be said to its credit) has treated him with unpardonable neglect. To those interested generally in matters operatic, the following brief sketch of his life may not be without interest.

'Qui nacque Gaspare Spontini il 14 novembre, 1774' ('Here, on November 14, 1774, was born Gaspare Spontini') is the inscription that may be read over the door of a modest dwelling in the village of Majolati, near Jesi, in Italy, which seems to set at rest any doubts of the date of the celebrated composer's birth. At an early age it was decided that little Gaspare should be educated for the priesthood, having an uncle who occupied a good position in the church, so consequently might, if conciliated, be able to give his nephew occasional help. But this project was short-lived, for we soon find the boy at the Conservatoire of Naples studying under Sala and Tritto. The unusual talent of the future great man attracted the attention of Sigismondo, the impresario of the Argentina Theatre of Rome, who proposed to him to write an opera. Not having completed his studies at the Conservatoire, he was bound to leave it if he accepted Sigismondo's offer, which however he did. 'I puntigli di Donna,' given with success in Rome, was the result. He was re-admitted to the Neapolitan School of Music under Piccinni's direction, and composed several other works, one of which, notably 'L'Egoismo ridicolo,' made the round of the Italian theatres. Anxious to free himself from the old forms, he determined to strike out a new line, and bidding farewell to Italy made his way to Paris, where his pathway, though strewn abundantly with roses, was not free from the inevitable thorns inseparable from the career. 'La finta filosofia,' which had had success in his own country, was equally fortunate in Paris, but 'La petite maison,' given at the Opéra Comique, failed entirely, as did 'Milton.' At this time Spontini was surrounded by a number of lesser lights jealous of his success (especially being a foreigner), and, one may be sure, not backward in letting fly their venomous arrows against him. Nothing less was needed than the protection of Napoleon to open the doors of the Accademia Imperiale di Musica to 'La Vestale.' Rehearsals took place in the sovereign's own apartments, where he personally superintended

the *mise-en-scène*, giving special attention to the magnificent triumphal procession of Licinio. The first performance took place on December 15, 1807, and the success was immense. Two years later the same enthusiastic reception awaited another work, 'Fernando Cortez,' 'Olimpia,' which followed, proved a failure, in disgust at which (though unreasonably we cannot help thinking, after his other triumphs) the composer left Paris for Berlin, where he filled the post at a large salary of director-general of music. Here he produced many operatic works now entirely forgotten, among others 'Alcidor,' 'Numahal,' and 'Agnese di Hohenstanfen.'

Spontini was highly esteemed by William III. of Prussia, but, being accused of speaking disrespectfully of him (in what way we know not), he was deprived for a time of his post, but was later reinstated. He now felt a longing to return to his birthplace, which he did, and lived there modestly, employing his earnings in doing good and founding an institute for the poor and infirm as he had done in Berlin. He died at Majolati on January 24, 1851, and no one had a thought or a word for the man who had done so much good and was one of the greatest musicians of his time.

It is interesting to note how many composers of more or less fame have been attracted by the subject of 'La Vestale.' Before Spontini set the libretto to music it had already been offered to Cherubini and Méhul, but they refused it. As far as we can gather, the same subject had already been set to music by Vento in 1770; another by Giordano, given at Modena in 1786, then in London in 1787; another by Ranzini, after which came Spontini's, closely followed by yet another version, also given in London by Pucitta in 1809. Later, in 1816, Generali (for many years Maestro della cappella di Novara) produced a 'Vestale' at Trieste. One version was represented at Cassel in 1818 by Guhr, while Pacini in 1823 and Mercadante in 1840 presented other editions of the same subject. A ballet entitled 'La Vestale,' by Viganò, was given at the Scala, but the music of Spontini's work was largely drawn upon for this production.

THE MUSICIANS' COMPANY.

The annual banquet of the Worshipful Company of Musicians took place at Stationers' Hall on October 25. Dr. T. Lea Southgate, the retiring Master, occupied the chair, and about 150 members and guests sat down to dinner. The customary loyal toasts were proposed, and some presentations were made to successful students by Dr. Southgate on behalf of the Company: Mr. Robinson, of Kneller Hall, Mr. Gordon Burgess, of the Guildhall School of Music, and Bandmaster Cornfoot, of the Royal Naval School (whose award was received on his behalf by Major Hobbs). The new Master, Mr. Alfred H. Littleton, and the new Wardens were sworn in. Dr. Southgate, in a speech in which he proposed the health of Mr. Littleton, referred to the connection of the Master with the firm of Novello & Co., the pioneers of cheap music printing.

After expressing gratitude to Dr. Southgate for what he had said, and to the Company for their reception, Mr. Littleton, in the course of a speech, said:

I do not mind admitting that in years gone by I have had dreams of one day reaching this high office—and at times looked forward to it as the summit of my ambition. I am very proud and very sensible of the honour you have conferred on me, but within myself I cannot help wondering why this great position—for it is a great position—should have fallen to my lot. I am in no way worthy to follow the distinguished men who have occupied this chair before me.

My earliest connection with music was my appearance as a small choir boy—in a small surplice—at a church in the

south of London. For two or three years, and regularly on every Sunday morning, I used to take part in singing Jackson's Te Deum in F. Our organist was an ambitious man: he got tired of Jackson in F, his soul aspired to better things, and he longed to introduce us to Boyce in A. He wore himself out with his efforts to do this—but did not succeed during my time. We went on singing Jackson in F. After some years' interval, my next step was to receive tuition from several very eminent musicians: they endeavoured to teach me to play the pianoforte, the organ, and even the violoncello. Gentlemen, they all failed: I cannot tell you why, but they failed. And so, gentlemen, if it was fated that I was not to become a musician, you might think that I might at least have become a good business man, but I can claim no excellence on that score—I am not a good business man: whenever I have dealings with a musician or a composer, he always gets the best of the bargain. (Laughter.)

After drawing the attention of members to the International Congress to be held next Spring in London, he said:

During the year 1911 the house of Novello & Company will celebrate the centenary of its existence. I will not trouble you with any details in connection with this, beyond mentioning the fact that it was in 1811 that Vincent Novello—the founder of our house—issued his first publication, 'Two volumes of sacred music for use in the Roman Church.' He continued working hard for many years, and gave to the world many valuable works which but for him might never have become available—some, we know, without him would have been lost for ever.

Vincent Novello was composer, editor, and publisher, and it is to him as editor that musicians and amateurs are most deeply indebted. We all owe him a deep debt of gratitude, especially when we remember the time in which he worked, and that he worked alone and unaided. His successors have always felt it their duty to emulate and follow his example, and, I believe, if you think for a moment of the progress which has taken place in English music during the last one hundred years, you will allow that the work done by the house of Novello gives it some claim to a place among the musical institutions of the country.

In conclusion, he said:

I yield to no one in my love and veneration for this ancient Company. I know that it must prove almost impossible to do anything during my year of office to add to the glory of the Company; but if at the end of that time I can feel that that glory has in no way been dimmed, I shall feel content. I offer you once more my most grateful thanks for promoting me to the high office of Master of the Worshipful Company of Musicians. May it flourish root and branch for ever.

Students from the Guildhall School and Kneller Hall gave performances during the evening.

The thirteenth season of Miss Fife's Reading Chamber Concerts was inaugurated on October 29, at the Town Hall. These undertakings have been doing splendid work since their inception in 1898, and it is gratifying to find every prospect of a similar standard of achievement being upheld during the present season. The programme of the first concert was carried out by Mr. Hans Wessely, Miss Evelyn Fife (violin), Mr. A. Hobday (viola), and Mr. W. E. Whitehouse (violoncello), who played quartets by Tchaikovsky (Op. 11) and Haydn (the 'Emperor'); and Miss Mary Tomlinson, who contributed songs. At the second concert, on November 12, the same artists, with the exception of Mr. Whitehouse, who was replaced by Miss Stella Fife, took part in an extremely interesting programme, consisting of a Phantasia for string quartet by Mr. Frank Bridge, a String quintet by Miss K. E. Eggar (with the composer as pianist), and Dr. Walford Davies's 'Six Pastorals' for vocal quartet, strings, and pianoforte. On November 19, a miscellaneous programme included instrumental music by Grieg, Arbos, and Henry Eccles. The performances at all the concerts were on a consistently high level.

'KING SAUL' AT HUDDERSFIELD.

OCTOBER 28.

(BY OUR SPECIAL CORRESPONDENT.)

If anyone doubts the hold oratorio has upon the concert-going public—and experiences in the metropolis and elsewhere may appear to justify the attitude—I can recommend a visit to some of the northern towns as a refreshing tonic. Huddersfield would be a good starting-point in the pilgrimage. Here there are a splendid town hall, built for concert purposes, and possessing a commodious orchestral platform and a good organ; a choral society of 320 picked voices, trained to the top of their bent by Dr. Coward, and forming what I am not too enthusiastic in describing as one of the finest choirs in the world. This I say after familiarity with the achievements of nearly all the big choral societies in the country. The qualities of the Huddersfield Choir are a rich sonority of resonance, arising in some degree from the unity of the vowel production, great precision of attack and skill in vocalisation, rhythmic responsiveness, clear enunciation, and, as called for, dramatic expression. All these qualities I have heard frequently exhibited by small choirs at competitions, but rarely by large choral bodies. A few years ago I heard the Huddersfield Choir rehearse and perform magnificently Sir Hubert Parry's fine oratorio, 'Judith,' under the direction of the composer. It was therefore with joyful anticipation that I journeyed on October 28 to be present at a performance of the same composer's very unjustly neglected work, 'King Saul,' this time, as with 'Judith,' also under the bâton of the composer. It says much for Dr. Coward's power of self-denial that he so often effaces himself when composers are desirous or willing to conduct their own works.

'King Saul' was published in 1894, and was produced at the Birmingham festival of that year. No other oratorio by this prolific composer better exemplifies his oratorio style. There are massive choruses of Handelian character, in so far as they are skillfully contrived to produce the maximum possible resonance by a sane use of the voice (a consideration surely often ignored in not a little modern choral writing); there are solos which give scope to every class of voice and try the mettle of first-rank singers, and which enable the story to be unfolded dramatically by impersonation of the chief characters, and the orchestral colouring is a constant commentary upon the situation.

The tragedy of King Saul is known to all. The King's dealing with the Evil Spirit, with the Witch at Endor, his distressful interview with the Soul of Samuel, his encounter with David, and his final overthrow, are as thrilling as a Shakespearian drama. Familiarity with the story does not stale its interest, especially when its enthralling situations are intensified by fine music. It would be scarcely interesting to readers to write of the work in detail. As to its execution, it is only just to record that the choruses were sung magnificently, and in a way that excited the tumultuous applause of the large audience gathered. As is usual at concerts, the feminine element was greatly in the majority. Yet, regardless of gloves and the decorous restraint which is so often a distinguishing trait of metropolitan audiences, the ladies made the hall ring with their plaudits. This recognition of merit and expression of satisfaction was not perfunctory or a mere compliment to a distinguished composer. There was the ring of sincerity in it. Among the choruses specially effective I single out 'Sleep,' and that finely developed one 'The beloved is in the hand of the Lord,' at the end of the third act. The interest of the solo parts centres upon King Saul (Mr. Thorpe Bates), and

upon the Evil Spirit and The Witch (both sung by Miss Maud Wright). Michal (Miss Mabel Manson), her lover, David (Mr. Spencer Thomas), and Samuel (Mr. Charlesworth George), have also more or less important parts. Saul's Dream (in Act III.) is a strikingly dramatic episode, and it was finely sung by Mr. Thorpe Bates, who found scope for his characteristically impassioned style. Miss Manson sang brilliantly, and Mr. Spencer Thomas and Mr. George showed competence. But without invidiousness I may say that it was reserved for Miss Maud Wright to make the deepest impression, by her powerful interpretation of both the parts she filled. It was not so much her voice that told, although she possesses a fine one: it was her insight, well-proportioned declamation, and clear enunciation that held the attention.

The orchestra did very well. No doubt an imported professional orchestra might have done even better. But in view of the crying need in the provinces, it was gratifying to find that the Society was able to put its trust in local resources with so much justification.

A competent local professor, Mr. J. Edgar Ibeson, was at the organ, and Mr. J. Nichols was the orchestral leader. The president of the Society is Mr. John E. Webb, and the secretary is Mr. J. Eagleton. I owe them thanks for many courtesies.

It may interest many readers to know that the Huddersfield Choir will come to London in May to sing at one of the meetings of the International Congress. M.

THE PHILHARMONIC SOCIETY.

SIR EDWARD ELGAR'S NEW VIOLIN CONCERTO.

The first concert of the ninety-ninth season of this premier Society, which was given in the Queen's Hall on November 10, will be accounted one of the most memorable in its history. Sir Edward Elgar's new Violin concerto in B minor was produced for the first time. An enormous and widely representative audience was attracted, and the interest in the event was intense. No doubt the fact that the composer was to conduct, and that one of the greatest of living violinists, Mr. Fritz Kreisler, was to play, added greatly to the interest of the occasion.

As in our October issue Mr. Ernest Newman gave an analysis of the new Concerto, with copious musical illustrations, it is unnecessary for us to describe again the leading features of the work. We have to record that the performance by Mr. Kreisler was remarkably fine, although there were some very natural symptoms of nervousness.

The first movement created a deep impression, more especially on musicians who have not yet been convinced that formlessness is an element of strength and beauty. The lovely second subject and its treatment made even more effect than was anticipated, and the powerful climaxes were exciting and impressive. The Andante, with its simple, naive song-like theme, one of the most beautiful of Elgar's inspirations, was very fascinating and stirred emotion. Probably many listeners, more sensitive to sheer beauty than to the relations of formal development, will prefer this movement more than the other two. The Finale makes great demands upon brilliant playing. It is, however, not by any means merely showy, for in its course it embodies some of the most reflective moods of the whole work. This is especially true of the remarkable Cadenza, which riveted the attention by its singular spiritual beauty and its wonder-exciting novelty of treatment. As was pointed out in the analysis in our October number, the thematic material is drawn from the first and second movements and there is a glamour thrown over the

music that suggests the ecstasy of a delicious dream. After the Cadenza the movement resumes its former course, employing sometimes a theme of the second movement, and with increasing breadth and expansion it now reaches a climax of vitality and brilliancy, and the end in B major brings the work to a conclusion.

As to the great success of the work on this occasion there can be no doubt. Probably there has never before been at a Philharmonic concert such a scene of enthusiasm. It is true that a minority of a Philharmonic audience not infrequently insist on wearisome recalls. But in the present instance the call came from the majority, and was evidently sincere. Kreisler's performance of the solo part entirely from memory was universally highly praised. It was so evident that the great player deeply felt and appreciated his task. The orchestral part was also finely played, although it seemed that a greater delicacy was possible. No doubt the principal orchestras in the country will be able to reveal many more beauties in the score when they are more familiar with its difficulties. Mr. John Saunders was, as during the last season, the principal violin.

Besides the Concerto the programme included Sterndale Bennett's overture, 'Naiades,' an old and very welcome favourite, and Elgar's first Symphony in A flat. The interpretation of the latter work is always specially interesting when it is conducted, as it was on this occasion, by the composer. Points are made, shadows and lights are specially and often very delicately contrasted, and the whole work seems to be more organic than when other conductors direct it.

The Concerto was announced to be played again, under the composer, and with Kreisler, at the Philharmonic concert on November 30. At the time of writing, we are informed that the house is almost sold out, so great is the desire to hear the work.

The second performance of the Concerto was given at the Winter Gardens, Bournemouth, by the Municipal Orchestra, with great success, on November 23. Mr. Kreisler played the solo part, and Mr. Dan Godfrey conducted. The enthusiasm of the large audience was great. Mr. Kreisler highly complimented the orchestra. Another performance was at once arranged for, to take place on April 8.

Among other coming performances, we draw attention to that to be given at Queen's Hall under Mr. Wood, with Mr. Kreisler, on Wednesday afternoon, December 28, and that to be given by the Liverpool Welsh Choral Union on January 21. Mr. Harry Evans will conduct the latter, and Mr. Zacharewitsch will be the soloist.

'THE ROSE OF SHARON' AT THE ALEXANDRA PALACE.—NOVEMBER 5.

The production of the revised version of Sir Alexander Mackenzie's oratorio 'The Rose of Sharon,' by the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill, was an event looked forward to with much interest. The work in its original form was brought out at the Norwich Festival in 1884, and was universally hailed as a demonstration of Mackenzie's power that placed him in the front rank of British composers. At that period at least it was a modern work, bringing a fancy, warmth, and melody not hitherto so freely employed in the comparative austerity of an oratorio. Much has happened since 1884, and our ears and expectations have suffered throes of progress. It was therefore with curiosity that the result of the experiment of compression and revision and the substitution of new

music, was awaited. The original version of the oratorio was undoubtedly too long for audiences as we find them. Composers who spend years over the elaboration of a great work, do not always realise the limitations of the powers of attention of concert-goers. We need not describe in detail here all that has been altered and added to in the new edition. It is sufficient to note that the dramatic action of the story has been quickened; some entire movements have been omitted, and the last part has been re-written. The words of 'The Rose of Sharon' are selected from Holy Scripture by Mr. Joseph Bennett. The chief characters are the Sulamite (soprano), her lover, the Beloved (tenor), and Solomon (baritone), and there are minor parts for a contralto and a bass. The scene is at first in the village of Sulam, and afterwards in Solomon's palace, and the last scene brings us back to the village. Solomon becomes enamoured of the Sulamite, but she resists his blandishments and remains faithful to her lover. The village scene is full of charm and joy, and is strikingly contrasted with the pomp and ceremony of the scene in Solomon's palace. Some of the most graceful and melodious music ever written by Mackenzie is to be found in the first village scene, in which the villagers sing of the joys of their life, and the lovers bill and coo. An instrumental intermezzo, entitled 'Spring morning on Lebanon,' is in complete keeping with this rural tranquillity. Then come the procession of Solomon and his meeting with the Sulamite. Here the music is exciting and dramatic. Solomon declares his passion in a rapturous song, which would be even more effective if the words were not so often repeated. The Sulamite does not respond, but is, notwithstanding, carried off to the palace and surrounded with its luxury. Here she sings a beautiful setting of 'The Lord is my Shepherd.' The women attendants sing some daintily-written choruses, and then ensues the most masterly section of the work, 'The procession of the Ark.' This is depicted in a chain of imposing choruses, which absorbs sixty-two pages of the vocal score. The scene is laid in an open place before the palace, and in turn the people, maidens, elders, shepherds, vinedressers, soldiers, priests (whose section is specially beautiful) come before us. Here is ample scope for fine choral singing. Next, we are brought back to the palace, and the Sulamite dreams of her beloved. Here again the composer is at his best. Solomon appears and renews his vain importunities. A female-voice chorus concerted with a duet sung by the Sulamite and Solomon, is very ingenious and effective. In the end the Sulamite is restored to her village and her lover, and the note of joy is resumed, culminating in a lengthy chorus to the words 'Love is strong as death.'

The performance under Mr. Allen Gill was a very good one, even though it betrayed some lack of familiarity with the music. At any time it is difficult to secure a united attack from resources widely spread over so vast an orchestra. The performers numbered over a thousand.

The soloists were Miss Esta d'Argo (the Sulamite), Miss Gwladys Roberts (contralto), Mr. Webster Millar (the Beloved), Mr. Reginald Goud (bass) and Mr. Joseph Farrington (Solomon). All showed earnestness and competence. Miss d'Argo may be specially commended for her painstaking and effective interpretation. Mr. G. D. Cunningham was the organist and Mr. G. Wilby led the band.

No doubt choral societies commanding good resources will welcome the revised edition. It is likely that audiences will also welcome the work, because it makes its appeal by its lucidity, breadth, melodiousness and abundant variety of treatment.

Church and Organ Music.

An article upon Dr. Hadow's address at the recent Church Congress has been unavoidably withheld until next month.

The new city organ at the Albert Hall, Nottingham, was opened by Mr. Edwin H. Lemare on October 29. His programme included a Toccata in F, by Bach, his own 'Rondo Capriccio' and symphonic poem, 'From the West.'

The new organ at the English Presbyterian Church was opened, on November 2, by Mr. J. Charles McLean, who played Bach's E minor Prelude and Fugue, Hollins's Concert overture in C major, and other works. The organ is the gift of Mrs. R. H. Morgan, of Towyn, and was built by Messrs. Blackett & Howden.

At the thirty-seventh annual festival of the London Church Choir Association, held in St. Paul's Cathedral on November 17, forty-eight choirs took part, and helped by the artistic qualities of their singing to provide an impressive and attractive service. The music chosen represented the work of Dr. Walford Davies (the conductor), Dr. G. F. Huntley, Walmisley, Arnold, Mendelssohn, and Bullivant. Dr. Huntley, who was the organist, gave a recital before the service, with the following programme:

Choral Prelude	Max Reger.
Choral Prelude	Karg-Elert.
Choral Prelude	Harwood.
Prelude and Fugue in B minor	Bach.
Sonata in D flat	Rheinberger.
Fantasia	César Franck.
Andante in G	Wesley.

The special service held in Hereford Cathedral on November 17, in commemoration of the centenary of S. S. Wesley's birth, was an impressive event. The choir, Dr. Sinclair, who was succentor and organist, and all others concerned, were deeply sympathetic with their task, and carried it out with fitting dignity and high ability. The anthems sung were: 'All go to one place,' 'The Wilderness,' 'Blessed be the God and Father,' and 'Thou wilt keep him in perfect peace.' The Magnificat and Nunc dimittis in F, and the chants in F and D minor were also used, and the hymn 'Jerusalem the golden,' to Wesley's tune 'Aurelia,' was sung. Dr. Sinclair played the Aria in F sharp minor and the 'Choral song and fugue' as voluntaries.

A Samuel Sebastian Wesley commemoration service was given by the organist and choir at the Parish Church of Battle, Sussex, on November 17. The music was entirely selected from Wesley's works, and included the anthems 'O Lord, my God,' 'All go unto one place,' 'Blessed be the God and Father,' and 'Lead me, Lord' (from 'Praise the Lord, O my soul'). The organ voluntaries were Andante in E flat (4-4 time), 'Holsworth Church bells,' and 'Choral song.' The whole was under the able direction of Mr. Bertram Weller, the organist of the church. A short address on Wesley was given by the Very Rev. E. R. Currie, D.D. (Dean of Battle).

Harvest festival services were held at St. Paul's Church, Regina, Canada, on Sunday, October 9, to congregations which have seldom if ever been equalled there. During the course of the evening service the choir gave Maunder's 'Song of thanksgiving.' Mr. Ballantine, Mrs. Perring-Taylor, Mr. Fairchild, Miss Marshall, Miss Morgan, and Mr. A. T. Hunter took part in the service as soloists. Mr. F. Laubach has the credit of the choir's high standard of quality. Mr. Ballantine was the organist, and the Rector, Rev. Canon Hill, conducted both services.

The splendid labours of the Brixton Oratorio Choir show no diminution in the continuity or excellence of their results. The first of a series of oratorio services was held by them at Brixton Church on November 6, when Dvorák's 'Stabat Mater' was performed by the choir of 120 voices, under the direction of Mr. Douglas Redman. The singing upheld the high reputation of the choir, and the artistic finish was made complete by the playing of a professional orchestra and the assistance of Mr. Welton Hickin at the organ. The principals were Misses Maude Wilby and Florence Riden, Messrs. Frank J. Webster and Herbert Tracey. The English version of the words was used, under the title 'At the foot of the Cross.' The congregation numbered over 2,000, and came from all parts. Gounod's 'Mors et Vita' is chosen for performance at the next oratorio service, which is arranged to take place on December 4.

The annual choir festival of the Brunswick United Methodist Church, Halifax, was held, on November 6, in the presence of large congregations. The anthem in the morning was 'Magnify His name' (Martin), and in the evening 'Hear my prayer' (Mendelssohn), Madame Amy Jowett being the soloist. Madame Jowett, Miss Ingham, and Messrs. A. E. Haslem and T. K. Gorton contributed Bennett's beautiful quartet 'God is a Spirit,' unaccompanied. For these services Mr. W. Elliott was the organist. The afternoon service was almost entirely given up to music, the feature being a performance of Stainer's 'Daughter of Jairus.' Mr. Edgar Isles was the organist, and Mr. W. Elliott conducted.

The second annual dinner of the Free Church Musicians' Union was held in the Holborn Restaurant on November 5, Dr. F. N. Abernethy presiding. This Union has now eleven centres established, with a substantial membership. Dr. Keighley is the president-elect for the coming year.

The first oratorio service to be held in the magnificent newly-opened church of St. Wilfrid's, Bognor, took place on November 16, when Mendelssohn's 42nd Psalm was sung by a choir of fifty voices, under the direction of Mr. George Lightfoot. An orchestra accompanied, and played also Haydn's fifth Symphony.

The Worshipful Company of Musicians made their annual state visit to the St. Cecilia service at St. Paul's Cathedral on November 22. A new processional hymn by the Rev. Bernard Reynolds and Sir George Martin was sung, and the choir gave an impressive interpretation of Boyce's anthem, 'O where shall wisdom be found?'

At the special Advent Service at St. Paul's, on Tuesday, December 6, at 7 p.m., Brahms's 'Requiem' will be sung by the Cathedral choir, with full orchestral accompaniment.

Mendelssohn's 'Hymn of Praise' was performed to a large congregation at St. Luke's Church, Bromley, on October 23, under the direction of Mr. H. E. Wyld. The soloists were Misses Dunford and Bower and Mr. B. Pearce. Miss Gwynne Kimpton led the orchestra, and Mrs. G. A. R. Tatham officiated at the organ.

ORGAN RECITALS.

Mr. Edwin H. Lemare, Wilton Parish Church, Hawick—Grand Cortège (Lemare), Prelude and Fugue in D major (Bach), Overture in C sharp minor (new), Bernard Johnson.
Mr. Frank H. Mather, St. Bartholomew's, Pacific Street, N.Y.—Prelude and Fugue in C major, Bach.
Mr. H. C. L. Stocks, Parish Church, Yeovil—Introduction and Fugue in C sharp minor, Rheinberger.
Mr. F. E. Wilson, Church of St. Michael and All Angels, Little Ilford—Fugue in G minor, Bach.
Mr. Henry Graves, Ayr Parish Church—Meditation in D, Faulkes.

- Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Concerto in F, *Handel*.
- Dr. M. J. Monk, Truro Cathedral—Nachspiel, *T. Tertius Noble*.
- Mr. R. Francis Lloyd, Sefton Park Church, Liverpool—Fantasia in F, *Beethoven*.
- Mr. Fred Gostelow, Luton Parish Church—Toccata and Fugue in D minor, *Bach*.
- Mr. J. A. Meale, Duncombe Street Wesleyan Church, Grimsby—Concert Overture, *Hollins*.
- Mr. James Tomlinson, Public Hall, Preston—Adagio and Passacaglia from eighth Sonata, *Rheinberger*.
- Mr. Richard Tattersall, Toronto Conservatory of Music—Toccata in F major, *Bach*.
- Mr. T. H. Collinson, Cathedral Church of St. Mary's, Edinburgh—Sonata in A minor, *Rheinberger*.
- Mr. Henry T. Gilberthorpe, St. Mary's Church, Walton-on-Thames—Fugue in C minor, *Reubke*.
- Mr. Johannes Albe, Parish Church, Duns—Prelude and Fugue in E minor, *Bach*.
- Mr. Frank A. Daniel, Fourth Presbyterian Church, Syracuse, New York—Third Sonata, *Mendelssohn*.
- Mr. Julian H. W. Nesbit, St. Columba Parish Church, Oban—Sonata in C minor, *Mendelssohn*.
- Mr. T. J. Linekar, St. John's and Nant-y-Glyn—Prelude and Fugue in B flat, *Bach*.
- Mr. W. L. Farnham, Christ Church Cathedral, Montreal—Introduction and Passacaglia, *Max Reger*.
- Mr. Henry Grimshaw, Ullet Road Church, Sefton Park—Fourth Sonata, *Rheinberger*.
- Mr. Frank Pullen, St. Elisabeth's, Reddish—Lament, *Harvey Grace*.
- Dr. G. J. Bennett, Lincoln Cathedral—Fantasia and Toccata in D minor, *Stanford*.
- Dr. G. H. Smith, All Saints', Sculcoates—First Sonata, *Mendelssohn*.
- Mr. W. Deane, St. Mary's Church, Johannesburg—Nachspiel, *T. Tertius Noble*.
- Mr. Thomas Curry, Alexandra Palace—Grand Offertoire, *Gueit*.
- Mr. D. Colley, All Saints', Altrincham—Intermezzo and Allegro, *Rheinberger*.
- Mr. G. Bernard Gilbert, Public Hall, Canning Town—Elegy, *Silas*.
- Mr. Arthur Hopkins, Church of St. Michael and All Angels, Little Ilford—Gavotte moderne, *Lemare*.
- Mr. Sydenham Janes, Okehampton Parish Church—Prelude and Fugue in C minor, *Bach*.
- Mr. R. A. Ernest Payne, Carrs Lane Chapel—Impression 'La nuit,' *Sigfrid Karg-Elert*.
- Mr. Westlake Morgan, St. Katherine Cree Church—Marche funèbre et Chant sérapique, *Guilmant*.
- Miss Olwen Rowlands, Twrgwyn Chapel—Sonata in C minor, *Merkel*.
- Mr. Matthew Kingston, St. Leonard's, Southminster—Grand Chœur in D major, *Guilmant*.
- Mr. W. Ripley Dorr, Ascension Church, Stillwater, Minnesota—Toccata and Fugue in D minor, *Bach*.
- Dr. W. H. Prendergast, Winchester Cathedral—Andante in E flat, *S. S. Wesley*.
- Mr. E. H. Smith, St. Bede's Parish Church, Hartington Road, Liverpool—Fantasia in F, *Beethoven*.
- Mr. Allan H. Brown, Battersea Polytechnic—Gavotte moderne, *Lemare*.
- Mr. H. Douglas, Matlock Congregational Church—Sonata for organ (first movement), *Elgar*.
- Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Fugue in G major, *Bach*.
- Mr. C. W. Stear, Bristol Grammar School—Cantilène pastorale in B minor, *Guilmant*.
- Dr. W. G. Alcock, Albert Hall, Manchester—Sixth Sonata, *Mendelssohn*.
- Mr. Alfred Hollins, Colston Hall, Bristol—Aubade, *Bernard Johnson*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. W. Ripley Dorr, organist and choirmaster, Ascension Church, Stillwater, Minnesota.
- Mr. A. B. Garrard, organist and choirmaster, Christ Church, Penge.
- Mr. Richard B. Hamilton, organist and choirmaster, All Saints' Church, Hoole, Chester.
- Mr. Herbert Macfarren, organist and choirmaster, Sioux City, Iowa.
- Mr. Clifford Marshall, organist and choirmaster, Emmanuel Church, New Brighton.
- Mr. Sidney Warnes, organist, Closeburn Parish Church.

Reviews.

MUSICAL HISTORIES.

The History of Music. By Waldo Selden Pratt.

[London: Sir Isaac Pitman & Sons.]

Standard History of Music. By James Francis Cooke.

[Philadelphia: Theodore Presser Company.]

To those who are studying musical history for examination purposes, the fault of most books on the subject is that they are too small, too large, or too interesting. Mr. Pratt, in his new book, has steered between the first and second; in saying that he avoids the third we mean that he has rejected the attractions of the essayist's style and method in favour of a succinct and judicial account of facts. There is no lack of literary merit, and the matter is presented in fluent and significant language. The plan of the book commends itself. In the more prominent sections Mr. Pratt outlines the development of music, considers the various schools and their inter-relation, and reviews the conditions at successive stages. Side-issues, the lives of the chief composers, lists of their works and of the names of less important men, are presented in smaller type. At every point Mr. Pratt gives evidence of his learning and his knowledge of the requirements of an educational treatise. The book is valuable in its completeness and its successful carrying-out of the author's professed aim to provide 'a book of reference for students rather than a literary or critical survey of a few salient aspects of the subject, or a specialist's report of original research.'

Mr. James Francis Cooke's work, of which the sub-title is 'A first history for students at all ages,' suffers from the effort to serve too many masters. Some of its explanations appeal only to the musician; its literary style, which is reasonable and sedate, appeals only to adult readers; and presumably the illustrations and some of the aids to pronunciation ('few,' 'franswah koop'-er-rang,' 'poo'-tschee'-nee') are intended for the younger generation. Perhaps the difficulty of finding an English phonetic equivalent necessitated the omission of 'Don Quixote' from a list of Strauss's works. There are numerous scraps of information (the book only fills 250 pages of large type) that appeal to nobody; for instance, one is told where Theodore Lack was educated and who were his masters. The explanation given of the Greek modes is likely to be confusing rather than instructive. Each chapter is followed by some test-questions, among which are the following: 'What is a prodigy?' 'Should this book be mastered thoroughly before an attempt is made to study some advanced work?' The statement that Sir Alexander Mackenzie is the principal of the Royal College of Music will occasion surprise. A musical map and chart form a feature of the volume.

Six Christmas Carols (Third series). Edited by Rev. James Baden-Powell.

[Novello & Co., Ltd.]

Three of these tuneful pieces are composed by the editor and three by J. E. Vernham. They are all easy, flowing, and melodious and calculated to please both listener and executant. 'Onwards, through the darkness,' strikes us as being specially good.

Thirty Songs. By Lady John Scott, with accompaniments by Alfred Moffat. Edited by Donald Ross. 2s. 6d. net. [Paterson & Sons, Edinburgh and London.]

The patriotic Lady John Scott lived for ninety years, and carried from a distant period to the present that same feeling which inspired Sir Walter Scott, James Hogg, and that galaxy of Scottish culture which dwelt so picturesquely on Jacobite matters. She was a musician in a bygone manner, and a versifier in an old-fashioned style. But she was the composer of 'Annie Laurie,' and her friends can claim that in that undying melody she reached the height of popular favour of more than one generation.

But few of her songs and melodies were published, and these only in ephemeral publications and anonymously.

A certain portion of her compositions remains in manuscript, and as a memorial to the memory of a worthy lady it is very well that the best of these pieces, with others of her published works, should be brought to light.

Mr. Alfred Moffat, the musical editor, is certainly the most fit person to deal with the original manuscripts, and the publishers have done wisely to obtain the services of so scholarly a musician, thoroughly in sympathy with and having such knowledge of Scottish music.

Miss Warrender's memoir is interesting, and the reference notes by Mr. Donald Ross most useful.

Magnificat and Nunc dimittis. Set to music in the key of G major by G. F. Huntley.

The Lord's Prayer. Set to music by C. Lee Williams.

Light in darkness. An Anthem. Composed by D. Cyril Jenkins. [Novello & Co., Ltd.]

The setting of the evening Canticles, written for the thirty-sixth annual festival of the London Church Choir Association, is, as may be expected from the composer, an admirable example of vocal writing to which the free organ part lends additional interest. There are many excellent points, while the employment of legitimate harmonies bring the service well within the powers of most choirs, and should assure for it a wide acceptance. Dr. Huntley is evidently determined to uphold the dignity of church music, and we look with pleasure for more examples of his refined musicianship.

Mr. Williams's setting of the Lord's Prayer, composed for the Gloucester festival of this year, appeals to us as an earnest endeavour to clothe the noble words with music at once devout in conception and capable of performance without the necessity of undue effort. We should have preferred that all the parts should sing the whole of the words, and feel that the point of imitation at the words 'Give us this day' should hardly have been permitted to rob the tenor and bass parts of their repetition of the phrase 'And forgive us.' We think it might have been avoided, though possibly the composer regards the work as a whole, which may be accepted as an explanation, if indeed any is necessary. The change of key at 'For Thine is the kingdom' is more than justified by its effect. We rather doubt the wisdom of placing the chord of C major so near to the end, and think a phrase between the last two Amens would have been more satisfactory. This may be hypercritical, and in spite of our remarks we welcome Mr. Williams's work as being well worthy of performance where circumstances and custom permit.

Mr. Jenkins's music deserves more than passing mention, and we think is a notable addition to the list of anthems suitable for festivals of saints. Variety of effect and excellent part-writing without complication are features of the work, while the organ part, from its legitimate construction and independence of the voices, makes a great addition to the many attractions the anthem undoubtedly possesses.

Scotch lullabye. A spring ditty. Arietta. Composed by Cyril Scott. [Elkin & Co.]

The first of the above songs is a setting of the well-known verses by Sir Walter Scott, 'O hush thee my baby,' that has more than the merit of being distinct in character from other settings. 'A spring ditty,' like the 'Scotch lullabye,' is carried along cleverly and attractively by a constant figure in the accompaniment. The 'Arietta' is a better-class drawing-room ballad. It will be a recommendation of these three songs that Mr. Scott has kept them well within the bounds of ordinary comprehension.

BOOKS RECEIVED.

English Melodies from the 13th to the 14th century. By Vincent Jackson. Pp. lii. + 209. Price 7s. 6d. (London: J. M. Dent & Sons. New York: E. P. Dutton & Co.)

Dictionary of Operas. Compiled by John Towers. Pp. 1,045. Price \$7.00. (A dictionary-catalogue of operas and operettas that have been performed on the public stage.) (Morgantown, W. Va. Acme Publishing Company.)

Favourite Operas. By J. Cuthbert Hadden; with twenty-four drawings in colour by Byam Shaw. Pp. 288. Price 6s. (London: T. C. & E. C. Jack.)

A Century of Ballads, 1810-1910. By Harold Simpson. Pp. xii. + 349. Price 10s. 6d. (London: Messrs. Mills & Boon.)

The Mystical Idea in Wagner. By Edouard Schure; translated by Fred Rothwell. Pp. 46. Price 1s. (London: the Priory Press, Hampstead.)

The Music-Lover's Diary. Edited by Ada M. Ingpen. Pp. 65 (besides diary). Price 1s. 6d. (London: Messrs. Herbert & Daniel.)

A Picture Song-Book. The songs taken from various sources. The pictures by the Earl of Carlisle. Pp. 198. Price 42s. (London: Messrs. Smith & Elder.)

Operagram. Annotated programmes. By Edmondstone Duncan. Four volumes: 'Il seraglio,' 'Le Nozze di Figaro,' 'Tales of Hoffmann,' 'Die Fledermaus.' Price 6d. each. (London: Vincent Music Co.)

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Abdy Williams has, no doubt unintentionally, misrepresented my views. I have never said that 'we must refer to the bar as a rhythmical unit.' What I wrote was: 'The only standard of time which is strict is the bar, with its feeling of accent on the first beat, and it is the business of the composer to weave round this standard designs which vary indefinitely.' In my opinion, the rhythmical unit, if we use the term in the way intended by Mr. Abdy Williams, does not exist. Motion in music is like all other motion from one to another point, and the position of the point of repose may be very near to the starting point, as in the first subject of Beethoven's fifth Symphony, or more remote as in the air in the Sonata, Op. 26. The phrase, or phrase-section, should be considered as a whole, and if any break in the continuity of the music is made, it should be for artistic effect and not from obedience to a mathematical law of division. If the necessity for a rhythmical unit were accepted, it would be obligatory to show its presence in all music; but if we allow that it cannot always be found, all that we can say is that in certain cases the phrase can be divided into sections, while in other cases it must be taken as a whole. Any attempt to divide up the phrase into measures, in cases where points of repose do not appear, would at once spoil the free flow of the music.

The notion that to explain rhythm in music we must seek for a rhythmical unit, seems to be akin to the fallacious ideas of the Greeks, who assumed that because the space over which motion took its course was divisible, therefore motion itself was divisible. From this fallacy arose the well-known paradoxes of Zeno. M. Bergson, in his work 'Matière et mémoire,' has exposed the nature of this mistake, and has proved that all movement, being a passage from one point of repose to another, is indivisible. As we know that the mind takes in a passage of music, just as it comprehends motion of any kind as a whole and not as a series of units, we may well wonder why writers should wish to revert to the exploded theories of the Greeks, who were, not even excepting Aristoxenus (though he was in some respects in advance of the Pythagoreans), much given to the endeavour to find rigid laws which had no existence in fact.—Yours faithfully,

T. H. YORKE TROTTER.

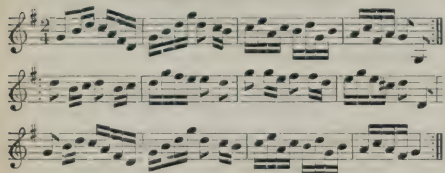
THE 'ARETHUSA' AIR AND 'HUSSEY'S MAGGOT.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Unfortunately, Dr. Grattan Flood, in his article 'The Irish provenance of three English sea-song melodies,' in the last number of the *Musical Times*, has thrown no new light upon the 'Princess Royal' ('The Arethusa' air), and brought nothing to controvert the statements made by me in the *Musical Times* of October, 1894, and in the new 'Grove.' Uncorroborated assertion, or expressed belief, has small value as historical evidence. The reproduction of an air more or less resembling the 'Princess Royal,' with a song attached relating to events long after Carolan's death, cannot have much bearing on the question. The matter therefore remains 'as you were.'

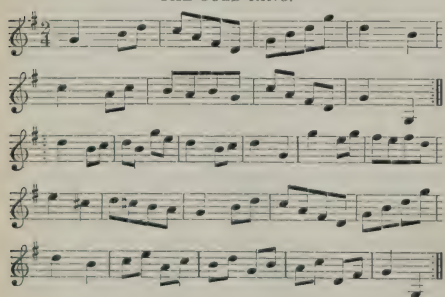
In regard to 'Hussey's Maggot,' the air has, it must be admitted, some degree of affinity to 'To Rodney we will go.' Dr. Flood gives it from an Irish manuscript dated 1773, and claims to have now printed it for the first time. This latter statement is scarcely correct, for the air, under various titles, has been printed and reprinted many times. I reprinted it twenty years ago in my 'Old English country dances' (1890), under the title 'Herefordshire lasses,' from Longman, Lukey & Co.'s 'Twenty-four country dances for 1772,' where it stands as follows:

'THE HEREFORDSHIRE LASSES.'



But this is by no means its first appearance. Under the title 'The Gold Ring,' it is present in 'Twelve country dances for 1749,' printed by John Johnson, Cheapside, and again in Johnson's collection of '200 country dances,' vol. v. (1750) as follows:

'THE GOLD RING.'



This is by no means the end of the tune, for about 1770 it was arranged for two guitars by Thomas Thackray, of York, in his 'Collection of forty-four airs,' as 'Temple Newsham.' About this time, too, it was included among a collection of French cotillions as 'La nouvelle Anglaise.' The title-page of my copy of this work is torn away, but it is an English publication circa 1770-75. In Gow's 'Third collection of Strathspey reels' (1792) there is yet another appearance of this air as 'The Earl of Lauderdale's reel.'

The above is sufficient to show that the air has had immense popularity. The various copies quoted are not mere resemblances, but are practically note for note with each other. When the tune took the form of 'To Rodney we will go,' its popularity was even greater, but for an account of this latter stage the reader may turn to my article in the *Musical Times* of May, 1895.—I am, yours truly,

S. Hamilton Avenue, Leeds.

FRANK KIDSON.

LADIES AS DOCTORS OF MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your November issue there is a paragraph to the effect that Miss Janet Salsbury is the only lady who has taken the degree of Mus. Doc. by examination. Perhaps you will permit me to point out that Dr. Annie W. Patterson, organist of Shandon Church, Cork, obtained the degree of Doctor of Music by examination in 1890. May I also add that Queen Alexandra, when Princess of Wales, was given the honorary doctorate in music by the Royal University of Ireland in 1885, and a similar honour was conferred on H. R. H. the Duchess of Connaught in 1903.—Yours faithfully,

W. H. GRATTAN FLOOD.

THE TEMPO OF 'O REST IN THE LORD.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I sang at four performances of 'Elijah' at Exeter Hall, on April 16, 23, 28 and 30, 1847, when Mendelssohn conducted; and I sang also at the preliminary full orchestral rehearsal. I have a very vivid recollection of those historic evenings. Miss Dolby sang 'O rest in the Lord' so much to the satisfaction of the composer that he turned to her with tears in his eyes, and said: 'Thank you from my heart!' The tempo at which the air was sung is faithfully represented by Mendelssohn's own metronome marking, ♩ = 72.

I have heard a popular contralto, now deceased, drag the time until it lost its rhythm, and the conductor was compelled to beat in quavers. It would, however, be very unfortunate if the opposite extreme were adopted. Surely we should strive to fulfil the composer's intention.

WILLIAM H. CUMMINGS.

MEMORIAL TO THE LATE REV. T. R. MATTHEWS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Many of your readers are familiar with the name of the late Rector of this parish as that of a musician of no mean taste and talent. His hymn-tunes are familiar features in almost every collection used in England and the Colonies. An effort is now being made to raise a suitable memorial to him in the form of an organ to replace the harmonium at present used in the parish church of North Cotes. The church is small, so that we do not need a very costly instrument; but as, on the other hand, we are mostly simple cottagers, we shall be grateful for the help of all who know and appreciate Mr. Matthews's work. Any donation, large or small, will be promptly acknowledged by

Rector, North Cotes S.O.,

Lincs.

All Saints' Day, 1910.

G. S. TYACK,

Rector of North Cotes.

WILLIAM BOYCE.

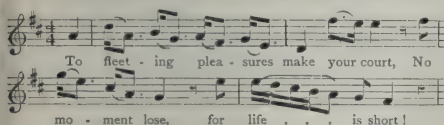
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have read with much interest the article on William Boyce, by Mr. H. C. Colles, and cannot help thinking that a series of similar articles on the most notable of the old anthem writers might be not only acceptable to many readers, but would form an appropriate companion-series to the articles on English Cathedrals, contributed by the late Mr. F. G. Edwards during the past few years. My immediate object in writing, however, is to ask the question, Can the song 'Johnny and Jenny,' quoted by Mr. Colles, warrantably be taken as a convincing example of Boyce's 'facility for writing fresh melodies'? By which interrogation I mean to say, Is the 'sparkling vitality' so evident in the song unequivocally Boyce's own? On going over the air during my perusal of the article, I was haunted by a sense of something familiar, which at first I could not clearly recall, but soon recognized as belonging to a song in Handel's 'Samson.' Dalia, in the air 'To fleeting pleasures make your court,' is employing all her arts to

re-captivate Samson. This captivating air I made acquaintance with some winters ago, when consulting the full score prior to a performance of 'Samson,' which I gave with my church choir, it being one of the numbers not included in the performing version published by Novello. The first verse is as follows:

'To fleeting pleasures make your court,
No moment lose, for life is short!
The present now's our only time,
The missing that our only crime.'

And it will be seen that it is not without resemblance to the sentiment of the Boyce ditty. The music also bears more than a general resemblance to Boyce's song, there being in two places actual identity of notes. This will be made clear by comparing the first two lines of the duet part of 'Johnny and Jenny' ('Together let us sport and play,' &c.), as given in Mr. Colles's quotation, with the opening of Handel's air:



Mere similarity of notes, of course, may count for very little if the general spirit and conception of the music is different. But in the case before us the two songs have not a little in common between them in both words and music. One marked feature in both airs will not escape attention—the extensive grouping of the notes in twos to single syllables, this frequently taking the form of what in Scottish melodies is sometimes termed the 'Scotch snap.' The effect of this persistent phrasing is to impart to both airs an element of much persuasiveness. What difference there is consists chiefly in this, that, of the two, Handel's is the more beautiful music, being throughout of a more tender strain. Handel, as we know, wrote the oratorio of 'Samson' in the weeks immediately following the composition of the 'Messiah.' Perhaps Mr. Colles could furnish the date of 'Johnny and Jenny'; this might help in determining the question as to whether there was any unconscious (or conscious!) reminiscence at work on the part of either Boyce or Handel. Could each be proved to have been entirely ignorant of the other's work in this present instance, the interest of their respective productions would thereby be greatly enhanced.—Yours sincerely,

J. K. FINDLAY.

[In order not to spread this discussion over too long a period, we have submitted the above letter to Mr. Colles, who in reply writes as below.—ED., *M.T.*]

Mr. J. K. Findlay raises an interesting point, and I must thank him for having drawn attention to the song from 'Samson.'

The British Museum catalogue dates the publication of Boyce's 'Lyra Britannica' at 1745, and the third book, in which 'Johnny and Jenny' occurs, contains publishers' advertisements of a number of Handel's oratorios, including 'Samson.' On the other hand, the title-page to the third book has the sub-title 'A cantata and English songs set to music by Dr. Boyce, in which is inserted the songs of "Johnny and Jenny," etc., etc., "sung at Vauxhall and Ranelagh Gardens." So 'Johnny and Jenny' was neither new nor unknown when the volume appeared, and to discover which came first, it or 'Samson,' would require a closer study of records than I have been able to make. But even if, as I can quite suppose, the song 'To fleeting pleasures' was floating about somewhere in the back of Boyce's mind when he wrote 'Johnny and Jenny,' and that the phrase which Mr. Findlay quotes suggested similar ones, though that might spoil the song as an illustration of Boyce's 'facility for writing fresh melodies' (a quality which could easily be illustrated by other songs), it would make it all the stronger as an example of the fact that his melodies were 'both apt to the feeling of the words and fitting their metre like a glove.' He does what Handel makes no attempt to do: he sets the poem as it stands, not only the meaning of the words but their metre and their rhyme. Handel repeated

the lines over and over again to various melodic contours; Boyce set each once for all to the one phrase which it suggested. Take an example: Boyce's tripping downward phrase on 'Sport and play' is clearly a bit of verbal illustration, neither words nor musical figure ever appear again. Handel's smoother downward phrase on 'Life is short' may be a piece of illustration, but the next time the words come they are set to three A's, each one a crotchet, and a third time they are set to his favourite cadence figure. Again, the sparkle of Boyce's song comes chiefly through the quaver endings of the phrases, which exactly catch the jingle of the rhymes 'guineas,' 'Jenny's,' 'sin is.' Handel had a similar opportunity in 'only time' and 'only crime,' and though he gave them the same rhythm the first time the words occurred, he afterwards spent no less than five rhythmic phrases upon them, including two which he had already used for 'Life is short.' In this respect Boyce's song is incomparably the better of the two.

Obituary.

We regret to have to report the following deaths:

MADAME LOUISE LANGENHAUS JAPHA, on October 13, at Wiesbaden, in her eighty-sixth year. Madame Japha had been a pupil of Robert and Clara Schumann, and had gained considerable repute as a pianist and composer.

Herr ERICH KLOSS, the well-known German critic, who died in Berlin on November 1. He was known mainly through his essays on Richard Wagner and his works.

GEORGES MATHIAS, the French pianist and composer, at Pontoise. Born on October 14, 1826, he studied under Frédéric Kalkbrenner and afterwards under Chopin, of whom he was probably the last surviving pupil.

MR. WILLIAM EVANS, for thirty years an alto lay-clerk in St. Asaph Cathedral.

THE MUSICAL ASSOCIATION.

PAPER ON OLD ENGLISH ORGAN MUSIC BY
MR. JOHN E. WEST, F.R.A.M.

The opening meeting of the present session of the above Association was held in the King's Room, Messrs. Broadwood & Sons, on November 1, Dr. W. H. Cummings being in the Chair, when a paper was read by Mr. John E. West on the subject of 'Old English Organ Music.' Musical illustrations were admirably played by Dr. W. G. Alcock, Organist of the Chapel Royal, on an interesting little chamber organ, built by Snetzler in 1750, and kindly lent for the occasion by Mr. J. A. Fuller-Maitland. We give an outline of Mr. West's remarks.

The early stages of organ music are much more difficult to trace in England than in such countries as Italy, Germany, and France. We have no printed collections to correspond with the 'Tablature' and other organ books abroad, and in our manuscript collections of instrumental music it is often impossible to determine definitely whether a piece is intended for performance on the organ or not. Probably the earliest known specimens of English organ music are to be found in an old 16th century manuscript known as the 'Mulliner MS. book.' This book originally belonged to Thomas Mulliner, Master of the Choristers' School, St. Paul's, and is now in the British Museum. It includes music by Tallis, Redford, Farrant, Shepherd, Blitheman, and others, some of which is obviously intended for the organ.

In the 17th century, organ music began to assume a more individual aspect in our manuscripts. There is a manuscript volume at the British Museum in the handwriting of Dr. John Bull, dated 1628, and containing organ pieces by him, one of which includes registering indications. These are probably the first examples to be found in organ music by English composers.

The organ music by members of the Gibbons family next claims our attention. That by Orlando Gibbons is written largely in the slow and sedate style of an introductory

voluntary, and contains some smooth and flowing contrapuntal writing. Several of his compositions are to be found in manuscript at the British Museum, Christ Church, Oxford, and elsewhere. An interesting piece by Edward Gibbons occurs at the beginning of his anthem 'How hath the city sate solitary,' in the Tudway manuscript collection, which is there entitled 'A Prelude upon ye organ as was then usual before ye anthem.' Dr. Christopher Gibbons must have been an organist of some considerable attainments, judging from a 'Voluntary for ye double organ' in manuscript at the British Museum. An entry in John Evelyn's 'Diary' describes his visit to Magdalen College, Oxford, in July, 1654, on which occasion 'Mr. Gibbon, that famous musician,' exhibited his 'skill and talents' upon the 'double organ' there. Christopher Gibbons is evidently the 'Mr. Gibbon' referred to.

The Ordinance of Parliament, in 1644, for the suppression of organs in the churches, and their silence during the period of the Commonwealth, must of necessity have given a temporary check to English organ music. But at the Restoration, in 1660, the organ again took its place as an accompaniment to the choral service, and opportunities were also renewed for its use therein as a solo instrument. (A quotation from the 'Brief directions' in Clifford's 'Collection of Divine Services and Anthems' was given in support of the latter statement.)

Among the composers of organ music during the period after the Restoration were three distinguished musicians—Matthew Lock, Dr. John Blow, and Henry Purcell.

Six interesting pieces by Lock are to be found in his 'Melothesia,' published in 1673. These are probably the first printed specimens of organ music by an English composer. A number of pieces by Blow exist in manuscript at the British Museum and elsewhere. Many of them are more important than those of either Lock or Purcell. Purcell's music for the organ is interesting and worthy of respect, if it does not always exhibit the genius which is so apparent in many of his other works. It is doubtful whether his fine Toccata in A was intended to be an organ piece, but as regards its merits there is some significance in the fact that it was published in the forty-second volume of the *Bachgesellschaft* as a work of J. S. Bach.

Twelve Voluntaries by Dr. William Croft (in manuscript at the British Museum) contain much good and dignified material, but they are more orthodox in style than the pieces by Lock, Blow, and Purcell.

The period of organ music following, although possessing certain characteristic features, can scarcely be described as a strong and inventive one. Most of the pieces composed for the organ during this period were termed Voluntaries, and frequently contained solo passages of a florid character for the right-hand on a compound stop known as the Cornet—now obsolete—accompanied by a single bass part for the left-hand. Sometimes the solo passages were for a Trumpet, Flute, or other stop. The Voluntary period lasted throughout the 18th and for the earlier part of the 19th centuries. Among the best composers of Voluntaries and Fugues during the 18th century were: Dr. Maurice Greene, Thomas Roseingrave, John Travers, John Bennett, Dr. William Boyce, Dr. James Nares, John Stanley, Dr. Benjamin Cooke, Dr. T. S. Dupuis and Jonathan Battisill.

The 'Cornet solo' type of Voluntary was not yet extinct when the organ compositions of Samuel Wesley appeared. Many of Wesley's pieces contain really fine music, and exhibit a noble effort to uphold the dignity of the 'king of instruments.' William Russell wrote some good and interesting Voluntaries, in which registering indications are more frequently and minutely given than in the music of his predecessors.

The Fugues by Dr. William Crotch are, on the whole, somewhat dry and laboured, but those by Thomas Adams are more interesting, and are eminently suited to the character of the instrument.

Samuel Wesley's good influences in the domain of organ music were richly inherited by his son, Samuel Sebastian Wesley. But the organ compositions of the latter may be said to mark the beginning of the modern era, and are therefore outside the limits of the present paper.

Drs. W. H. Cummings, T. Lea Southgate and C. D. Maclean took part in the discussion which ensued.

The following were the musical illustrations played by Dr. Alcock:

Voluntary (from the Mulliner MS. book)	.. Richard Alwood
Fantasia on the Flemish Choral 'Laet ons met herten reijne'	.. .. Dr. John Bull
Voluntary in A minor	.. .. Orlando Gibbons
Toccata in A minor	.. .. Matthew Lock
Toccata for a 'Double Organ'	.. .. Dr. John Blow
Voluntary on the south Psalm tune	.. .. Henry Purcell
Allegro (Cornet solo) from Voluntary in G minor	.. .. Dr. William Boyce
Prelude and Fugue in A	.. .. Samuel Wesley

The annual dinner took place on the same day at the Criterion Restaurant, under the chairmanship of Sir Frederick Bridge.

MR. PLUNKET GREENE ON INTERPRETATION IN SONG.

The art of interpretation in song is a subject upon which there is so much confusion of ideas, weak judgment, and ignorance displayed upon public concert-platforms, that a lecture on this topic by no less an authority and master than Mr. Plunket Greene was particularly welcome. Such a lecture was given at Æolian Hall on November 11. There was so much sound sense and practical advice, æsthetic as well as technical, in Mr. Greene's remarks, that they ought to be propagated far and wide over the musical community. There was also a grace and lightness of touch in the presentation of his thoughts, and an abundance of amusing asides, that made the lecture attractive apart from its value as education.

The lecturer prefaced his remarks with an apology for their necessarily egotistical character. The ideas he was about to express were based entirely upon his own methods and experience. No one had been consulted. If the expressions 'you must' or 'one must' occurred, they were to be taken as meaning 'I must.'

When he first approached his subject through the medium of his own mental processes as an interpreter of song, and looked for the rules he followed, he found to his dismay he was not conscious of obeying any. He had to begin at the other end, and by a process of analysis arrive at what he was looking for. He then found that he was all the time obeying a set of definite rules quite unconsciously. The necessary equipment of an artistic singer, Mr. Greene said, could be divided under four general heads: Technique; magnetism; a sense of atmosphere; and command of tone-colour. There were no short cuts to the attainment of technique, and no resting or finality in its study. Magnetism, which Mr. Greene so described for want of a better word, was an influence that passed between a singer and his audience mutually, the power to exert it on the singer's part being a gift. A breath would blow it away, and nothing destroyed it more effectually than the entrance of a late-comer into the concert hall, when every eye turned away and everyone's attention was diverted. It could never be exerted whilst the singer's eyes were fixed upon a music-sheet. (Here Mr. Greene dwelt upon the paramount importance of memorising works.) He added that it was possible for the artist to feel the magnetism of his audience and to be inspired by it. Even one single friendly and interested face among an unsympathetic throng could suffice. Referring to his third heading, the lecturer said that every song had an atmosphere of its own which must be felt and thoroughly understood by the artist. The song and its mood or atmosphere must be conceived as a whole. To effect this it required a vivid pictorial imagination, by which the suggested mental picture or emotional state could be summoned and retained. The so-called 'atmospheric' songs were usually based upon some 'master phrase' which gave the key of the mood. Tone-colour was described in terms of a definition once given by Mr. Walter Ford: 'It is the vitalization of the breath before adding it to the spoken word.' The power to control tone-colour should be as much a temperamental as a technical asset. The colour-changes should follow almost unconsciously the changes of mood, in response to the call of the imagination. This subconscious power was one of the strongest weapons in the singer's armoury. But it could never stand for a moment against that curse of the average English singer, self-consciousness.

Mr. Greene then propounded three rules which must be observed by all who would interpret a song thoroughly. In the first place the rhythm of the song must be religiously

preserved. The necessity of taking breath should never under any circumstances whatever be allowed, as it so often was, to interrupt the march of the rhythm. It was no praise to say of an accompanist, 'How well he followed the singer,' but rather an accusation. The rhythm was the accompanist's care as much as the singer's, and when the latter ill-treated, the former should endeavour to protect the rhythm. Here the lecturer digressed upon the importance of the accompanist's function: the pianist was the singer's fellow-artist and mentor, and often he alone could avert disaster. Mr. Greene took the opportunity of paying a tribute of thanks and praise to Mr. S. Liddle (to whom he attributed all the virtues of an accompanist), as one who, in a long association with him, had ideally fulfilled all those conditions.

The second rule was: Sing mentally through the rests. From the first introductory note on the pianoforte to the final note of the concluding symphony the singer should be taking part with his 'mental voice' if the singing voice was silent. This was the secret of singing the song as a whole; the secret of interpretation. The third rule was that singing should be speech in music. Words should be pronounced in singing just as they were in conversation, with regard to the vowel-sounds and to the relative value of accented and unaccented syllables, and to the texture of the quality of voice.

At the end, Mr. Greene summarised his lecture as follows: (1) Granted the gifts of technique and the observance of the rules; (2) Find the atmosphere of your song, and (a) Sing it as a whole, (b) Sing it as you would speak it.

The lecturer then added example to precept, and sang songs from the following selection, with explanations of the way he approached their interpretation:

Der Leiermann	Schubert
Der Doppelgänger	Schubert
Ein Ton	Cornelius
Vergleiches Ständchen	Brahms
A lover's garland	Hubert Parry
Ethiopia saluting the Colours	Charles Wood
The fairy lough	C. V. Stanford
When children plays	H. Walford Davies
Corinna's going a-Maying	Ernest Walker
O ye dead	Old Irish,
Molly Brannigan	arr. by C. V. Stanford.
Quick, we have but a second }	

Mr. Liddle accompanied. The audience was large, distinguished, and appreciative. Mr. Greene will deal again with the topic on December 2, at Æolian Hall, and should attract a large audience.

MISS MARIE BREMA'S OPERA SEASON.

A season of opera that promises to be of considerable artistic value and interest was opened by Miss Marie Brema at the Savoy Theatre on November 15. Miss Brema at once began with something uncommon, by giving an entirely novel version of Handel's setting, in cantata form, of Dryden's 'L'Allegro ed il Penseroso.' The plan she adopted was not that of turning the poem into an opera, but of having the music sung by invisible singers while the incidents referred to in the verse were illustrated by a series of 'living pictures' on the stage. The result is exceedingly beautiful, for the scenes have been arranged in the very best taste with most vivid realisation of the pictures suggested by the words, and with an excellent grasp of stage effect. The piece becomes a species of masque, but whatever the term applied to it, the fact remains that the spectacle presented is very charming and gratifying to eye and ear alike. The plan adopted of keeping the singers out of sight enabled the audience to concentrate their attention on the stage, where all the personages and events mentioned in the text—the Loathed Melancholy, Jov, Mirth, the exponents of the 'Light fantastic toe,' the Ploeghman, the Pensive Nun and the parties in the Morris dance—are all shown in turn while the music proceeds. The poem has become engrained in our natures—on re-reading it, one feels with the man who found Shakespeare's 'Hamlet' full of quotations, and our pleasure in hearing the poem and the delightfully rural music Handel wrote to it is augmented by the singularly happy way in which Miss Brema puts it before us. The solo portions are admirably sung by Miss Evangeline Florence, Mr. Spencer Thomas and Mr. Francis Braun,

and as chiefs among the stage exponents Miss Hermione Stewart (Melancholy) and Miss Ruby Ginner, a most graceful dancer who impersonates Mirth, are entitled to all praise.

As an accompaniment and as the complement of the evening's entertainment, a version of the well-known fairy tale of the 'Two Hunchbacks,' written by M. Emile Cammaerts, and translated into English by Miss Tita Brand, is represented. It is a most charming display, in which youthful exponents of King Pit and Queen Zit (Master Griffinhoofe and Miss Nonny Locke) with their offspring, Little Pit (Miss Mavis Yorke), at once captivated the hearts of the audience. The parts of the 'grown-ups' are taken by Miss Tita Brand, Mr. Vernon Steel and Mr. Michael Sherbrooke with effect, and the piece was well received and is likely to be found among the Christmas attractions. As interludes, Mr. Frank Bridge, who directs the orchestra, has provided some well-conceived arrangements of Breton folk-songs, which are appropriate to the surroundings, as the scene is laid in the Belgian Ardennes.

GLUCK'S 'ORPHEUS.'

Subsequently Miss Marie Brema revived her admirable version of Gluck's 'Orpheus.' Her performances given during the summer attracted a good deal of attention for their artistic character, and that character is well maintained in the present representations. Miss Brema herself appears as Orpheus, and gives a fine, vigorous reading of the part, full of meaning gesture and admirable vocalisation. Miss Gladys Honey is the Eurydice, and bears herself with grace, though her singing is at times uncertain. Miss Doris Simpson is the Amor, and Miss Ginner, Miss Una Reynolds, and Mr. Allan Glyn act as principal dancers. The scene of the Underworld is still impressive, and that of the Elysian Fields remains a picture of entrancing beauty. There is an excellent chorus, who work with the best of will, and the three productions are clearly likely to prove a strong attraction.

BEECHAM OPERA SEASON.

Novelties have been in abeyance; and operas such as 'Faust' and 'Rigoletto' have crept into the scheme and somewhat mitigated the daring of Mr. Beecham's operations. Yet the interest has been continuous, for the operas have been well mounted and performed, and well-known singers have taken up familiar rôles for the first time and thrown new light upon them. At least one artist, Miss Mignon Nevada, has won and established her reputation.

The centre of interest in the latter half of October was the production of 'Fidelio,' on October 22. Miss Gleeson-White, on the indisposition of Miss Edyth Walker, took up the part of Fidelio at short notice, and played it with ability. On October 24, Fräulein Plaichinger took the title-part in 'Elektra,' and answered its requirements in everything except vocal stamina. In 'Rigoletto' on October 25, Miss Nevada appeared as Gilda and scored an immediate success, both by her refined singing and by her clever and girlish (she is understood to be under twenty) acting. Signor de Luca was a magnificent Jester, and Signor Bendielli an attractive Duke. He was succeeded in a later production by Signor Macnez.

Mr. Beecham seldom does anything better or more commendable than his Mozart revivals. In his hands all the sparkling life and beauty of the music comes to the surface. Such impressions were confirmed by the performances of 'Don Giovanni,' on October 27, with Misses Gleeson-White, Perceval Allen and Ruth Vincent as *prime donne*, and Signor de Luca as the Don; and 'Figaro,' on October 29, with Miss Elizabeth Amnden as the Countess, Miss Beatrice La Palme as Susanna, Miss Maggie Teyte as Cherubino, and Mr. Lewis James as Figaro.

The success of 'Faust,' on November 1, hinged on that of Miss Maggie Teyte as Marguerite, which was unequivocal. Both her delivery of the music and her acting were such as to deepen the character and hold the dramatic interest. The performance of 'Tannhäuser,' on November 5, was marked by the successful embodiment of the conflicting rôles of Venus and Elizabeth by Fräulein Petzl-Perard. 'Il Barbiere di Siviglia,' on November 12, gave Miss Nevada

a further opportunity of distinguishing herself. 'Tristan' was given on November 19, with Fräulein Plaichinger and Herr Ernest Kraus as the chief characters.

Besides the operas mentioned, 'Tales of Hoffmann' and 'Hansel and Gretel' have been mounted. Attention is now upon 'Salome,' from which we understand the Censor's veto has been removed.

A remarkable programme, with Delius's 'Brigg Fair' as its central point, was offered at the Sunday concert on November 13.

ROYAL COLLEGE OF MUSIC.

The almost total abandonment of Schumann's 'Genoveva,' owing to the dramatic deficiencies of the music, is not to be wondered at, but it is to be regretted, as it means the neglect of much that is beautiful. Its revival by the Royal College at His Majesty's Theatre, on November 18, probably suggested by the Schumann Centenary, was therefore an event of some interest. The performance was worthy of the attention it attracted, as far as the singing and acting were concerned. The principals were Miss Clytie Hine (Genoveva), Miss Matilda Bodycombe (Margaret, the witch), Mr. George Baker (Siegfried), and Mr. David Ellis (Golo). The orchestra was not up to the standard of previous achievements by the College. The chorus was efficient, and the mounting sumptuous. Mr. Richard Temple was the stage-manager, and Sir Charles Stanford conducted.

Preliminary examinations for twelve free open scholarships will be held on February 1, 1911, in various local centres throughout the United Kingdom. The scholarships to be competed for are as follows: two composition, one pianoforte, two singing (female only), one organ, three violin, viola, or violoncello, one clarinet, one bassoon, one horn. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants. Information may be obtained from the Registrar.

ROYAL CHORAL SOCIETY.

Mendelssohn's 'Elijah' was again chosen by this Society for the opening of their season at the Albert Hall on November 3. The performance given did not surpass their previous achievements in dramatic point and depth of expression, but it was dignified and, by virtue of the bulk and richness of the choir's tone, impressive. The soloists were Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Morgan Kingston, and Mr. Edmund Burke. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ.

THE LONDON CHORAL SOCIETY.

The first concert of the season given by this Society on October 26, at Queen's Hall, proved that its zeal for the production of works not given elsewhere in London is in no way abated. The organization seems to be in a healthy condition, and as it allies itself to the London Symphony Orchestra, the resources are on the whole exceptionally good. The concert brought forward four works performed for the first time in London. Two were choral cantatas by Mr. Bertram Shapleigh. The first, for tenor solo, chorus and orchestra, has the not very exhilarating title of 'The lake of the dismal swamp,' the words of which are by Thomas Moore. The music displays excellent musicianship, and has besides some general interest, although it did not seem eerie enough for the words. The other cantata was a setting of the Vedic hymn of Sanskrit origin for double chorus and orchestra. This at first was very striking in its colour and treatment, but became comparatively dull at the conclusion. The other novelties, both for chorus and orchestra, were by Dr. Ethel Smyth. The first was a setting of D. G. Rossetti's fine and suggestive poem, 'Sleepless dreams.' The music has much originality and beauty. There is one especially powerful climax that was thrilling in its intensity. A 'Hey Nonny No!' (from a Christ Church manuscript, 16th century) supplied the words for the second piece. Here again Dr. Smyth provides a constant stream of fancifulness. The rhythm seemed not to

be varied sufficiently, and the length of the work too great for the subject-matter. All the same, there was always interest. The remainder of the concert was taken up by Parts II. and III. of Granville Bantock's 'Omar Khayyam,' with the London performance of which this Society is identified. This fine work was performed with great effect and with the ease that comes with familiarity. Mr. Arthur Fagge conducted, and the soloists were Miss Phyllis Lett, Mr. Gregory Hast, and Mr. Herbert Brown. The orchestra was led by Mr. Arthur Payne.

QUEEN'S HALL CHORAL SOCIETY.

Concert-performances of opera have obvious disadvantages, but a solid compensation is offered as a rule in the opportunity of reading the libretto or score. The above Society, in performing an extended selection from 'Parsifal,' at Queen's Hall, on November 15, chose to adopt only the disadvantages, and sang to a darkened auditorium. After the preparation and sale of sixpenny programmes containing the words in full and copious musical quotations, this action was inconsistent, and provoked outspoken comment both at the time and subsequently in the Press. Moreover, the performers were partially screened from view by a row of tall palms, which effectively obscured the none too clear diction of the soloists and chorus, with the result that from beginning to end scarcely a word could be caught by the listener. The whole proceeding was lacking in practical and æsthetic judgment, and aroused the spirit of annoyance rather than reverence. The best course under the circumstances was to shut one's eyes and listen to the glorious orchestral music. For the chance of doing even this some gratitude is due to Mr. Franco Leoni and his Society. The chief soloists were Mr. Morgan Kingston (Parsifal), Mr. Thorpe Bates (Amfortas), Mr. Wilfrid Douthitt (Gurnemanz), Mr. Marcus Thomson (Titurel); Madame Ada Davies and five other ladies sang the flower-maiden music. Gounod's 'Gallia,' with Madame Davies as soloist, preceded 'Parsifal.'

LONDON SYMPHONY ORCHESTRA.

The first of what promises to be an exceptionally interesting series of concerts took place at Queen's Hall on October 24, under the direction of Mr. Thomas Beecham and Dr. Richter. To the care of the former were entrusted Berlioz's 'Carneval' overture and Holbrooke's highly imaginative Prelude to 'Dylan,' upon which we have favourably commented before. It again gave the impression of being one of Mr. Holbrooke's most effective works, as, in spite of its imagination and exuberance, it is continuously well-reasoned. The works conducted by Dr. Richter were the 'Siegfried Idyll' and Dvorák's Violoncello concerto, in which Señor Pablo Casals gave a splendid interpretation, exhibiting all his surpassing skill in execution and beauty of tone. He also played an unaccompanied Bach Suite.

The feature of the concert given on November 7 was the first performance in London of Mr. Coleridge-Taylor's rhapsodic dance 'The Bamboula.' This is based upon the rhythm and melodic outline of the first four notes of a traditional West Indian dance, from which the name is borrowed. In common with the greater portion of the composer's works, it is free from over-ambitious depth of meaning, and appeals to artistic and popular favour by its frank melodiousness, rhythmic vigour, and effective, bright scoring. Mr. Coleridge-Taylor conducted a spirited performance and received much applause. The remainder of the programme, which Dr. Richter conducted, included Beethoven's fourth Symphony; Brahms's first Pianoforte concerto, with Miss Katherine Goodson as soloist; and two of Sir Alexander Mackenzie's 'Manfred' preludes, 'Pastorale' and 'Flight of the spirits.' The sanity, musicianship and picturesque but unaggressive imagination shown in these last-mentioned works were appreciated.

Mr. Holbrooke was again prominently concerned as composer and conductor at the third concert, on November 21. He directed the first performance of his 'Song of Gwyn-ap-Nudd,' a symphonic-poem in the form

of a pianoforte concerto illustrating verses by Mr. T. E. Ellis. The bearing of the music on the subject was not always obvious, but its characteristic animation and boldness secured interested attention. Mr. Harold Bauer played the solo part. Schubert's 'Unfinished' and Brahms's second symphonies were conducted by Dr. Richter, whose presence has been the real mainstay of these concerts.

QUEEN'S HALL SYMPHONY CONCERTS.

There was little that calls for particular description at the second and third concerts of this series on November 5. Herr Backhaus's pianoforte playing, exhibited in a cleanly executed performance of Chopin's second Concerto, and Dr. Walford Davies's vigorous and thoughtful 'Festal' overture, conducted by the composer, were the chief attractions. Debussy's nocturne, 'Fêtes,' and Beethoven's second Symphony completed the programme. Two Danish artists, Miss Ellen Beck (vocalist) and Miss Johann Stockmarr (pianist) lent distinction to the concert given on November 19. The former was heard in the final scene from 'Götterdämmerung,' and the latter in Grieg's A minor Concerto, for which she showed great sympathy. M. Chabrier's 'España,' Beethoven's first Symphony, and the 'Midsummer Night's Dream' overture were also played. Mr. Henry J. Wood conducted.

London Concerts.

AMATEUR ORCHESTRAS.

The Strolling Players' Orchestral Society opened their twenty-ninth season at Queen's Hall on November 3 with a programme in which Mozart's G minor Symphony and Guilman's Organ concerto in D minor (Op. 42) were the chief points of interest. The latter work was finely played by Dr. W. G. Alcock, whose efforts were well backed-up by the orchestra, under Mr. J. Ivimey. The vocalists of the occasion were Miss Edith Kirkwood and Mr. Charles Victor.

The Royal Amateur Orchestral Society gave a concert at Queen's Hall on November 9, under Mr. Arthur W. Payne's direction. The chief feature, a performance of the 'Erica' symphony, was of notable excellence for an amateur body, and did great credit to both conductor and players. The vocalist was Madame Polozoff, who sang a familiar excerpt from 'La Bohème.'

The Stock Exchange Choral and Orchestral Society, conducted by Mr. Allen Gill, announce concerts to be given at Queen's Hall on December 9, February 2, and April 6. At the first, M. Szigeti has undertaken to play the Beethoven Violin concerto.

The annual benefit concert to Mr. Robert Newman, given on November 2, was a distinguished occasion, as Herr Kreisler took an extensive part in it. His contributions were Bach's Concerto in E and that of Mendelssohn. The symphony was Beethoven's C minor, of which Mr. Wood gave a dignified and careful reading.

The Queen's Hall Orchestra paid a visit to the East-End on November 12, to take part in a concert under the auspices of the Oxford House Musical and Dramatic Association, at Excelsior Hall, Bethnal Green. The chief orchestral numbers in a popular selection were the 'Peer Gynt' suite and '1812' overture. Lady Speyer played a Bach Concerto in E and the last movement of the Mendelssohn Concerto. The most gratifying feature of the occasion was the rapt attention and evident appreciation shown by the audience.

The New Symphony Orchestra opened their interesting series of concerts with a Wagner programme at Queen's Hall on November 16, under the direction of Mr. Landon Ronald, who retains his position as permanent conductor of

the orchestra. 'Rienzi,' 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Tristan,' and 'Parsifal' were represented, and the 'Siegfried Idyll' was played in addition. Miss Perceval Allen sang 'Elizabeth's greeting,' 'Elsa's dream,' and 'Isolda's Liebestod.'

VOCAL RECITALS.

Miss Viola Damori and Mr. Harold Loscomb gave a joint vocal recital at Bechstein Hall on October 27. On November 1 the 'English child Patti,' otherwise Miss Catherine Arkandy, sang nicely at Steinway Hall. Mr. Harry Alexander, who was once, we believe, famous on the Rugby football field, gave an interesting vocal recital at Æolian Hall on November 2, at which he brought forward some traditional Irish songs, and sang them expressively. On November 3, Mr. Charles Copland and his pupils gave a recital of English song at Bechstein Hall, and Mr. Lawrence Kellie again sang and accompanied his own songs at Steinway Hall.

Recitals were given by the pupils of Miss Fannie Kreuz at Trinity College of Music on November 7; by Miss Maud Barlow at Æolian Hall on November 8; and by Miss Elma Baker at Bechstein Hall on November 14.

Madame Ida Reman made her first and only appearance this season on November 15, at Bechstein Hall, and sang a long and varied list of songs with all her outstanding ability. Fräulein Gerhardt's inimitable *lieder* singing as usual attracted a large audience, and roused great enthusiasm at Bechstein Hall on November 17. The following day Miss Maggie Teyte gave an interesting recital of modern French songs at Æolian Hall, and achieved success largely by the magnetic attraction of her personality.

PIANOFORTE RECITALS.

Mr. William Spencer, who has recently joined the teaching staff of the Cologne Conservatoire, gave a successful recital at Bechstein Hall on October 24, with a programme that included d'Albert's transcription of Bach's Passacaglia and Fugue in C minor for organ, and Beethoven's 'Hammerklavier' sonata.

Two pianoforte recitals were given on October 25: Miss Adelaide Dodgson at the Bechstein Hall, and Herr Paul Goldschmidt at the Steinway Hall. Both made good use of their ability. The latter artist made further appearances on November 1 and 8.

On October 31, a highly successful recital was given at Steinway Hall by the Danish pianist, Mr. Viggo Kihl. His programme was a varied selection of familiar works, which he interpreted with attractive and well-chosen expression and with unflinching skill. The principal numbers were Beethoven's thirty-two Variations in C minor and Sonata in F major (Op. 10, No. 2), and Chopin's B flat minor Sonata.

Pianoforte recitals were given at Bechstein Hall on November 4 by Miss Lucy Polgreen (afternoon) and Miss Ellen Edwards (evening). The latter brought forward some new 'Sketches' by Mr. Frank Bridge entitled 'April,' 'Souvenir' and 'Petite valse-capricieuse.' At Steinway Hall Miss Maria Carreras showed herself a skilled pianist and, particularly in Beethoven's Sonata in D minor, Op. 31, revealed considerable intellectual interpretative power. She gave a second recital on November 7.

For her recital of Mozart's pianoforte music, given at Æolian Hall on November 3, Mrs. Lee Mathews had the valuable assistance of the Queen's Hall Orchestra, under Mr. Henry J. Wood. The works chosen were the Concertos in D minor and A major. On November 8, Miss Dorothy Grinstead was heard in a varied programme at Bechstein Hall.

Miss Elsie Horne gave a recital and played in highly attractive style, both as regards expression and finish of execution, at Æolian Hall, on November 5. Her programme introduced, for the first time, six 'Pictures from Greece,' by Mr. Harry Farjeon. Miss Florence Freeman sang.

The historical plan has been adopted by Mr. Herbert Fryer for his pianoforte recitals this season. On November 9, he dealt with Handel and Bach, and with French and Italian composers of their period. His programme on November 16 was chosen from Haydn, Mozart, Beethoven and Schubert.

M. de Pachmann gave a characteristic recital before a large audience at Queen's Hall on November 10. Half of his programme was, as usual, devoted to Chopin. Mr. Harold Bauer played Schumann's 'Fantaisie' in C major and other familiar works at the Crystal Palace on November 12.

Mr. Wilhelm Behre gave a recital at Æolian Hall on November 17, at which he introduced, with the help of Mr. Harold Craxton at a second pianoforte, his own improvements in the accompaniment of Chopin's concertos.

Señor Vianna Da Motta gave the first of two recitals at Bechstein Hall on November 17, including in his programme Beethoven's Sonata, Op. 109, and Franck's Prélude, Air, and Finale.

VIOLIN RECITALS.

Two further appearances have been made by M. Ysaye at Queen's Hall. On October 26 the portion of his programme devoted to old violin music included a 'Sonata seria' by Friedrich Wilhelm Rust, a composer of fine powers who had the misfortune to be eclipsed by greater men. An earlier example was a Sonata in A minor by Veracini. At the second recital, which took place on November 9, a Nardini sonata represented the older style. The remainder of the programme introduced the popular element in the form of Vieuxtemps's Concerto No. 4, in D, and the Mendelssohn Concerto. M. Ysaye's consummate mastery never failed him on either occasion, and much regret was felt that he would not perform in London again during the season.

Signor Antonio de Grassi, a pupil of M. Ysaye, made his first appearance in England at Queen's Hall on October 25, and showed himself a violinist of the front rank. He gave a second recital on November 11.

M. Marcel Bonnemain made his first appearance in London with a violin recital at Bechstein Hall on October 28.

On October 29, Miss Pearl Mitchell entered the ranks of performing prodigy violinists with a recital at Steinway Hall.

Previous to departing on an extended tour in America, Mr. John Dunn gave a farewell recital at Bechstein Hall on October 31. His programme included the Mendelssohn Concerto and Sarasate's 'Zigeunerweisen.' On the same evening Miss Ethel Friedman (violinist) gave a recital at Æolian Hall in conjunction with Madame Amy Dewhurst (vocalist).

Mr. Sasha Culbertson's re-appearance at Bechstein Hall on November 2 indicated a distinct advance in his talents, which are still disproportionate to his years. His performance of a difficult Concerto by Ernst was a remarkable display of precocious technique and a promise of future artistic maturity.

Mr. Sigmund Beel's solid style of interpretation was exhibited and justly admired at Bechstein Hall on November 11. At the same Hall, on November 18, Miss Marian Jay gave a successful recital.

Herr Kreisler's recital, in which, as usual, much attention was given to old violin music, attracted a large audience to the Crystal Palace on November 19.

OTHER RECITALS.

An interesting combined recital was given at Æolian Hall, on November 1, by Miss Pitt Soper (vocalist) and Miss Adela Hamaton (pianist). Miss Pitt Soper brought forward a group of six highly attractive 'Rispetti' by M. Wolf-Ferrari, and Miss Hamaton was heard in a remarkable Sonata in B flat minor by M. Julius Reubke.

Miss Anna Mather's recitations at Steinway Hall on November 2 were supplemented with solos played by Mr. Detmar Dressel (violin), Mr. Otto Dressel (pianoforte), and Miss Maud Estlin Grundy (harp); altogether the programme was highly attractive.

At Miss Maud Amory's dramatic and humorous recital, given on November 3, at Steinway Hall, the musical doings included violoncello solos played by M. Julien Cholet, of the Brussels Conservatoire, who on this occasion made his first appearance in London.

A pleasant joint recital was given at Bechstein Hall, on November 10, by Miss May Elliot, who played Macdowell's 'Sonata Tragica' for the pianoforte, and Mr. Clive Carey, who contributed songs.

Herr Hans Neumann (violinist) and Herr Willibald Richter (pianist) played sonatas by Bach, Beethoven and Brahms, and a suite by Schütt, at Steinway Hall, on November 10.

Two recitals, in which British music played an important part, were given by Miss Winifred Christie (pianist) and Mr. Rowsby Woof (violinist) at Bechstein Hall on October 22 and 29.

A joint recital of an unusual character was given by Miss Hélène Dolmetsch and Miss Dorothy Moggridge at Æolian Hall on November 4. A large part of the programme was devoted to ancient music, which was performed upon the instruments for which it was written. Miss Dolmetsch played a Concerto by Pfeiffer for viola da gamba, accompanied by strings and harpsichord, and also some viola da gamba solos by Caix a' Herveleis. Miss Moggridge was heard in modern pianoforte solos.

Mr. Béla von Csuka, a young violoncellist, showed great promise in the course of his recital at Bechstein Hall on November 15.

Miss Mabel Marx (vocalist) and Miss Nora Hastings (reciter) gave a pleasant little recital at Steinway Hall on November 16.

Mr. Sivori Levey recited poems to pianoforte accompaniment, composed and played by himself, at Steinway Hall on November 19.

CHAMBER CONCERTS.

Under this heading there is much of interest to report. We have been visited by several of the most distinguished quartet parties the Continent can offer, and in the face of such competition English parties have been attracting attention by their excellent work.

The Strings Club made a new departure on the occasion of their concert at Steinway Hall, on October 22, by admitting music for a wind instrument into their programme. The usual string players, Messrs. Alfred Gibson, Wynn Reeves, Alfred Hobday, and W. E. Whitehouse were joined by Mr. Charles Draper in a performance of Brahms's Clarinet quintet. Mr. Henry R. Bird was the pianist in Mozart's E flat Trio for pianoforte, clarinet, and viola.

A ladies' string quartet from Manchester, composed of Miss Edith Robinson, Miss Isabel McCullagh (violins), Miss Lily Simms (viola), and Miss Mary McCullagh (violoncello), gave a concert at Bechstein Hall on October 25. The ambition indicated by their choice of Brahms's Clarinet quintet (in which they were joined by Mr. H. Mortimer) was justified in their playing, which was skilful and full of attractive spirit and expression. They also played quartets by Schumann (Op. 41, No. 2) and Mozart (K. 465).

The Wessely Quartet gave a clever reading of the Debussy Quartet, Op. 10, at Bechstein Hall on October 26. Their programme included the Mozart Quartet mentioned above, and Schumann's Pianoforte quintet, in which Miss Fanny Davies was the pianist.

An extraordinarily beautiful performance of Debussy's work was the feature of the concert given by the Flonzaley Quartet at Bechstein Hall on November 1.

The St. Petersburg Quartet came over with a new leader, Mr. Grigorawitsch, to give a concert at Bechstein Hall on November 8, and surprised even their old admirers with the perfection of their playing. Their programme, which consisted entirely of Russian music, moved the critic of the *Westminster Gazette* to question 'how long it would be before it became possible for an English quartet visiting St. Petersburg to rely to a like extent on British works?' The works performed were Quartets by Rheinhold Gliere (Op. 21), Arensky (Op. 35A) and Tchaikovsky (in F minor).

The Klinger Quartet took part in a concert given by the Classical Concert Society at Bechstein Hall on November 9. Their programme consisted of Quartets by Mozart (K. 516) and Beethoven (Op. 131). The playing was marked by the appropriate delicacy or breadth, and always by the nicety of its ensemble. At other concerts given by this Society, Señor Casals has again been the centre of interest.

The London Trio, whose design is to play all Beethoven's trios in chronological order, embarked upon the project at Æolian Hall on November 14, with a performance of the

FULL ANTHEM FOR FOUR VOICES.

Psalm iv. 9.

ARTHUR S. SULLIVAN.

(Arranged for Mixed Voices by JOHN E. WEST.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante espressivo.

SOPRANO. *p* I will lay . . me down in peace, and

ALTO. I . . will lay . . me down in peace, and . . take . . my

TENOR. *p* I will lay . . me down in peace, and . . take my

BASS. I . . will lay me down in peace, and . . take my

ad lib. *Andante espressivo. ♩ = 76.* *p*

cres. take . . my rest, . . my rest, for it is Thou, Lord, . .

cres. rest, and take . . my rest, for it is Thou, Lord,

cres. rest, . . and take . . my rest, for it is Thou, Lord, . . .

cres. rest, and take my rest, for it is Thou, . . . Lord, . . .

cres.

dim.
on - ly, that ma - kest me dwell in safe - - ty. I will

dim.
on - ly, that ma - kest me dwell in safe - - ty. I will

dim.
on - ly, that ma - kest me dwell.. in safe - - ty. I will

dim.
on - ly, that ma - kest me dwell in safe - - ty, I will

dim.
lay me down, lay me down in peace, and take my

dim.
lay . . me down . . in . . . peace, and take my

dim.
lay . . me down . . in . . . peace, and take . . my

dim.
lay me down . . . in peace, and take my

rest, for it . . is Thou, Lord, on - ly, that ma - kest me

rest, . . for it is Thou, Lord, on - ly, that ma - kest me

rest, for it is Thou, Lord, on - ly, that ma - kest me

rest, . . for it is Thou, Lord, . . on - ly, that ma - kest me

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

dwel in safe - - - ty A - - - - men.

dwel in safe - - - ty. . . A - - - - men.

dwel in safe - - - ty. . . A - - - - men.

dwel in safe - - - ty. A - - - - men.

pp *pp* *pp* *pp*

LONDON CONCERTS.—(continued from page 792).

Trio in E flat major (Op. 1, No. 1). This comparatively simple music they invested with a dignity and significance that raised the interpretation far above the ordinary level. The soloists of the occasion were Miss Esther Palliser (vocalist) and Mr. Simonetti (violinist).

At the Broadwood concert given on November 10, the Bohemian Quartet—Messrs. Karel Hoffmann, Josef Suk, Georg Herold, and Hanus Wihan—gave completely satisfying performances of Mozart's 'Hunting' quartet and Schubert's Quartet in E flat (Op. 125, No. 1).

Students' chamber concerts have been given by the Royal College of Music on October 26, November 3 and 16. The Royal Academy of Music gave a chamber concert on November 16 at Queen's Hall, when Mr. F. Corder's 'Elegy' for twenty-four violins and organ was specially performed in memory of a gifted lady student and professor of the Academy, Miss Mary Burgess. A manuscript Quartet movement by Mr. Arthur Alexander (Sterndale Bennett scholar) earned well-deserved admiration.

On November 16, Madame Hill Rivington appeared at Steinway Hall as violinist and composer. She led a party of ladies in the performance of her own second Quartet, in which there was much to praise. The programme also included songs, a Violin sonata, and a Suite for violin, viola and violoncello, all by Madame Rivington.

Mr. Joseph Holbrooke announces three concerts of modern chamber music to be given at Steinway Hall on December 19, January 20, and February 17, with the assistance of the Saunders and New Quartets. The concerted pieces chosen are from the works of Reger, Franck, Strauss, and Holbrooke, whose Clarinet and String quintet, Op. 31, will be performed for the first time. On December 19, the first performance in London of a Pianoforte trio by Reger is promised.

An excellent recital was given at Æolian Hall, on October 25, by Miss Mary Crocroft (pianist) and Miss Zoe Pyne (violinist). Miss Crocroft's solo contributions were transcriptions of six of Bach's choral-vorspiele for organ and two of Liszt's pianoforte tone-poems. The two artists in conjunction performed the César Franck Sonata and a Concerto in D minor by Bach.

The three brothers Cherniavski—Jan (pianist), Mischel (violinist), and Leo (violoncellist)—gave a concert at Queen's Hall on October 31. They have long been known as youthful prodigies, and this occasion served to show that they are passing through the crucial period of adolescence without losing their attraction. The budding maturity of their style was illustrated in trios by Haydn and Tchaikovsky, and in solo pieces.

The first of the fifteenth series of Barns-Phillips concerts took place at Bechstein Hall on November 1. The principal feature was a new Sonata in G minor by Miss Ethel Barns, for violin and pianoforte, which received its second performance in London within a week. By its musically development and effective writing it advanced Miss Barns's claim to be considered one of our best lady composers. It was played on this occasion by the composer and Mr. Percy Walter, who also gave an expressive and skilful performance of Beethoven's Sonata in E flat, Op. 109. Two of Miss Barns's songs were sung by Mr. Charles Phillips for the first time.

The Great Eastern Musical Society, conducted by Mr. W. Johnson Galloway, gave a concert at the Hamilton Hall, Liverpool Street Station Hotel, on November 2. The chief of the choral numbers, which were executed efficiently by the choir of seventy male voices, was Dr. James Lyon's ballad, 'The Warden of the Cinque Ports.' The accompaniment of this work was entrusted to the orchestra, which was numerically as large as the choir. The instrumental body displayed its efficiency to still greater effect in Mr. Landon Ronald's 'Birthday overture,' a 'Pomp and Circumstance' march by Elgar, and other pieces. The occasion was a tribute to the ability of Mr. Galloway's lieutenants, Mr. H. B. Dickin, who trained the choir, and Mr. J. D. Davis, who instructed the orchestra.

Suburban Concerts.

A performance of Mendelssohn's 'Hymn of Praise' was given at a special service at St. Luke's Church, Bromley Common, on Sunday, October 23. There was an augmented choir and an adequate orchestra conducted by Mr. H. E. Wyld, organist and choirmaster. Mrs. G. A. R. Tatham presided at the organ, and Miss Gwynne Kimpton led the orchestra. The soloists, who did excellent service, were Miss Dunford, Miss Violet Bower and Mr. Bertram Pearce. At the conclusion of the service, the orchestra gave an admirable reading of the Adagio from Mendelssohn's 'Scotch' symphony.

The Dulwich Philharmonic Society opened their fifteenth season on October 29, with a concert performance of Gounod's 'Faust,' given at the Crystal Palace under Mr. Arthur Fagge's direction. The sparkling music was interpreted with appropriate spirit and well-judged use of the quality and quantity of the tone commanded by this body of singers. The soloists were Miss Norah Newport (Marguerite), Miss Elsie Simmonds (Martha and Siebel), Mr. David Evans (Valentine), Mr. William Waite (Mephistopheles), and Mr. Charles Neville (Faust), who was handicapped by a cold. Mr. C. H. Kemping was the organist.

A capital performance of Gounod's 'Mors et Vita' (part 1) was given at St. Paul's Church, Beekenhamp, on All Saints' Day, November 1. The somewhat trying soprano solos were well sung by Master Durn, from Mr. Bates's School for Choristers, and the alto, tenor and bass soloists, Messrs. Norman Newcombe, Leonard Blacknell and Herbert Linnell performed their parts creditably. The accompanists were Mr. Harland Wheeler (pianoforte) and Mr. Eustace Turner (organ). The music was under the entire direction of Mr. Eustace Turner, organist and choirmaster of the church.

Miss Edith King and Mr. Francis Thoms gave an excellent pianoforte and violin recital at the Town Hall, East Ham, on November 3, and the venture met with well-merited success. Brahms's Sonata in D minor, Op. 108, for violin and pianoforte was the chef d'œuvre of their united efforts; the solo pianoforte suite 'From the East,' composed by Mr. Thoms, was also an extremely interesting item in the programme.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

November 15, 1910.

The unexpected news of the definite retirement of Herr Felix von Weingartner from his post as director of the Imperial Court Opera, and the appointment, simultaneously announced, of Herr Hans Gregor, the present manager of the Komische Oper, in Berlin, as his successor, occasioned general surprise, in the first instance because Herr von Weingartner has, almost up to the last moment, been strongly supported behind the scenes by the authorities; and, secondly, for the reason that his desire to resign his position can be attributed to the continual persecution he has had to endure from a certain clique. Herr Gregor will take up his new duties on April 1, 1911. As he is not a professional musician he will entrust the settlement of musical matters mainly to his conductors. Since definitely deciding upon his resignation, Herr Weingartner has been doubly fettered, particularly in his capacity as conductor of the Philharmonic concerts, where, under his guidance, the orchestra of the Imperial Opera, the members of which are very much attached to him, have given performances to which friend and foe alike could but award unreserved praise. The concerts of the Gesellschaft der Musikfreunde seem to reach a continually higher level. At the first concert of the season, when the programme contained exclusively earnest and difficult choral works by Brahms, the Singverein and its excellent conductor, Herr Schalk, greatly distinguished themselves. For the rest, the deluge of concerts has already reached a point likely to prove disastrous to many enterprises. Through the opening of the new and well-designed hall belonging to the Urania Gesellschaft, the number of concert halls, and in consequence also the number of active virtuosi

and vocalists, has been increased. Some of the latter, of course, came out with flying colours. The tenor, Slezak, gave an excellently attended concert before his departure for America. Thousands also went to hear Miss Destinn. Violinists were represented by Hubermann and Marteau. The subscription concerts of the Konzertverein and the Tonkünstler Orchestra have their regular patrons. In the Konzertverein, Herr Löwe is to give an entire cycle of Bruckner's symphonies. At the concerts of the Tonkünstler Orchestra, which are usually conducted by Herr Oskar Nedbal, an appearance was recently made by M. Safonoff, from Moscow. He conducted symphonies by Berlioz and Tchaikovsky, and a new Pianoforte concerto by Scriabine. The solo part was played with much effect by the composer's wife, Madame Wera Scriabina.

RICHARD VON PERGER.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

On October 27, Madame Tetrzini paid her first visit here, and of course astonished a large audience by her brilliant singing and wonderful voice. Accompanying her were Miss Wena Pickering, Messrs. Morgan Kingston and Wilfred Douthitt, Miss Lilian Berger and Miss Flora Mann, with Miss Marjorie Wigley, pianist, and Mr. R. J. Forbes accompanist.

Messrs. Kubelik and Backhaus, with Herr Schwab and Miss Marie Stiven, gave a concert on November 2, and it is unnecessary to say how such distinguished artists performed.

It is well for a community to have the opportunity of hearing such exceptional talent. But visits from touring parties are not altogether beneficial, for there is only a limited fund available by patrons of music, and if it is spent on necessarily expensive miscellaneous concerts there is the less available for the support of organizations which combine the local culture of the practice of music with oratorio and orchestral performances.

BIRMINGHAM.

There has been more than an ordinary activity displayed in the musical doings of this great city, and as far as memory serves, the number of concerts provided for the current season far exceeds anything that has ever been attempted hitherto. In addition to the ordinary concerts, we had the visit of the Moody-Manners Opera Company, who gave at the Prince of Wales Theatre an interesting repertory of standard operas, extending from October 24 to 29, the novelty being the first stage performance here of Saint-Saëns's 'Samson and Delilah.' Considering the comparatively small artistic personnel of what is known as the B company, its exposition was fairly satisfactory, the principal shortcomings being the inadequacy of the orchestra. The other operas given during the week were 'Tannhäuser,' 'Faust,' 'Il Trovatore,' 'The Bohemian Girl,' and 'Carmen.'

The new Choral Society formed by Mr. Rutland Boughton for the purpose of encouraging the practice of unaccompanied choral music, gave their sixth concert (the first of this season) in the Town Hall on October 17. Excellent renderings were given of a number of part-songs, well within the range and capabilities of the choir, which now comprises about 160 mixed voices of a brilliant timbre and an even balance. The selection included Sir Hubert Parry's harmonized version of the songs, 'Phyllis' and 'If I had but two little wings,' Macdowell's male-voice part-songs, 'From the sea' and 'Dance of gnomes,' and H. Ormond Anderton's four-part song for female-voices, 'Ode to Autumn.' Mr. Rutland Boughton conducted, and showed that his careful training enabled the choir to realise not only artistic gradation of light and shade, but also musically phrasing and technical skill. Violin and pianoforte solos were respectively given by Mr. Zacharewitsch and Miss Marie Novello. Mr. Clarence Raybould acted as accompanist.

The same evening, Mr. Max Mossel held his first drawing-room concert in the Grosvenor Room, Grand Hotel, the artists being M. Joseph Hollman, Mr. Mark Hambourg and Mr. Gervase Elwes, and the accompanists, Mr. Kiddle and Mr. Manton. Especially interesting was Mr. Elwes's artistic delivery of a triad of songs by Brahms, 'Auf dem Kirchhofe,' 'Der Kuss,' and 'Wir wandelten.'

The Birmingham Choral and Orchestral Association, for their opening concert, given in the Town Hall on October 29, chose Mendelssohn's 'Elijah,' which attracted a packed audience; indeed so great was the demand for admission that hundreds were unable to get in. It really seems that 'Elijah' increases in popularity with the masses instead of decreasing as the years roll on. The performance was certainly the best this Society has ever given, and Mr. Joseph Adams, the conductor, is to be complimented on the result he achieved. The principals were Madame Laura Taylor, Madame Margaret Milward, Mr. Jesse Hackett and Mr. Thomas Howell. Owing to the unavoidable absence of Mr. C. W. Perkins the duties of organist rested with Mr. F. W. Newey.

Miss Elma Baker, a local vocalist who has studied in this country and under various masters on the Continent, gave a vocal recital at the Queen's College on October 25, at which she sang a number of Italian, German, French, and English songs in an expressive and sympathetic manner. With her were associated Mr. Everard Healey (baritone) and Miss Beatrice Hewitt (pianist). A successful concert was given in the Town Hall on October 22, by the Birmingham and District Commercial Travellers' Association, in aid of the local King Edward Memorial Fund and the Benevolent Fund of the Association. The committee had secured a quartet of well-known solo vocalists, namely, Miss Leah Felissa, Miss Lucy Nuttall, Mr. Webster Millar and Mr. Joseph Lycett. Organ solos were rendered by Mr. C. W. Perkins, and violin solos by a clever young performer, Master Charles Gilmer.

Herr Fritz Kreisler gave a violin recital in the Town Hall on November 8 with complete artistic success. The programme he submitted was calculated fully to demonstrate his versatility, and included Tartini's sonata 'Il trillo del Diavolo,' Bach's 'Chaconne,' Paganini's Caprice (No. 24), and a number of old-world pieces and compositions of his own. To each he imparted a distinctive reading, perfect in mechanism, rich in tone and above all with nobility of expression. The vocalist was Miss Mary Tomlinson and the accompanist Mr. Haddon Squire.

Messrs. Ysaye and Pugno (the latter had not previously visited Birmingham) gave a violin and pianoforte recital in the Town Hall on November 9, both artists creating an enormous sensation. To hear a violin and pianoforte sonata by Mozart, and Beethoven's immortal 'Kreutzer sonata,' interpreted with such wonderful unanimity of feeling and perfect understanding, constituted a rare musical treat. The artists were also heard in soli on their respective instruments, given with that rare *finesse de jeu* which only artists of the calibre of Messrs. Ysaye and Pugno can accomplish. Miss Esta d'Argo contributed a number of songs.

On November 11 a concert was given in the Town Hall by Messrs. Dale, Forty & Co., which served to introduce to local judgment the French prima donna, Mlle. Alice Verlet. With her were associated Herr Zimbalist and Herr Mark Hambourg. Mr. F. W. Sparrow was a sympathetic accompanist.

The Birmingham Choral Union revived Haydn's 'The Creation' at the Town Hall on November 12, the occasion being the first concert of the current series. There was a crowded assembly, and Mr. Thomas Facer, the conductor of the Society, is to be congratulated on an excellent all-round performance. The choir was in capital form and was well balanced, and the solo portion of the work was admirably and graphically interpreted by Miss Hettie Molineaux, Mr. Alban Cohen and Mr. Joseph Lycett. valuable support at the organ was rendered by the city organist, Mr. C. W. Perkins.

Miss Elena Gerhardt gave a 'Liederabend' at the Grosvenor Rooms, Grand Hotel, on November 15. Her repertory included songs by Schumann, Hugo Wolf and Wagner. Of special interest were the songs by Wagner, which have only lately been published by Novello & Co., with English translation by Felix Mansfield.

The Birmingham Philharmonic Society's second and third orchestral concerts of the present season were given in the Town Hall on November 2 and 16 respectively. Dr. George Henschel conducted the former and M. Wassili Safonoff the latter. The newly-formed orchestra is rapidly gaining experience and confidence, and very marked was the advance already made at the second concert, and still more so at the third. Dr. Henschel's powerful personality evidently greatly impressed the rank and file, and there was a solidity associated in their rendering of Brahms's first Symphony, Beethoven's 'Egmont' overture, and the 'Meistersinger' prelude that one missed at the first concert. Dr. Henschel also contributed songs by Schubert and Loewe in his own inimitable manner, accompanying himself at the pianoforte. M. Safonoff conducted a magnificent performance of Beethoven's 'Eroica' symphony, Brahms's 'Variations on a Haydn theme,' Tchaikovsky's fantasia 'Francesca da Rimini,' and Mendelssohn's overture 'A Midsummer night's Dream.'

BOURNEMOUTH.

A rising Bournemouth composer, Mr. H. Holloway, whose very attractive Symphony in E minor has been heard here on four occasions and has also been played in other centres, was represented at Symphony Concert No. 4, on October 27, by his 'Variations on an original theme,' which received their first performance on this occasion. In certain particulars these Variations are superior to anything he has written previously. For instance, little trivialities that aforesaid have somewhat irritated us are in this work entirely absent; the orchestration, too, shows a deeper understanding of effects; and, above all, the music has a greater measure of vitality and intensity of purpose.

Mr. Thomas Dunhill's capricious 'Variations on an old English tune,' for violoncello and orchestra (Op. 32), were produced for the first time at Symphony Concert No. 6, on November 10. The old English tune selected for treatment is 'Sally in our Alley'—a pretty melody, but one requiring very careful handling if monotony is not to prevail.

On November 15, Madame Newling's choir gave their first concert of the season in conjunction with the Municipal Orchestra. The following choral works were presented: Motet by Mr. Hamilton Law (conducted by the composer); Brahms's 'A song of destiny'; part-song, 'How sweet the moonlight sleeps,' by Mr. Hadley Watkins (conducted by the composer); unaccompanied chorus, 'Go, song of mine,' by Elgar (conducted by Madame Newling).

BRISTOL.

There was an interesting chamber concert at the Victoria Rooms on October 24. The Wessely Quartet executed effectively Beethoven's F major (Op. 18, No. 1), Schubert's G major (Op. 161), and Dvorák's Quartet in E flat (Op. 51). A large audience evidently appreciated the performance.

West Bristol Choral Society gave a concert on October 29, and there was a fair attendance in the spacious Victoria Saloon. The band and choir, numbering 100, were conducted by Mr. Charles Read (organist at St. Alban's Church). Mr. Johann W. Duys, the leader, played with skill Mendelssohn's Violin concerto. There were creditable interpretations of Schubert's 'Song of Miriam' and Elgar's 'Black Knight.'

On November 3, the Bristol Royal Orpheus Glee Society, who had been invited to sing at Gloucester in aid of the benevolent fund of the Commercial Travellers' Association, journeyed to that city. Under the direction of Mr. George Riseley, the choir, numbering about eighty, gave their concert in the Shire Hall.

The season of the Clifton Quintet commenced at the Victoria Rooms on November 10, a pleasing performance taking place at the Victoria Rooms. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). Dohnányi's Quartet in D flat, for strings, obtained its first hearing in the city and impressed the audience by its charms.

A miscellaneous concert was given at the Victoria Rooms on November 11, the vocalists being Misses Katharine and Eveline Gerrish, and Mr. Watkin Mills, and the instrumentalists Miss Jenny Meid (pianoforte) and Mr. Maurice Alexander (violin). Miss Gerrish introduced three simple songs by Kenneth Girdlestone, a local musician, and their unaffected grace attracted the audience.

The annual concert in aid of the funds of the Men's Club was given at Stoke Bishop Hall on November 15. A well-arranged programme was carried out by several capable amateurs, and favourably received by a crowded assembly.

The Bristol Choral Society, on November 19, gave their first concert of the season at Colston Hall, under the direction of Mr. George Riseley. 'Hiawatha' was presented, and was preceded by two instrumental productions of Mr. Coleridge-Taylor, viz., a Rhapsodic dance, 'The Bamboula,' and the first extract from the incidental music for the drama 'Nero.' The cantata was admirably performed, chorus and band numbering 500. Miss Mabel Manson, Mr. Samuel Masters and Mr. William Higley were the soloists, and Mr. Harold Bernard was leader of the orchestra.

DEVON AND CORNWALL.

THE THREE TOWNS.

The subscription series of Symphony Concerts directed by Mr. R. G. Evans started auspiciously on November 4 with a large audience and well-selected programme. A prominent feature in the programme was the Beethoven Violin concerto, with Miss Helen Sealy, a highly-gifted and high-principled artist, as soloist. On November 8, in Stonehouse Town Hall, Mr. J. W. Newton, the newly-appointed bandmaster of the Royal Marine Light Infantry in succession to Mr. Frank Winterbottom, gave another first event. With the commendable aim of developing the resources of wind instruments in the band, he brought forward Mr. F. Matthews as clarinet soloist in Weber's Concerto. Two movements from Dvorák's String quartet, Op. 96, were delightfully played by Messrs. Wellington, Wills, Dalling and Pike. Mr. H. Moreton's Guildhall Choir returned to public life on October 22, and, with the assistance of a band of over 70, efficiently carried out a programme that included Dr. Hugh Blair's 'Trafalgar' and Stanford's 'Last Post.'

On November 16, Mr. Percy Lowman and Mr. Harold Lake gave their second violin and pianoforte recital in Plymouth.

The choir of Mount Guld Wesleyan Church performed, with orchestra, Stainer's 'The daughter of Jairus,' Mendelssohn's 'Hear my prayer,' the 'Gloria' from Mozart's twelfth Mass, and other sacred items. Mr. N. H. R. Normington conducted, with Mr. David Parkes at the organ. Sherwell Choir, a bright-toned body of 60 voices, sang part-songs on November 17, conducted by Mr. A. C. Faull. Organ playing has recently gained impetus from the acquirement of several new church organs. A series of recitals on the new instrument in St. Simon's Church was inaugurated, on November 14, by Mr. H. Moreton. Two recitals have been given by the organist of St. Catharine's, Mr. Manley Martin, after evensong respectively on October 23 and November 13. Modern French music chiefly constituted the former programme.

The Western Amateur Operatic Society surpassed all previous records by their excellent performances of 'The Mikado' at the Theatre Metropole at Devonport, from October 31 to November 5, given under the direction of Mr. Edward Astbury. An operetta, 'Caught napping,' was performed by children on November 8, under the direction of Mrs. G. H. Fewins.

OTHER DEVONSHIRE TOWNS.

Paignton Operatic Society have decided to produce 'The Gondoliers' after Easter. On October 19 and 20, the Teignmouth Juvenile Amateur Operatic Society (60 performers) gave performances of 'Princess Ju-Ju,' conducted by Mr. Sydney Knapman. The Isca Glee Singers gave their concert at Axminster on October 19, and sang

excellently. In aid of the funds of King's Kerswell Village Band, a concert was organized on October 21 by Mrs. Mortimer. 'St. Paul' was given by band and chorus of 180 performers in Union Street Church, Torquay, on October 26, with Mr. G. W. Coss, conductor, and Mr. W. L. Twinning at the organ. Miss Beatrice Heavyside and Mr. C. T. Heavyside (violinello and pianoforte) gave their third vocal and instrumental recital at Torquay on November 5. On November 12, Mr. W. L. Twinning gave a pupils' concert in Torquay. The Torquay Musical Association, conducted by Mr. T. H. Webb, performed Parry's 'Darkness and Light.'

Operatic performances have been given by the Constantine Choir on November 7 ('Princess Ju-Ju'), conducted by the Misses Seager and Powell; and at Exbourne on November 9, 'Abou Hassan.'

Mr. T. Roylands Smith has been elected to the council of the South-western Section of the Incorporated Society of Musicians for three years, and a sub-delegate to the general council for two years, and re-appointed honorary treasurer.

CORNWALL.

Spohr's 'The last judgment' was performed at Penzance on October 23 by a well-trained choir under Mr. Alex. Comson, with band and organ, the soloists being Miss Maud Tellam, Messrs. S. R. Symons and A. G. Old, with Mr. Walter Barnes leader of the orchestra. Marazion Male-voice Choir sang glees and choruses in Penzance on November 4.

Speaking at Truro on November 4, Sir William Bigge, chairman of the Associated Board of the Royal Academy of Music and the Royal College of Music, said that the entries at Truro had so increased that it had been decided to open a new centre at St. Austell.

DUBLIN.

The Royal Dublin Society chamber music recitals commenced on Monday, November 7, with the Bohemian Quartet, who played Dvůrák in D minor (Op. 34), Brahms in B flat (Op. 67), and Beethoven in E minor (Op. 59, No. 2). This was their second visit to Dublin, and they were much appreciated by a large audience.

On November 14, Mr. Archie Rosenthal gave a pianoforte recital, playing Macdowell's 'Sonata tragica.' A couple of short pieces by himself proved melodious and attractive.

On November 21, Mr. T. Tertius Noble, of York Minster, who acted as adjudicator at the Feis Ceoil Choral Competitions for a couple of years past, gave an organ recital.

On November 17, Dr. Esposito and Mr. Clyde Twelvrees gave a pianoforte and violinello recital. The programme included Brahms's Violoncello and pianoforte sonata in F, and Beethoven's Violoncello and pianoforte sonata in A major, besides solos for each instrument. Miss Norah Sidford accompanied the violinello solos.

Pianoforte recitals were given by Herr Georg Oberhoffer, on October 26, and by Miss Mabel J. Lander on November 9. Both these artists are engaged at the Leinster School of Music.

EDINBURGH.

The first of Messrs. Paterson's present series of orchestral concerts was given in the McEwan Hall on November 14, before a crowded audience. Much interest was manifested in the first appearance of the new conductor, Mr. Emil Mlynarski, who secured fine performances of Tchaikovsky's 'Pathetic' symphony and pieces by Wagner, Liszt and Liadoff. The vocalist was Mr. Van Rooy, who roused great enthusiasm by his singing of compositions by Schubert and Wagner. Mr. Scott Jupp accompanied.

The Edinburgh branch of the Scottish National Song Society held its annual Sangschaw in the Goolf Hall on October 22. Prizes and certificates were awarded in singing, reciting, violin-playing, pianoforte-playing, bagpipe-playing, and dancing competitions. In the evening a concert was given in the Queen's Hall, with a programme sustained by the prize-winners in the various sections, assisted by Miss Mentiplay and Mr. Oldham, and The Harmonists—a male quartet of exceptional excellence.

Following the success of an experimental concert held in the summer, the first of a series of three concerts to be given during the season, specially arranged for young people of school age, took place in the Queen's Hall on November 4. The scheme is under the management of the School Concert Committee of the Edinburgh Musical Education Society, and is part of a movement to develop the musical appreciation of the rising generation by placing before them the best and withal the simplest kind of classical music. The programme on this occasion comprised examples from the works of Handel, Mozart, Schubert, Mendelssohn, Brahms and others. The performers were Miss Margaret Kennedy (vocalist), Miss Chrystal (violinist), and Miss Barrons (pianist). Professor Niecks presided, and prefaced each item with explanatory remarks which added greatly to the interest and educational value of the concert.

A concert in aid of Edinburgh charities was given by the Sunday Society in the King's Theatre on November 13. A number of orchestral pieces were satisfactorily performed by the Edinburgh Symphony Orchestra (conductor, Mr. G. W. Crawford), and songs were contributed by Miss Alice Prowse and Mr. Alfred Young. The accompanist was Mr. George Short.

The first of the four historical concerts which are annually given under the direction of Professor Niecks, took place in the University Music Class Room on November 9. The programme was devoted to an exposition of three String quintets, viz., Mozart's in G minor, Beethoven's in C major, and Brahms's in G major, which were played in a highly finished manner by the Verbruggen String Quintet.

Mr. G. W. Crawford delivered a lecture on November 15, in the Goolf Hall, to the members of the Edinburgh Health League, on 'Music: its influence.' Councillor Stevenson presided, and in introducing the lecturer remarked that the Town Council spent annually £900 in providing music in the public parks, giving over a hundred performances during the season.

In the United Free Church Assembly Hall, on November 15, Mr. Cecil J. Sharp, assisted by Miss Mattie Kay, vocalist, delivered a lecture to the members of the Philosophical Institution on 'English folk-songs and dance airs.'

Among other concerts given during the month have been vocal recitals by Miss Edmund-Edmunds and Miss Harriet Meyjes (accompanist, Miss Barrons); Miss Rose Dunbar, assisted by Mr. Fred Falconer and Mr. George Short; Mrs. George Swinton (accompanist, Mr. Martin Hobkirk); Miss Helen Ford, assisted by Miss Bowick (elocutionist) and Mr. Arthur W. Dace (pianist). Pianoforte recitals by Mr. E. B. Appleyard, also by Mr. Paul Della Torre, assisted by Mr. Alfred Young (vocalist), and a violin recital by Mr. Ernest Kösting, with Mr. A. Forbes Milne at the pianoforte.

GLASGOW.

Thanks to the enterprise of the Glasgow Bach Choir, lovers of music here are being made acquainted with many of the great Cantor's less known compositions. At the chamber concert given under the Choir's auspices, on November 1, interesting performances were given of three concertos, viz., A minor (for solo violin, strings and pianoforte), D minor (for two violins, strings and pianoforte), and D major (for solo pianoforte and strings). Four chorale-preludes (arranged for the pianoforte by the performer) were sympathetically played by Mr. A. M. Henderson. The vocal numbers on the programme comprised six chorales, which, sung by a quartet, lost somewhat in effect, but were nevertheless quite acceptable. Much of the success of the concert was due to the enthusiastic direction of Mr. R. Finnie McEwen.

On November 8, the Misses Florence and Bertha Salter gave a vocal recital, a feature of which was the concert-givers' artistic rendering of some unfamiliar duets. In addition to his duties as accompanist, Mr. A. M. Henderson contributed two groups of pianoforte solos.

The Choral and Orchestral Union's season opened brilliantly on November 15, when Mr. Emil Mlynarski, the newly-appointed conductor, received a hearty welcome from an audience which crowded St. Andrew's Hall. With the exception of two novelties—a Scherzo by Liadoff and

Liszt's third 'Hungarian rhapsody'—the programme was on familiar lines, and included the overture to 'Die Meistersinger' and Tchaikovsky's 'Pathetic' symphony. From start to finish it was evident that conductor and band were perfectly *en rapport*, and the result was a performance of such distinction as augurs well for the artistic success of the season's concerts. The management were fortunate in securing the services of Herr Anton van Rooy as vocalist, and that distinguished artist contributed excerpts from 'Die Meistersinger' and 'Die Walküre,' as well as songs by Schubert and Schumann.

The Scottish Orchestra was again in first-rate form at the first Saturday Popular Orchestral Concert on November 19, when was given a brilliant performance of the overture to Humperdinck's 'Hansel and Gretel,' Tchaikovsky's Suite in D minor for orchestra, and Moniuszko's 'Dance of the Polish mountaineers,' from 'Halka,' the last-named being a novelty. Mrs. Curzon Watt, a very able pianist who has lately settled in the city, gave a delightful reading of Beethoven's fourth Pianoforte concerto, and Mr. Henry Brearley was vocalist.

A first performance of an important choral work is always a notable event, but it is doubly so when the composer acts as conductor. This was the case on November 22, when 'The Kingdom' was given for the first time in Scotland, and was conducted by Sir Edward Elgar himself.

GLOUCESTER AND DISTRICT.

There are everywhere signs of great musical activity throughout the county of Gloucester, all the many societies in the city and district having made their arrangements for the season. Of actual performances there is at present not much to record. The enterprising director of the Cheltenham Philharmonic Society has been at work for some time, and gave his first concert on November 9 at the Town Hall. The works presented were a short cantata by Canon Gardner, of All Saints' Church, Cheltenham, entitled 'The marriage feast.' The work is not entirely new, having been given previously in Canon Gardner's church, but as this was the first performance in a public hall on a larger scale it attracted a good deal of public attention and had a most friendly reception. The composer scored the work for this occasion, it having been written originally for organ accompaniment only. The solos were taken by Miss Mabel Manson, Miss Effie Martyn, Mr. Webster Miller, and Mr. J. Potter. The cantata is one of very great interest, and was well performed, the composer receiving quite an ovation at the close. The remainder of the programme was taken up with a creditable performance of 'Cavalleria Rusticana,' with the soloists mentioned above. For the second concert of the season, Flotow's 'Martha' is announced.

When the Shire Hall at Gloucester was reconstructed previous to the festival of the Three Choirs in September, through the generosity of Sir Hubert Parry, with a view to making it one of the best concert rooms in the provinces, an appeal was made for a new organ to replace the instrument that had done duty for the past sixty years. Dr. A. Herbert Brewer, organist of Gloucester Cathedral, threw himself with great energy into the matter, and the response from City and County was so prompt and generous that the new organ was built and ready for use at the festival. A small sum, however, still remained to be collected, and with the double view of providing an opportunity for the public to hear the new organ and to wipe off the deficit, Dr. Brewer arranged a series of recitals. Three of these have been given, and proved so successful that the sum remaining for the organ fund was obtained. The Shire Hall was filled on each occasion with large and appreciative audiences, at popular prices of a shilling, sixpence, and threepence, and there is no doubt that the recitals will be continued. The free recitals of sacred music, which are given fortnightly in the Cathedral during the winter, and which attract a gathering of about two thousand persons at each performance, are resumed this month.

The Bristol Royal Orpheus Society, under the direction of Mr. George Riseley, visited Gloucester on November 3, in aid of the local benevolent fund of the Gloucester District Commercial Travellers' Association, drawing a very large

audience to the Shire Hall. The members of the Orpheus, to the number of over sixty, sang splendidly throughout, and in response to a vote of thanks, Mr. Riseley, referring to the younger Society founded on the same lines in Gloucester City, made an interesting suggestion. He hoped the Gloucester Orpheonists would visit Bristol, and that the Bristol men would come again to Gloucester, and if the two Societies could join together on some occasion nothing would, he said, give them greater pleasure than to sing under the batons of Dr. Brewer and Mr. Lee Williams.

The Gloucester Orpheus Society is busily at work for its annual concert next February; and on October 28 the members, under Dr. Brewer, went to Stroud to help the funds of the local hospital. The visit was much appreciated.

Cheltenham is well provided with musical entertainment. On October 18, Mlle. Verlet and Mr. Mark Hambourg visited the town. On November 8 a grand concert was given by Kubelik and Backhaus; and on November 19 Pachmann, as usual, delighted a large audience of enthusiastic admirers.

LIVERPOOL AND DISTRICT.

The past month has been one of almost unexampled musical activity hereabouts. Concerts of all descriptions, choral and instrumental; oratorios; cantatas; operas, both heavy and light; lectures and recitals, have been offered to the public in bewildering profusion. One event which stands out prominently by reason of the noble numbers of its programme, and their magnificent performance, is the concert given by the Hallé Orchestra, conducted by Dr. Richter, on November 12. The hold that Wagner's music retains was shown by the absorption of the large audience in the liberal selection provided (including the concert arrangement of 'Nibelungen' themes). Beethoven's 'Eroica' symphony was no less appreciated.

The performance of Dvůřák's dramatic cantata 'The spectre's bride,' by the Philharmonic Society, on November 8, chiefly emphasised the picturesque descriptive accompaniments. The solo and choral features were commensurate in lesser degree. The vocal principals were Madame de Vere Sapio, Mr. Lloyd Chandos, and Mr. Herbert Brown. Dr. F. H. Cowen conducted. The main interest of the evening centred in Mr. Hamilton Harty's clever work, 'With the wild geese,' and the composer, who was present, received a flattering call.

The Finnish prima-donna, Madame Aino Ackté, made a successful first appearance here at the second Philharmonic concert, on October 25. M. Pablo Casals gave convincing proofs of his executive skill and musicianly art as a violoncellist; and the choir sang a part-song by Brahms, 'The falcon.'

A commendable performance of Elgar's 'Dream of Gerontius,' remarkable for its artistic restraint rather than its exaltation, was given on November 2 by the Catholic Philharmonic Society, under the direction of Mr. H. P. Allen. The soloists were Miss Clare Hamilton, Mr. Gervase Elwes, and Mr. Ivor Foster. A word of appreciation is due to the excellent singing of the male choir in the responses 'Media Vita' (Cantor, Rev. W. Foy), and in two other examples of ancient church music, 'De Profundis' and the liturgical hymn 'Languentibus in Purgatorio.'

Local connoisseurs were highly pleased with the excellence of the performances given by the Thomas Beecham Opera Company of Offenbach's 'Tales of Hoffmann,' and Johann Strauss's 'Fledermaus,' in the Royal Court Theatre. Both operas were exceedingly well rendered, vocally and instrumentally, under the direction of Mr. Hamish MacCunn and Mr. Howard Carr. Another successful event worthy of note was the production of Goldmark's opera, 'The Queen of Sheba,' by the Carl Rosa Opera Company, during their week's visit to the Shakespeare Theatre.

Mr. Filson Young, continuing his course of lectures in connection with the Music Lectures Association, on November 11, took as the subject of his third discourse, 'The musician as interpreter.' He said that human interpretation of music was distributed among three principal groups of performers: the singer, the player of the instrument, and the conductor. The art of conducting was the

most complex of these methods of interpretation. There was such a thing as technique in conducting, which was an entirely modern art, dating no further back than Wagner, who might indeed be said to be the inventor of it. It was Wagner who had sent out into the world that band of apostles, the greatest of whom were Von Bulow, Richter, Mottl and Nikisch, who devoted their lives entirely to this one art.

The programme of the 151st concert of the Societa Armonica, on October 29, was devoted chiefly to Russian composers, who were represented by Kalinnikoff's Symphony No. 2, in A, and Rachmaninoff's Pianoforte concerto No. 2, in C minor—the latter very cleverly played by a young Liverpool pianist, Mr. Douglas Miller, a pupil of Godowsky. Madame Henriette Engelhard, a Liverpool amateur, made a distinctly favourable impression by her artistic singing.

At the recent distribution of awards at the Liverpool College of Music, of which Dr. F. H. Cowen is hon. president, the annual report was read by Mr. H. E. Hunt. In commenting on its favourable features and on the excellent work done by the College students, Mr. J. G. Legge, the City Director of Education, emphasised the desirability of a more suitable building and the provision of scholarships. It is hoped that public interest will be aroused by Mr. Legge's timely speech. It is rather a reflection on this great centre that clever students of the College have to go elsewhere to take up scholarships worth having.

At the third of the Akeroyd Symphony concerts, on November 15, Miss Marjorie Hayward (violinist) was favourably heard in Bruch's Concerto in D minor, and Mr. Fraser Gange (baritone) sang well in interesting settings by C. A. Lidgey, of three poems by W. E. Henley.

The tenth annual festival of the Liverpool Church Choir Association took place in St. George's Hall, on November 17, in the presence of a crowded assembly, which included the Lord Bishop (Dr. Chavasse), the Lord Mayor of Liverpool, the Mayor of Birkenhead, and many representative citizens. A choir of some 500 men and boys, with a sprinkling of ladies, drawn from eighteen choirs, formed the chorus, which was supported by Dr. A. L. Peace at the organ, and by two trumpets, two trombones, and drums. The music-book, published by Messrs. Novello, contained seven choral items: Stainer's anthem, 'Awake, awake,' Sullivan's chorus, 'There is joy' ('Prodigal Son'), T. Tertius Noble's Te Deum in B minor, and unaccompanied anthem, 'Fierce was the wild billow,' Handel's 'For unto us,' Sir C. V. Stanford's 'Bible-song' chorus, 'A song of freedom,' and Mr. E. Watson's new anthem, 'Lift up your heads,' which had been selected by Sir G. C. Martin from the compositions by local composers, sent in anonymously to the committee at their invitation. This is the second time that Mr. Watson's music has been chosen by this method. Mr. T. Tertius Noble, who conducted a fine performance of his stately Te Deum in B minor and thrilling anthem, 'Fierce was the wild billow,' which was exceedingly well sung, had a cordial reception; he was twice recalled after his solo on the great organ, De la Tombelle's 'Marche Pontificale.' The vocal soloists were Master Stanley Whinyles and Messrs. Gawthrop and Sutton Shepley, of the Chapel Royal, St. James's, choir, of whom the boy was especially successful in his solos. Generally speaking, the choral singing was of excellent quality, and alert and responsive. It reflected credit on the various choirmasters and choirs, and on the Association, whose work has wide-reaching influence.

The Welsh Choral Union added to their list of notable achievements by their performance of Berlioz's 'Faust,' in the Philharmonic Hall on November 19. Excellent vocal principals were engaged in Miss Emily Breare, Mr. Lloyd Chandos, Mr. Charles Tree and Mr. Gregory Evans. Chorally, and especially instrumentally, the performance reflected infinite credit on the forces, and upon Mr. Harry Evans, who conducted. It is announced that Sir Edward Elgar's new Violin concerto will be played by Mr. Zacharewitsch at the third concert on January 21.

In the Birkenhead Town Hall, on November 18, the Rawdon Briggs Quartet gave a successful concert, being associated with Miss Ella Leyland in Brahms's Pianoforte quintet. Mr. Plunket Greene was the vocalist.

MANCHESTER AND DISTRICT.

On the morning following the first Hallé concert, Manchester's leading paper contained a letter from a 'Subscriber': 'Are vitality and initiative forsaking the Hallé Concerts Society? At the first concert there were three orchestral pieces: one has already been played three times, one twenty-five times, and one over thirty times . . . it will be pitiful if the Society drops into a groove of repetition and loses its reputation for musical ardour.'

From advertisements which have appeared recently in the local papers, the new Manchester Musical Society in course of formation may do something to focus the prevalent discontent with the ultra-conservative artistic policy of the executive. If that body could only be inoculated with a tinge of the progressive tendencies animating the City Art Gallery management, not Manchester alone but Lancashire and the North would have cause for great rejoicing.

Señor Pablo Casals redeemed what would otherwise have been a somewhat uneventful concert. When moderns of the stamp of Casals, Ysaïe and Kreisler (all of whom have played here recently) approach the early romantic composers, they pour such floods of emotional intensity into their concertos that the stately dignity and classic grace of notable executants of a past generation seem cold and statuesque by comparison with these more ardent readings; but probably the average listener would prefer these latter-day performances, pulsating with such vital energy.

Unable to give us the Elgar concerto, Kreisler played what was probably the best substitute, the concerto of Brahms, and the violinist's own Cadenza proved to be quite a remarkable excursus in the real Brahmsian spirit. The expected performance of Strauss's 'Macbeth' poem for this concert, November 3, had to be postponed, presumably owing to the need of further rehearsal.

Mr. Edward Isaac's appearance as performer-composer at the second concert, October 27, excited considerable interest, as he is Manchester born, bred, and trained, one of the first-fruits of the Manchester Royal College of Music.

His Pianoforte concerto in C sharp minor was played in September, 1906, under Mr. Speelman, at the Blackpool North Pier concerts; and also at the 1909 season of London Promenades, under Mr. Henry J. Wood. Since then, I am not aware of any other performance until this, under Dr. Richter. With the best will and kindest feelings possible towards this composer, one feels obliged to ask 'Was the Hallé concert the right and proper place for this work?' Still, the occasion was noteworthy in that, at any rate under the Richter régime, no other Manchester musician has had a work of such dimensions performed by this Society.

Of the Schumann Centenary Celebration concert, on November 10, it is not possible to write with much enthusiasm, Mr. Harold Bauer's playing alone excepted. His appearances in Manchester have been very few indeed, and he is a difficult man to place, but his playing in the Schumann concerto and the 'Kreisleriana' proved stimulating rather than completely satisfying, and left one with a strong desire to hear him in something of a larger and bolder design. The 'Nachtlied,' for chorus and orchestra, had been indifferently prepared and was performed in a very listless fashion. The fifth concert, on November 17, brought Mlle. Alice Verlet for the first time to these concerts, but her appearance was only a qualified success: Hallé audiences do not take a keen interest in vocal pyrotechnics. Dr. Richter played Brahms's first Symphony with much greater warmth than in any previous performance, the work of the brass wind players being of surpassing beauty.

Mr. Speelman's promenade smoking concerts are providing a happy combination of music, both serious and gay, and certainly fill a niche in the city's musical life. So far, Madame Annie Walker, Miss Lucy Nuttall and Mr. Webster Millar have been the vocalists. Messrs. Maaskoff, R. J. Forbes, and V. L. Needham, the solo instrumentalists—all of them the product of Manchester's musical training establishments.

Whatever may be the cause, a marked increase of interest in the Gentlemen's Concerts this season is to be noted. The programme of the opening of the orchestral concert contained many items of the lighter order, along with Beethoven's first Symphony; Miss Ada Forrest sang new settings by Mr. Eric Coates of three Shakespearian songs

not previously heard here. To the second concert came Vsaye and Pugno, and great things were heard in the César Franck and 'Kreutzer' sonatas. At the third concert, Mr. H. J. Wood brought the ballet music from Massenet's 'Le Cid' to its first performance here, and Mr. Willy Hess, formerly leader of the Hallé Orchestra, played the Mendelssohn Concerto, the same composer's 'Italian Symphony' heading the programme.

It may safely be said that during the past month the numerous concerts of chamber music have conferred the greater distinction on Manchester. The first Brodsky Quartet provided the best balanced performance of Tchaikovsky's great 'In Memoriam' trio heard here for many years, Miss Johanna Stockmarr joining Messrs. Brodsky and Fuchs.

Mr. T. W. Surette's lectures are proving most illuminating, and Mr. Petri's Ancoats recitals of the Beethoven sonatas continue to draw large and discriminating audiences.

At the Bowdon chamber concerts, Mr. Casals and Mr. Campbell McInnes gave a superb programme of ancient and modern music, Alfred Bruneau's setting of Catulle Mendès's 'L'heureux vagabond,' sung by Mr. McInnes, being exceptionally beautiful.

The opening Schiller-Anstalt concert brought the famous Bohemian Quartet, with a new viola player since their last visit five or six years ago. They plunged us straight away into the most advanced and recent Max Reger composition, the E flat Quartet, and, as Manchester's knowledge of this composer is limited to the Variations for two pianofortes, a few of his *lieder* and *alla cappella* choral songs, and a solitary orchestral work (which was played two years ago by Mr. Beecham to a mere handful of listeners), it is not surprising that even such a cultured audience as that foregathering at the Schiller-Anstalt should find itself out of its depth. The D minor Quartet, by their compatriot Dvůrák, these Bohemians played as they only can.

The second Brodsky Quartet concert, on November 16, brought to Mr. Edward Isaacs's new Sonata in A major, for violin and pianoforte, that wider publicity advocated in these columns last August, after the performance at the students' reunion at the Royal College of Music here. On this later occasion Dr. Brodsky joined the composer.

In association with the Brodsky Quartet, Miss Jean Nesbitt, who hails from Toronto, gave a concert on November 15, and played very finely in Schumann's Quintet, in addition to a series of Chopin pieces.

The Carl Rosa Opera Company, under the conductorship of Mr. Eugene Goossens, have been playing at the Theatre Royal for a fortnight, reviving Goldmark's 'Queen of Sheba,' which they produced here for the first time in England in the earlier part of the year.

Mr. Brand Lane's Philharmonic Choir have performed 'Elijah,' and a thoroughly interesting performance of 'Gerontius' was given on November 4, by the Catholic Philharmonic Society, formed by the union of contingents of chorists belonging to Manchester and Liverpool, under the conductorship of Mr. H. P. Allen, organist of the Catholic Cathedral in Salford (and not to be confused with Dr. H. P. Allen, of Oxford). At previous concerts by this Society in Manchester the public patronage has been in inverse ratio to the character and quality of the performances, but on this occasion the Free Trade Hall was crowded to excess. Miss Clare Hamilton was new to us here in this music, but it will be strange if we do not hear more of her in Manchester. Mr. Gervase Elwes and Mr. Ivor Foster were the other soloists.

An interesting presentation has been made during the month to Mr. R. H. Wilson, the Hallé chorus-master, on the completion of twenty-one years' service in this capacity. One of the oldest members of the Hallé Choir, Mr. G. Kenyon, made the presentation in the name of past and present members of the Choir, at one of the rehearsals, making felicitous allusion to Mr. Wilson's association with the Choir under the late Sir Charles Hallé, and the various conductors who filled the interval until Dr. Richter's appointment.

It appears that Mr. Ernest Denhof's scheme for the 'Ring' dramas has received more support in Manchester than in any other English centre, but at the time of writing the sum of £2,500 only has been promised in tickets or

guarantee fund, whereas £3,000 must be forthcoming before the production can be assured. The production of Strauss's 'Elektra' has been definitely abandoned.

The Manchester Musical Society, to which reference is made at the commencement of this article, has been formed with the following objects in view: (1.) To establish a point of concentration for the musical enthusiasts of both sexes in Manchester; (2.) To arrange fortnightly meetings, when private concerts will be given, consisting of music not easily obtainable elsewhere; (3.) To arrange papers on subjects of interest to members of the Society; (4.) To create a means of intercourse whereby it is hoped that the opinions of Manchester amateurs of music may be voiced more effectively than is at present possible, in view of the want of organization that exists. The hon. sec. is Mr. J. Kahane. The opening meeting was devoted to Schumann; arrangements have been made for papers by two Manchester musical critics, Mr. S. Longford (speaking on 'Hugo Wolf,' and Mr. Gerald Cumberland on 'Bantock's songs,' and the Rawdon Briggs Quartet are to play new chamber music by Sibelius, Sinigaglia, and Ernest Walker. At the time of going to Press the membership approaches 200.

NEWCASTLE AND DISTRICT.

Owing to lack of support, the 'Ring' and 'Elektra' performances will unfortunately not take place. Newcastle holds a rather unenviable reputation in matters operatic, but the scheme would probably have been successful if a strong committee had been formed, and a centre of influence and interest had thus been created. The visit of the splendid light opera company of Mr. Beecham, from November 14 to 19, caused much interest. Two quickly successive concerts of the Chamber Music Society were of exceptional importance. At the first, on October 24, a stirring recital was given by Vsaye and Pugno. At the second, on November 4, the Flonzaley Quartet made their first appearance here, and proved a very fine combination. The third local performance of Debussy's wonderfully beautiful Quartet roused the audience to enthusiasm. Mr. Thornley Gibson, a native of the district, who has been studying in Berlin, sang with exceptional insight and strong emotional power, songs by Dowland, Schubert and Wolf. His finely-trained baritone voice and his sensitive temperament ought to carry him far.

The Elswick Road Wesleyan Choir recently gave capital performances of Cowen's 'Ruth' and Mendelssohn's 'Athalia,' under the baton of Mr. George Dodds. The Darlington Orchestral and Choral Society announce two concerts, at which 'The Messiah,' Elgar's 'Black Knight,' Mendelssohn's 'Loreley,' and 'Midsummer night's Dream' music will be given, under the direction of Mr. T. W. Henderson.

NOTTINGHAM AND DISTRICT.

One of the most educational outlets of music is found at the lectures held in the University College. The first of these was held at the College on October 13, when Dr. T. Lea Southgate dealt with the subject of 'The evolution of the pianoforte,' tracing its origin from the dulcimer, clavicord, spinet and harpsichord. He was ably assisted by Miss Nellie Chaplin and Mr. John Saville (vocalist) in a programme of great interest. The second of the series took place on October 20, when Miss Cantelo gave a recital illustrating the subject of 'Pianoforte music from Bach to Chopin,' and a most interesting selection was admirably performed with very interesting and valuable remarks from her pen, read by Professor Heaton.

The subscription concerts were commenced on October 19, by an orchestral concert given under the direction of Dr. Richter, when the Hallé Orchestra gave works by Beethoven, Wagner and Debussy, and the Arensky Pianoforte concerto was executed by Edward Gold. At the second of this series, on November 9, Madame Kirkby Lunn, Miss Louise Dale and Mr. Theo. Byard (vocalists), Mr. Leonard Borwick (pianoforte), Dr. Barjansky (violinello), and Mr. Murdoch (accompanist) took part.

On November 10 the Nottingham Sacred Harmonic Society gave its first choral concert. The work was Elgar's 'Caractacus,' which won a decided place for itself some two years ago, when performed first in this city. This time, however, the performance seemed lacking in brilliancy—alike in orchestra and choir there was a feeling of unsteadiness, which was only overcome towards the end of the work. The solos were undertaken by Miss Esta d'Argo, Mr. Webster Millar, Mr. Reginald Gould and Mr. Peter Dawson. Mr. Allen Gill conducted his forces through a difficult work with energy, and Mr. F. Wyatt ably supplied the work required at the organ.

Since I last wrote, Nottingham has been presented by Sir Jesse Boot with a city organ, placed in the Albert Hall, and every week organ recitals are given by the organist, Mr. Bernard Johnson, the proceeds going to the General Hospital. It is gratifying to be able to add that in the three weeks, since the opening by Mr. C. W. Perkins, of Birmingham, on October 22, nearly £150 was paid over to the institution. Besides the organ recitals, concerts are given every Saturday evening at popular prices, and the public seem to appreciate this attempt to give them an opportunity to hear the best talent.

M. de Fachmann paid a flying visit on November 2 to the city, and played before an appreciative audience.

SHEFFIELD AND DISTRICT.

A second series of orchestral promenade concerts was inaugurated on November 3, when the announcement of a Wagner programme attracted a large audience. The selections included the overture and prelude to Act III. of 'Die Meistersinger,' 'Siegfried's journey to the Rhine' ('Götterdämmerung'), 'Entrance of the Gods' ('Das Rheingold'), 'Good Friday music' ('Parsifal'), 'Ride of the Valkyries,' overture to 'Rienzi,' and some pieces from 'Lohengrin.' Dvůřák's 'Carneval' overture and Saint-Saëns's 'Le Rouet d'Omphale' were also played by the enthusiastic orchestra, mainly local, numbering some sixty or more players. Mr. William Foxon sang songs by Wagner and Beethoven, and Mr. J. A. Rodgers conducted. The prospects of the venture are very encouraging.

An interesting pianoforte recital by half-a-dozen pupils of Mr. Claude Crossley was notable for the inclusion of Bach's Triple and Quadruple concerti in A and D minor for pianofortes and strings. These rarely-heard works were admirably played by the small pianists, all of them in their early teens. The youthful recitalists were Marjorie Firth, Winifred Rowbotham, Irene Goodwin, Dorice Parkin, Kathleen Waterhouse and Gerard Ball. Mr. J. A. Rodgers conducted a small string orchestra, with Mr. John Peck as principal.

The polished ensemble and refined tonal beauties of the Klingler Quartet were revealed on the occasion of their visit to the Sheffield Chamber Music Society on February 15. They played Beethoven's Op. 130, giving a well-proportioned performance of the intricate work. They excelled however in Brahms's Op. 67, which was played in ideal style, warm and yet not overloaded with emotion. Another interesting concert of the month was a violin and pianoforte recital given in the Albert Hall, by Messrs. Ysaye and Pugno.

At the second of Messrs. Wilson, Peck & Co.'s Subscription Concerts, Madame Kirkby Lunn, Miss Amy Evans, Mr. Theodore Byard, Mr. Leonard Borwick and Dr. Serge Barjansky were the performers.

PERFORMANCE OF 'THE SUN-GOD'S RETURN.'

For the first Subscription Concert of the Sheffield Musical Union, given on November 17, an interesting novelty had been secured in Sir A. C. Mackenzie's cantata 'The Sun-god's return,' which was recently produced at the Cardiff festival. The composer conducted a performance which, on its orchestral and choral sides, was forceful and at times brilliant. The conquering of the many difficulties of the score taxed the forces to the utmost. The Musical Union, it is understood, is shortly to sing the work in London under the direction of the composer. The soloists were Madame De Vere Sapio, Miss Alice Heeley and Mr. Albert Watson. At the same concert Dr. Coward

conducted a polished and beautifully-refined performance of Sir E. Elgar's picturesque suite 'From the Bavarian Highlands.' A dashing performance of Sir A. C. Mackenzie's breezy 'Britannia' overture, conducted by the composer, concluded the concert.

YORKSHIRE.

LEEDS.

Since the excitement of the festival subsided there has not been much doing in a musical way at Leeds, and the chief event of the month, the Philharmonic concert of November 23, falls too late for criticism in the present issue. The Municipal Orchestral Concerts began their eighth series on October 29, when the excellent performance, under Mr. Fricker's direction, of a good all-round programme, augured well for the artistic success of the season. Liszt's symphonic poem 'Les Préludes' was the most important work given, and in Beethoven's 'Prometheus' and 'Coriolan' overtures we had an earnest of the fulfilment of a promise to give all Beethoven's principal overtures (together with those of Wagner) during the season. An agreeable air of playfulness was given to the concert by the inclusion of two very popular modern suites, Tchaikovsky's 'Casse Noisette' and Elgar's second 'Wand of youth'; and of particular interest was Weingartner's brilliant arrangement of Weber's 'Invitation to the dance.' Mrs. Herbert Hutchinson was the vocalist, and sang artistically. Two of the principal series of chamber concerts—of which we are to have a greater number than usual this season—have begun. On October 26 the Leeds Bohemian concert included String quartets by Haydn (in F, Op. 77, No. 2), Beethoven (in A, Op. 18, No. 5), and Schumann (in A, Op. 41, No. 3); and on November 2 the Rasch Quartet Party gave a String quartet by the Russian composer, Gliere, and, with the assistance of Miss Alice Simpkin and her lady colleagues, Spohr's double Quartet in E minor (Op. 87). The Leeds Musical Evenings, which are now given up chiefly to recitals by eminent virtuos, were resumed on October 25, when Mr. Mark Hambourg played in brilliant style, and with perhaps more than usual sympathy, a highly interesting programme of works by Schumann and Chopin, of which Schumann's poetic Fantasia (Op. 17) was the most striking feature, though in the Chopin selection the pianist seemed more at home. On November 15, Mr. Pachmann came, and gave in characteristic fashion a programme one half of which was devoted to Chopin. His personality, no less than his playing, attracted a very large audience, and his performances, in spite of the distractions of his spoken comments, were of remarkable delicacy and charm.

On November 8, Mr. Herbert Johnson, a young pianist of very exceptional gifts, gave striking proof of his powers in a recital, the programme of which ranged over a great variety of music. In the way of original pianoforte music we had Schumann's second Sonata, Toccata, and Romance in F sharp, Mendelssohn's E minor Prelude and Fugue, a series of eight Chopin preludes, and several pieces of the modern Russian school, while in the way of transcriptions were Liszt's transcription of Bach's great G minor Fugue, some Beethoven-Seiss German dances, and other arrangements by Brahms and Tausig. It was a very exacting programme, which was played with remarkable freedom and power. On November 21, Mr. Beecham's light opera company visited Leeds, and, under the direction of Mr. Hamish MacCunn, produced Offenbach's 'Contes d'Hoffmann' and Johann Strauss's 'Fledermaus' in artistic style.

BRADFORD.

The Bradford season opened on October 18 with a performance of the 'Golden Legend' by the Old Choral Society, under Mr. Pickles, and with Miss Emily Breare, Miss Bradley, Messrs. Harold Wilde and Thorpe Bates as soloists. The choral singing was of a generally satisfactory character. On the same date Miss Marion Webster, a young violinist, gave a recital and played some familiar pieces, such as Bruch's G minor Concerto, in finished style. On October 21 the Subscription series, which are this year to be extended to eight—not all, however, of uniform quality—opened with

a pianoforte recital by Mr. Wilhelm Backhaus, and at the second concert, on November 4, an exceptionally interesting programme was afforded by Dr. Richter and the Hallé Orchestra, including the Brahms Violin concerto, with Mr. Kreisler as soloist, and the 'Eroica' symphony, of which fine interpretations were given. On November 18 the programme was of a more miscellaneous character, ranging from violin solos by Mr. Catterall, the very accomplished young Manchester artist, to male-voice glees by the Habersham Vocal Union, whose prowess is well-known in the field of choral competitions. On November 1, Miss Carrie Birkbeck, a soprano with a very cultivated style, and Mr. Herbert Johnson, to whose pianoforte playing reference has already been made, gave a concert, and on November 9 the Bradford Arts Club, which has recently developed a strong musical section, gave the first of some chamber concerts, the Rawdon Briggs Quartet playing Beethoven's third Rasseumovsky Quartet, Schumann's second Quartet (in A), and a charming Fantasia by Dr. Ernest Walker, in highly artistic style. On November 19 the Bradford Permanent Orchestra, under Mr. Allen Gill, began its nineteenth season with a programme that included Beethoven's eighth symphony and overtures by Schumann ('Geneveva'), Mozart and Ambroise Thomas. Miss Gertrude Lonsdale and Mr. William Lovell were the vocalists.

OTHER TOWNS.

On November 10 the Halifax Orchestral Society, an amateur organization conducted by Mr. H. Van Dyk, gave an interesting concert at which creditable performances were given of Beethoven's fourth Symphony, the 'Meistersinger' overture, and some lighter pieces, such as a selection from Cowen's 'Language of flowers' and the characteristic 'Valse triste' of Sibelius. Mr. Horace Binks was the vocalist. At the Huddersfield subscription concert on October 25, Kubelik was the chief attraction, while that on November 15 was a 'Clara Butt' concert, but minus the heroine, for whom an artistic substitute was found in Madame Donalda. The Huddersfield Choral Society's performance of Parry's 'King Saul', on October 28, is dealt with elsewhere, but may be mentioned here for the sake of completing the chronicle.

The Wakefield Chamber Concerts, which attain their majority this season, opened on October 27 with a pianoforte recital by Miss Gertrude Peppercorn, whose powerful, masterly playing would have been heard to greater advantage in a more generally interesting programme. Mr. Thomas Fussell's playing of the late W. Y. Hurlstone's charming 'English sketches' for violin was an agreeable feature of the concert. At Harrogate, on October 29, a choral concert was given in the Kursaal, with the aid of the Leeds Philharmonic Society, and three of Mrs. Meredith's compositions were introduced: her 'Sursum Corda,' and her settings of Owen Seaman's poems, 'Requiem on the death of Queen Victoria' and 'The passing of King Edward the Seventh,' works which show a high aim and a musical feeling to which the composer's technical means hardly suffice, as yet, to give complete expression. The soloists were the Hon. Mrs. Clifford, Miss Oppenshaw, and Mr. Brearley, while in a spirited performance of Brahms's great 'Triumphlied' Mr. Marsden Williams took the baritone solo. A generally successful concert and entertainment season at Harrogate ended on the following Saturday (November 5) with the benefit concerts to Mr. Julian Clifford, who as conductor of the Symphony concerts has raised the efficiency of the orchestra to a very high pitch.

As one of the 'side-shows' to the Missionary Exhibition in York, an interesting experiment was made on October 26 by the performance, with action and scenic effects, of Coleridge-Taylor's 'Death of Minnehaha,' the idea being to illustrate the dawn of Christianity in North America, for which purpose an additional tableau was given of the preaching of John Eliot, 'the Apostle of the Indians.' The cantata was enacted on the stage, partly in expressive pantomime, but with such passages as are given to the principal characters sung by them. The choir, and an orchestra of strings, organ and drums, were arranged on a raised platform in front of the stage, under the conductorship of Mr. T. Tertius Noble, and the effect, aided by appropriate scenery

and carefully arranged lighting, was really impressive. The soloists were Miss Grace Groves (Minnehaha), Miss Dacre (Fever), Miss Savage (Nokomis), Mr. Bean (Hiawatha) and Mr. Grantham (Famine), an impersonal solo being sung by Miss Birch. The Hull Harmonic Society, under Mr. Walter Porter, gave a performance of 'Elijah' on November 4, the principals being Miss Norah Newport, Miss Joan Ashley, Mr. J. A. Hinde and Mr. Robert Charlesworth.

Foreign Notes.

The faculty of medicine at the Berlin University has recently conferred honorary doctor's degrees on Max Reger, Engelbert Humperdinck, and Madame Cosima Wagner.

Dr. Richard Strauss was recently able to celebrate the twenty-fifth anniversary of his debut as an orchestral composer, for it was on October 21, 1885, that Hans von Bülow produced his F minor Symphony with the Court Orchestra at Meiningen.

The well-known and much transcribed Organ concerto in D minor, generally attributed to Friedemann Bach, has been proved by Dr. L. Schittler, of Munich, to be but a transcription of a Violin concerto by Vivaldi.

BARMEN.

Under the auspices of the Barmer Lehrergesangverein, three concerts, given on October 14-16, were devoted to works by living German composers, all old students of the Berlin Königliche Hochschule für Musik. Among the most interesting works performed were Friedrich E. Koch's 'Festkantate,' ballade for baritone and orchestra, 'Der Mönch,' by Wilhelm Berger, a Pianoforte concerto by Stavenhagen, and Fritz Kauffmann's second Violin concerto (soloist, Professor Felix Berber).

BASEL.

Owing to the presence of Signor Busoni, who in September conducted a 'Meisterkursus' for pianists at the Conservatoire, the season started very early, and in a promising manner. In connection with his course, Signor Busoni gave four interesting piano pianoforte recitals, the programmes including Beethoven's 'Hammerclaviersonate,' and the 'Paganini variations' by Brahms. In addition to this, an orchestral concert was given, in which Signor Busoni took part as pianist, and conducted his own Pianoforte concerto (with chorus), Op. 39, with Herr Egon Petri as soloist.

BERLIN.

The programme of the second symphony concert of the Königliche Kapelle (conductor, Dr. Richard Strauss) contained Beethoven's Pastoral symphony, Saint-Saëns's second Symphony in A minor, and the conductor's 'Ein Heldenleben.' At the third concert, given on October 31, Dr. Strauss secured fine interpretations of Berlioz's overture 'Carneval Romain,' his own 'Till Eulenspiegel,' and Debussy's three interesting orchestral nocturnes, 'Nuages,' 'Fêtes,' and 'Sirenes.'—At the second Philharmonic concert, on October 24, conducted by Herr Nikisch, the production of Friedrich Gernsheim's tone-poem 'Zu einem Drama' was a success. Another, perhaps more important, novelty for Berlin, viz., Hugo Kaun's second Symphony in C minor, was played at the following concert on November 7. On the same occasion Liadoff's effective orchestral tone-poem 'Kikimora' was heard for the first time.—At the first concert of the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried), on October 17, Charpentier's suite for orchestra, 'Impressions d'Italie,' was heard with great interest. The programme of the second concert on October 31 contained a symphonic poem, 'Pelles und Melisande,' by the ultra-modern Viennese composer, Arnold Schönberg. Though the reception of the work was mixed (his works have up till now generally been mercilessly hissed), almost all the critics admit that the composer possesses a deep and highly original mind and a genuine talent which brings something absolutely new, and whose future productions may be looked forward to with keen expectation.—An excellent performance

of Bruckner's fifth Symphony in B flat major, by the Blüthner Orchestra, under Herr Joseph Stransky, formed the *pièce de résistance* at the first concert of the newly-founded Berliner Konzertverein, on October 20.—The Philharmonic Choir (conductor, Professor Siegfried Ochs) inaugurated its season with a perfect performance of Beethoven's 'Missa solennis.'—The Singakademie (conductor, Professor Georg Schumann) commenced this year's activity on October 21 with a magnificent performance of 'Israel in Egypt.'—A Cassazione in B flat, for wind instruments, by Haydn (played from the manuscript belonging to the Königliche Bibliothek), was recently performed at the first concert of the Kammermusik Vereinigung der Königlichen Kapelle. Interesting pianoforte concertos, by Hans Huber and Liapounoff, figured in the programmes brought forward by Herr Rudolf Ganz and Madame Wera Scriabina. The latter also played a concerto by her husband, Alexander Scriabine. Sinding's new Violin sonata (Op. 99) was recently introduced by Herr Petschnikoff and Frau Jona-Stockhausen. Debussy's String quartet (Op. 10) was played by the Flonzaley Quartet; and the Brussels Quartet introduced a new Quartet by Maurice Ravel.—William Y. Hurlstone's Fantasia-Quartet was recently performed by the Klingler Quartet for the first time in Berlin.—The Königlicher Domchor, (conductor, Professor Hugo Rüdel) submitted at their first concert an interesting programme that included Palestrina's 'Stabat Mater' in Richard Wagner's edition, 'Adoramus te,' by Corsi, and Caldara's sixteen-part 'Crucifixus.'—At the Royal Opera, Signor Caruso has appeared thrice with unprecedented success. The climax was reached with his wonderful impersonation of Nemorino in Donizetti's 'Elisir d'Amore.' It seems that Caruso is nowhere admired, or adored, more than in Germany.

BRUSSELS.

The opera 'Ivan the terrible,' by Raoul Gunsbourg, was recently produced with success at the Théâtre Royale de la Monnaie. The composer, who is director of the Monte Carlo Opera, has had his work scored by M. Léon Jehin, his leading conductor.

CASSEL.

Gabriel Pierné's choral work, 'The children's Crusade,' made a considerable impression when it was recently performed by the Philharmonischer Chor (conductor, Herr Nagel) for the first time in Cassel.

CHEMNITZ.

At the recent concert of the Musikverein, Mozart's entire music to the drama, 'Thamos, König in Ägypten' (composed when he was seventeen years of age), was performed, under the conductorship of Herr E. Winkler.

COLOGNE.

The name of Max Schillings has been much to the fore since the beginning of this season. His opera 'Ingwelde' was given for the first time at the Opera House with much success, and at the first Gürzenich concert, on October 25, the 'Erntefest' from his 'Moloch' was excellently performed, under the direction of Herr Fritz Steinbach. On the same occasion, a new Pianoforte concerto by Julius Weisman was given for the first time, with Herr Karl Feidberg as soloist.

DRESDEN.

Wagner's 'Lohengrin' was recently given for the 400th time at the Royal Opera.—Professor Felix Draeseke, who not long ago celebrated his seventy-fifth birthday, was much honoured at the first Symphony concert of the Königliche Kapelle, when his 'Symphonia tragica' was played under the direction of Herr von Schuch. Shortly afterwards a sacred concert was given, when the greater part of Draeseke's 'Grosse Messe' for full, unaccompanied chorus was performed. The programme also included his six-part 'Salvum fac regem.' The distinction of appearing at the Symphony concerts of the Königliche Kapelle was enjoyed by two English artists, the Misses May and Beatrice Harrison, who played the solo parts of Brahms's double Concerto with great success.

DÜSSELDORF.

Fritz Volbach's little comic-opera 'Die Kunst zu lieben' was recently produced with success at the Municipal Theatre. On the same occasion, Schnitzler's mimic pantomime (Tanz-pantomime) with Dohnányi's original and interesting music, was given for the first time in Düsseldorf.

GÖRLITZ.

The new Musik-Festhalle, erected mainly for the annual Silesian musical festivals, was recently inaugurated with a festival concert, when the instrumentalists were the Berlin Philharmonic Orchestra, under the conductorship of Dr. Karl Muck. The occasion was employed for bestowing the Freedom of the City on Count Bolko von Hochberg, the former Intendant of the Berlin Royal Opera, who had greatly furthered the building scheme.

HELSINGFORS.

Under the direction of Herr Georg Schneevoigt, Wagner's 'Siegfried' was recently given for the first time in Finland. The leading parts were played by Herr Hans Tänzler and Madame Ellen Gulbranson. In all, five performances were given.

JESI.

On October 2, a monument of Pergolesi was unveiled in this, his birthplace. In the evening, his 'La serva padrona' and his 'Stabat Mater' were given at the Theatre.

LEIPZIG.

At the first Gewandhaus concert, Professor Nikisch introduced several interesting pieces from Humperdinck's 'Maurische' suite. Schumann's music to Lord Byron's 'Manfred' was given at the second concert, and Liszt's 'Dante symphony' at the third. The following week the production of Wilhelm Berger's orchestral Variations and Fugue, Op. 97, proved genuinely interesting. The leading place in the programme of the fifth concert was occupied by Draeseke's 'Symphonia tragica.'—At the first concert of the Riedel Verein, Dr. Georg Göhler secured an excellent performance of Handel's 'Deborah.'—On November 19, a four-act opera, 'Der Talisman,' by an English composer, Mrs. Adela Maddison, was produced with success at the Neues Theater. The libretto is a close adaptation from Ludwig Fulda's play of the same name. Mrs. Maddison, who was once a pupil of Debussy, has adopted a modern idiom, and has scored her work in an interesting manner.—At the same institution, Halévy's 'Der Blitz,' in many ways an interesting opera, was recently revived. On the same occasion, Dohnányi's pantomime 'Der Schleier der Pierrette' was heard for the first time.

LEMBERG.

A Polish musical festival and a congress on Polish music took place during October 22-28. Chopin's music figured largely in the programme, which contained the E minor Pianoforte concerto, wonderfully played by Herr Moriz Rosenthal. A Chopin recital, given by Mr. Ernest Schelling in place of M. Paderewski, who had not sufficiently recovered from his indisposition, was enthusiastically received. Of the works of contemporary Polish composers, M. Paderewski's Symphony was the most important.

MANNHEIM.

At the Court Theatre the first novelty of the season, viz., Julius Bittner's opera 'Der Musikant,' was recently heard with considerable interest. The composer (who wrote his own libretto) shows much genuine musical invention and artistic feeling.

MOSCOW.

Moussorgsky's posthumous 'musical folk-drama' 'Chwanschtschina,' edited and partly scored by Rimsky-Korsakoff, was produced at the opera in the Solodownikoff Theatre (Director-manager, M. Simin) on the first evening of the season. The work proved one of high originality and great interest, and has now no doubt come to stay.

PARIS.

The Société des Concerts Colonne (conductor, M. Gabriel Pierné) commenced the season's activity as usual with a fine performance of Berlioz's 'Damnation de Faust.'—The Symphony in B flat, by Chausson, and Johan Svendsen's picturesque orchestral episode 'Carnaval à Paris,' were heard with interest at the first Concert Lamoureux, under the baton of M. Chevillard. In memory of the twentieth anniversary of the death of César Franck (on November 9, 1890), three of the master's compositions, viz., the Symphony in D minor, the 'Morceau symphonique (de Rédemption)' and the symphonic poem 'Les Djinns,' for pianoforte and orchestra, were played at the third Colonne Concert. At the last Lamoureux Concert, Lalo's rarely-heard Pianoforte concerto in F minor and Balakirew's second Symphony in D minor were performed.

ST. GALLEN.

Gounod's rarely-heard opera 'Philoné et Baucis' was recently revived at the Municipal Theatre.

ST. PETERSBURG.

At the beginning of the season nearly all the concert societies paid their tribute to the late Mili Balakirew. At the first Siloti Concert, his symphonic poem 'Thamara' (after Lermontoff), on the score of which the composer worked for fifteen years, and his famous pianoforte fantasy 'Islamey' were played. Rimsky-Korsakoff's symphonic poem 'Antar' and Anatole Liadoff's orchestral fairy-tale 'Kikimora' figured in the programme of the first concert of the orchestra of the Imperial Opera.

VENICE.

On October 26 a memorial medallion portrait of Richard Wagner was unveiled at the Palazzo Vendramin, where Wagner died in 1883. The inscription, by Gabriele d'Annunzio, runs as follows: 'In questo Palagio, L'ultimo spiro di Riccardo Wagner, Odoño le anime, Perpetuarsi come la marea, Che lambe i marmi.'

The boys of York Minster Choir School, at the suggestion of the Dean, occupied their recent vacation in the pursuit of various hobbies and submitted the results in competition for prizes. The successful exhibits included some interesting photographs of the Minster, the choir, Mr. G. A. Scaife (choirmaster) and Mr. T. Tertius Noble, taken by C. E. Mennell.

We have received from Rudall, Carte & Co., a copy of their well-arranged and extremely useful 'Professional Pocket Book and Engagement Diary' for 1911. One advantage is the division of the diary into three separate sections, so that one need not be bothered in January with the pages referring to December, and *vice versa*.

An enterprising and interesting concert was given at Emmanuel College Chapel on November 12, by resident members of the College, under the direction of Dr. E. W. Naylor. A motet for men's voices, by Ernest Ford, and a male-voice trio 'The three Kings,' by Max Bruch, were the choral numbers.

The Music Teachers' Association inaugurated their third season with a meeting at Portman Rooms on November 19. The chair was taken by Mr. E. E. Cooper, Chairman of the Royal Academy of Music. Violin and pianoforte music was played by Mr. Rowsby Wool and Miss Winifred Christie.

At the close of the recent General Council meeting of the Nonconformist Choir Union, the new executive met to select the items to be sung at next year's festival, which has been provisionally fixed for July 1, and an excellent selection was prepared.

Mr. Norman O'Neill, the composer of the incidental music for the recent production of Maeterlinck's 'Blue Bird,' and his publishers, Messrs. Elkin, are to be congratulated upon the successful issue of their law-suit in connection with that music.

In our September number it should have been stated that the photograph from which our picture of Madame Selmann was reproduced was taken in 1866, by Messrs. Elliott & Fry, and was inserted by their kind permission.

We are obliged to defer until January our report of Sir Walter Parratt's address at the Authors' Club Dinner.

Dr. F. H. Cowen desires it to be known that he was not a candidate for the appointment of Principal of the Guildhall School of Music.

Sir Alexander Mackenzie gave an interesting lecture on 'The Masters of Chamber Music' on November 10, at the London Institution, Finsbury Circus.

A lecture on the Lives and Music of Henry Smart and Edward J. Hopkins was delivered by Dr. C. W. Pearce at a meeting of the Incorporated Society of Musicians, on November 12.

Mr. Clifford B. Edgar, who is well known in many metropolitan musical circles, has been for the third time elected Mayor of Richmond (Surrey). The fact that 1911 is coronation year, has no doubt influenced this happy result.

The programme of the Bedford Musical Society for the 1910-1911 season includes concerts to be given on November 22 ('Hiawatha,' parts 2 and 3); February 21 ('Phaëdra Crohore') and May 16 (Brahms's 'Requiem').

In aid of the Organists' Benevolent League, a performance of 'Elijah' will be given under the direction of Mr. Herbert Hodge, at St. Nicholas Cole Abbey, on December 7.

The prospectus of the West Kirby, Hoylake and District Musical Festival promises three evening performances and one matinée, to take place on May 11, 12 and 13, 1911. Several well-known solo singers have been engaged.

An International School of Opera has been established at 41, George Street, Portman Square, under the direction of Mr. Hermann Grünebaum. Chorus work is under the direction of Miss Florence von Etling.

Elgar's 'The Black Knight' and Bridge's 'The flag of England' are chosen for performance by the Middlesbrough Musical Union, under the direction of Mr. N. Kilburn, on December 7.

Messrs. Breitkopf & Hartel have made the interesting experiment of constructing an instrument which combines the properties of the pianoforte and the organ.

Mr. John Phillip Sousa is about to make a 'farewell tour' of the United Kingdom, South Africa, Australia, and New Zealand.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

BATH.—A highly successful concert was given on November 2, by the Avon Vale Musical Society, in aid of local charitable institutions. The performance given of Schumann's 'Paradise and the Peri,' the chief work in the programme, did full justice to the charm and beauty of the work. The solo portions were well sung by Miss Beatrice Spencer, Miss Gertrude Hall, Mr. Louis Godfrey and Mr. Foxton Ferguson. The choir and band, together numbering 150, were ably directed by Mr. J. S. Liddle. Wagner's 'Meistersinger' overture opened the concert.

BEXHILL.—A lecture on 'Milton and his music' was given by Sir Frederick Bridge at St. George's Hall on November 16. He dwelt chiefly upon the music written by Henry Lawes to 'Comus.' Illustrative selections were given by Miss Molly Deane (mezzo-soprano), Mr. A. H. Crouch (baritone), and a string orchestra conducted by Mr. A. P. Howe.

BRIGHTON.—In opening their eighty-fourth season at the Dome, on November 3, with Mendelssohn's 'St. Paul,' the Brighton Sacred Philharmonic Society lived up to their high reputation. The performance, given under Mr. Robert Taylor's experienced and well-inspired conducting, was one that did full justice both to the dramatic and the devotional elements in the work, and one that displayed the choir's fine quality and richness of tone at its best. The chief soloists, all of whom did their parts well, were Miss Marion Perrott, Miss Jessie Larard (new to Brighton), Mr. Joseph Reed, and Mr. Graham Smart. The accompaniments were played by the full orchestra of the Society, aided by Mr. John Dalling at the organ.

DORCHESTER.—The Madrigal Society gave the opening concert of their season on November 2, at the Corn Exchange. The chief work was Elgar's 'The Banner of St. George.' Mr. Edgar A. Lane secured a vivid and musically interpretation, to the merits of which Miss Simpson contributed as soprano soloist. The miscellaneous numbers included Dr. Brewer's 'Waken, lords and ladies gay,' sung by the choir, and solos sung by Miss Simpson and Mr. Cecil G. Graham. The Madrigal Society will combine with the Weymouth Choral Society to perform Haydn's 'Creation,' on December 15, at Weymouth, under Mr. Lane's direction.

HANLEY.—The Hanley Glee and Madrigal Society renewed their acquaintance with Mendelssohn's 'Elijah,' on November 3. It is eight years since they performed the work under the late James Garner, and of the 265 choristers who formed the choir last month, few there were who took part on the last occasion. Miss Esta D'Argo, Miss Florence Taylor, Mr. Frank Mullings and Mr. Watkin Mills supported the principal parts. The orchestra was drawn from Manchester and Liverpool, Mr. I. Freeman, of Llandudno Pier, occupying the leader's chair. The whole performance was most satisfactory, the musical critic of the local Press asserting that Mr. John James had set up a standard that he and his choir would have some difficulty to maintain.

HARROGATE.—At two benefit concerts given by Mr. Julian Clifford on November 5, a number of Wagner excerpts were played by the Leeds Symphony Orchestra. The prison scene from 'Faust' was sung by the Hon. Mrs. Clifford, Mr. Tom Child and Mr. John Browning. An orchestral descriptive piece was conducted by Master Julian Clifford, aged six!

HAYDON BRIDGE.—With assistance from Hexham, Haltwhistle and Penrith, the Primitive Methodist Choir gave a second performance of Stainer's 'The daughter of Jairus' at the Town Hall on November 3. Mr. E. Davidson conducted, and received excellent assistance from the principals, Miss A. Chilton, Mr. C. Surtees and Mr. J. T. Sparke, and from the accompanists, Mr. W. W. Parker (pianoforte) and Mr. N. W. Robson (harmonium). The choir of seventy voices gave impressive interpretations of a number of specially selected choruses.

HULL.—Mauder's sacred cantata 'Olivet to Calvary' was performed on the occasion of an anniversary service held at Fountain Road Primitive Methodist Church on November 6. Mr. Alfred Southwell conducted, and Mr. W. N. Parker assisted at the organ.

LEICESTER.—A sound performance of 'The Creation' was given by the Philharmonic Society at Sir Herbert Marshall's first concert of the season, which took place on November 10. The occasion was one of unusual interest, as being the first appearance of Mr. W. J. Bunney as conductor of the Society. The success he achieved with the choir, and that secured by Madame Donalda as soprano soloist, roused great enthusiasm. The tenor, Mr. James Hay, and the baritone, Mr. Thorpe Bates, also gained, as they deserved, a large share of applause. The amateur band was led by Mr. Betjemann, and Mr. L. V. Wykes assisted at the organ.

LEITCHWORTH.—Haydn's 'The Creation' was efficiently performed by the Philharmonic Society at the Pixmore Institute on November 16, under the direction of Mr. H. Gomersall. The principals were Miss Lucie Lenoir, Mr. Harry Dollins and Mr. Samuel Heath. Mr. Snowden led the orchestra, and Mrs. Talbot and Mr. Seymour accompanied at the pianoforte and organ respectively.

READING.—The Temperance Choral Society gave a creditable performance of Handel's 'Acis and Galatea' at the Small Town Hall on October 25, under the direction of their enthusiastic conductor and trainer, Mr. A. V. Moss. Highly efficient work was done by the soloists, Miss K. Woodley, Mr. A. R. Glead and Mr. W. Drake. In the miscellaneous section of the programme the choir sang 'Hush, gentle wind,' and Miss Cutler gave solos. Miss M. Jackson led the orchestra.

SCUNTHORPE.—The Choral Society, who are face to face with a heavy debt, gave an excellent performance of 'The Messiah' at the Wesleyan Chapel on November 16, under the direction of Mr. F. C. Nicholson. Madame Siviter, Madame Alice Sampson, Mr. A. Monaghan, and Mr. Charlesworth George were the soloists, and Mr. H. Dudley the organist. It is to be regretted that the attendance was insufficient to give the Society much help in their difficulties.

SOUTHPORT.—A 'Ladies' night' programme of a very delightful character was provided on November 17 at the Queen's Hotel by the members of the Southport Vocal Union, under the direction of Mr. J. C. Clarke. The programme, which was much appreciated by a large audience, included Brahms's 'United are we,' Schumann's 'Battle song' and 'Lotos flower,' and Foote's 'Into the silent land.' The Birkdale (mixed) and Apollo (male) Quartets sang part-songs.

SWANSEA.—Gounod's 'Redemption,' which had not been heard in this town for nineteen years, was revived by the Harmonic Society on November 7 at the Albert Hall, under the able direction of Mr. Harry Williams. A fine performance was given of the melodious and sincerely religious work, which impressed the audience to the extent that they refrained from interrupting with applause. Mr. Hulley's orchestra and Mr. David Lewis, at the organ, played the accompaniments. The soloists were Miss Esta d'Argo, Miss Tillie Richards, Mr. John Harrison, and Mr. David Hughes.

TODMORDEN.—The first concert of the season took place on Tuesday, November 8, before a fairly good audience. The first half of the programme consisted of 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' the second part being miscellaneous. The principals were Miss Ada Forrest, Mr. Henry Turnpenney, and Mr. James Coleman, all of whom scored a success. The performance on the whole was good, the only drawback being the scarcity of male voices.

Answers to Correspondents.

MR. GILBERT M. THOMAS asks whether the last melody-note in the third bar of Chopin's twentieth Prelude should not be E natural, alleging that E flat is often played. The combined authority, in their respective editions, of Kindworth, Door, Mikuli, and Reinecke, in favour of E natural, should be conclusive.

VIBRATIONS asks where he could obtain an instrument for recording visibly the vibrations of sound (say, from a tuning fork), for demonstration at a lecture on 'Science and Sound.' The Cambridge Scientific Instrument Company, Cambridge, we believe, make an instrument for recording vibrations, such as is desired.

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BEETHOVEN.—'Now thank we all our God' is the usual translation.

Numerous other answers are held over or have been dealt with privately.

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FOR STRING ORCHESTRA

COMPOSED BY

ERNEST AUSTIN.

(Op. 35.)

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DAILY TELEGRAPH.

Mr. Austin shows ready employment of orchestral means, and his nine Variations are well wrought and effective. Very expressive is the third, a slow movement in two sections, and its successor, a crisp and lively Scherzo, engages the ear in thoroughly legitimate fashion. . . . A pointed close is provided to a decidedly meritorious and resourceful work, which so took the fancy of the audience that they twice summoned Mr. Austin to the platform and warmly applauded him.

MORNING POST.

The Variations, performed for the first time, created an immediate impression. . . . They indeed make high claims to be regarded as a classic. They are certain to be popular because, with all their skill, ingenuity, and inventiveness, their construction is clear and their original basis is never hidden.

STANDARD.

In all the Variations there is woven a web of harmony both fanciful and artistic. Such is the contrapuntal skill employed in his treatment of the theme that it is only to be regretted that the composer did not make a little more use of it. Mr. Wood secured an excellent reading, and at the close Mr. Austin was called to the platform.

DAILY NEWS.

Quite the most interesting, and individual work was Mr. Ernest Austin's set of Variations for strings on the tune of "The Vicar of Bray."

DAILY MAIL.

It is an immensely clever composition and should be placed permanently in the repertory of the Queen's Hall Orchestra.

REFEREE.

Splendidly played, the merry work was most heartily received.

SUNDAY TIMES.

Nine in number, they show great ingenuity in preserving the characteristics of the subject theme through its rhythmic and harmonic transformations, and the music has a spontaneous and thoroughly English feeling. One of the best sections is that in march time, in the Trio of which fragments of the subject theme are heard against a drone accompaniment; while in the last section the composer has given play to a merry wit and has pictured the four instruments in strenuous competition for priority of audience. So clear was its humour that it was followed with ripples of laughter from the audience, and the call to the composer was unusually enthusiastic.

MUSICAL STANDARD.

A work of such absolute delightfulness is not heard everyday. From start to finish one's interest was held captive as the composer commented variously upon his theme. In the spirit of true beauty were Variations one, three and eight, while energy dominated others, and a vein of delicious humour accounted for the rest. The writing is always clear and sane, and with any amount of sheer cleverness, 'The Finale' is an absolute inspiration of humour, and is worked out with irresistible comedy.

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The

Competition Festival Record

No. 29.

MR. ERNEST NEWMAN ON COMPETITIVE MUSICAL FESTIVALS.

THE Worcestershire musical competition is to be held at Stourbridge next May, and already the musical forces of the town are concentrating to ensure its success. With a view to stimulating country interest in the festival, a drawing-room meeting, at which Mr. Ernest Newman spoke on the significance and influence of the modern competitive festival movement, was held at Hagley Hall on November 4. Mr. Edward Amphlett presided.

The competitive festival movement, said Mr. Newman, introduced the masses of the people, the people who most needed music, to an enormous amount of first-rate music. It introduced it to them in the best possible way, by making them perform it themselves. That, in itself, was an excellent thing. The main reason for his faith in the movement, however, was that, so far as he could see, it was the only way by which they could get out of the present desperate state of music in England. This was due mainly to the fact that the average English man or woman did not find enjoyment in music, or, at least, did not anticipate finding enjoyment in music. People would not go to concerts unless they thought they would enjoy them. That was why the bulk of our concerts were made up of familiar works. The average concert season consisted of certainly 'The Messiah' and 'Elijah,' a few familiar orchestral works, the 'Tannhäuser' overture, the 'Pathetic' Symphony, and a Beethoven Symphony. Nine-tenths of the English people knew nothing of Wagner. We had had poor performances in the provinces of some of the later works, but all the English provinces knew of Wagner was 'Tannhäuser' and 'Lohengrin.' The 'Ring,' the 'Meistersinger,' and 'Tristan' were unknown, and yet in a year or two we should be celebrating the centenary of Wagner. The only way to get people to make a habit of concert-going and opera-going was to familiarise them with music. And how was that to be done? The only way, he took it, was by constantly playing good music. How were they to break that vicious circle in which they now were? They might have the giving of good concerts made much more easy by private endowments, as had been done to a large extent on the Continent. In England we were as yet very far from that, and we were equally far from State or municipal aid.

MUNICIPALITIES AS CONCERT-GIVERS.

The reason we could not get municipal aid was because the masses of the people were not keen enough about music. If they were keen enough about it they would not mind any sacrifice—and in this connection he reminded them of what Freiburg was doing with its provision of a £200,000 opera house, which it was prepared to run at an annual loss of £6,000, to be defrayed from the rates. There was not the slightest chance of such municipal enterprise as that in England, and, indeed, he recognised that the Town Council were not the body to run art. If we did get a municipal grant, he feared it would be devoted mainly to the wrong purposes—to music in the parks and the police band. Some people looked to the musical festival of the old type to regenerate English musical art. He was afraid, however, that the days of the festivals were numbered. It was not a pleasant prospect, but one they had to face. The festivals were losing their prestige. They had lost ground, he thought, because the big towns had developed a musical life of their own, and the festivals were becoming more and more of the ordinary kind, for which people refused to pay festival prices. The expenses of these

festivals were constantly growing, and in the nature of things the receipts could not similarly advance. Hence he was led to say the festival would have to be promoted in the future at a loss of hundreds or thousands of pounds. The only practicable way to develop the musical taste they desired, he suggested, was to tackle the problem from the point of view of making audiences. If they could get a sufficient number of people interested in music to go to a concert room or opera house night after night, there would not be the slightest difficulty, for there were plenty of people quite willing to supply good music. But how to make these audiences? Under the present system of musical education they were not making them. Something must be wrong with the system of teaching. Take a city like Birmingham, with its hundreds of thousands of people. They were overrun with music schools and music teachers; there must be tens of thousands learning music. Yet they rarely came to concerts.

THE VITALITY OF COMPETITIVE FESTIVALS.

Why he placed so much hope in the competitive musical festivals was because they were making audiences. That was their great merit. The vitality of movement was shown by its growth. While the other festivals were going down and the prospect of concert societies was certainly not improving, the competitive festival movement had gone on increasing every year. And it was but about twenty years old. At the first Morecambe festival there were four competitions. Twenty years later the festival ran on for four days, every minute crowded from ten in the morning till ten at night. At Blackpool, a slightly younger festival, there were now fifty-nine distinct competitions. The music there performed was of an equally high class. By no other organization could music of such a class be brought into the homes of the ordinary poorer classes. What were the results of the festival? In the first place the participants were familiarised with music of the highest kind, music they would not have heard under other circumstances. The festivals were in the hands of accomplished musicians, who were careful that no piece went into the syllabus except on its own merits. Boys and girls thus were familiarised with music of really artistic quality from the first. Then the festivals had the very great advantage of setting up a totally new standard of importance to choral music. Nobody who had not been to Morecambe or Blackpool, or one of the big festivals, could have the slightest idea of the beauty, the absolute perfection of the choral singing. Another result would be that ultimately the festival would transform the older style of choral singing.

REVOLUTION OF CHORAL SINGING.

At the present time choral singing was in a rut. It grew up on Handel and Mendelssohn—principally on Handel. They knew what the Handel chorals was. There was no room for the finer shades of emotional expression. Trained in this music, the largest and best festival choirs invariably failed when they came to the music of the modern composers. They had not the technique, and in order to learn the technique they must go to the smaller choirs. Here they heard in every voice the tremble of individual emotion; the beauty of the music was a personal matter to everybody taking part in the piece. That personal emotion translated itself into their tones, into their expression, and some day he hoped they would have a revolution in their choral singing. The festival movement again had brought out a new class of conductors—a lot of people who were previously unheard of, who never suspected their own powers, and would never have had a chance of developing those powers but for the

festivals. He had seen miners conduct, and conduct admirably: conduct certainly as well as many of the most famous conductors and trainers of the large festival choirs. The movement had also influenced our composers, as anybody would admit who had followed the development of choral composition in England. Until a man had been to one of those festivals he did not know what the choir could do. In such ignorance composers wrote part-songs of a simple type because they created for the choirs limitations which in fact did not exist. They wrote now exactly as they felt. Mr. Granville Bantock's choral style, for instance, had been absolutely transformed in the space of three years—since he adjudicated at a great Northern festival. But after all, the greatest of all the influences of the festival movement was that it was educating audiences. Their hope was that the constant contact with good music on the part of those who performed it at the festivals would send them to good music elsewhere. They would make a musical habit. That was why people went to hear music on the Continent, not because they were inherently more musical than us; they simply had the musical habit. The movement was instilling a real love of music in the hearts of a great mass of the population; it was going to make audiences for concerts of a more elaborate kind, and when the audiences came, musical taste would be far better than it had ever been in England before. It was making listeners instead of performers, whereas our present system had made performers and not listeners. Therefore, with confidence, he said to everybody who was interested in the progress of music in England, there was no cause that would more repay any time, trouble, or money he might be able to give than the competition festival movement.—From the *Birmingham Daily Post*.

THE LATE MISS WAKEFIELD.

In the report of the Association of Musical Competition Festivals, just issued, Lady Mary Trefusis contributes the following tribute to the late Miss Wakefield:

To the many friends of Miss Wakefield any appreciation of her character and life must seem superfluous, and any expression of regret wholly inadequate.

Her friendship was a very real and personal possession to a large number of people, and her energy and keenness an inspiration to a far larger circle still.

An intimate friend of Ruskin, and sharing with him an intense love of beauty, Miss Wakefield spent her life in making the motto she selected for the Kendal competition, 'Music is a fair and glorious gift of God,' a living reality to thousands of her countrymen and women.

Although Miss Wakefield did not originate musical competitions in England, she was practically the founder of the movement to establish them; not only was she the indirect promoter of many of them, but a large number owed their preliminary meeting or their tentative beginning to her sympathetic advice and help, and encouraging optimism.

That the movement has grown so remarkably in twenty-five years is owing chiefly to her large-mindedness, which, never hindered nor hampered by a rigid insistence on minute details of local management, welcomed every fresh development in what has been one of the most remarkable musical movements of the past quarter of a century. Musical competition festivals appealed to her on their musical, social, and democratic sides, and she gave them the best of her powers during the best years of her life.

She was the founder of our Association, and looked to it to promote a great union for strength; her loss would be a crushing one to its members and executive if we did not feel that neither dependency nor pessimism can exist with the memory of her brilliant vitality; and that our best memorial is to carry on to the utmost of our ability the work which was so dear to her heart. And must we not believe, that our loss is for Mary Wakefield, in the trust and best sense, a progress 'from harmony to heavenly harmony'?

The complete syllabus of the Morecambe festival, to be held on May 16, 17, 18, 19, is now ready, and can be obtained, price threepence post-free, from the Hon. Sec., Percy W. de Courcy Smale, Festival Office, West End Road, Morecambe.

CHILDREN'S CHOIRS AT THE BLACKPOOL FESTIVAL.

Commenting on the children's day at the recent Blackpool Festival, the *Manchester Guardian* says: 'But the memory cannot get away from the children—happy folks to be able to learn such music in their childhood. They will carry its influence with them through life. Yesterday I mingled freely with the crowds of solo vocalists, and their comments were both amusing and instructive. Here is an interesting confession from one who took a high place:—"The best day's work I ever did was to come to Blackpool Festival twelve months ago; I learned more in those few hours listening to others, than in all the teaching I had ever received; how not to do things; what to avoid and what to accept; my faults were clearly but kindly set forth; I knew I had them, and was helped to get rid of them." There is the whole secret of the hold these festivals have got on our northern public. A great democratic school of music has been established, having for its object the ultimate recovery of music amongst the masses.'

The *Times* also says: 'There is no more delightful part of these festivals than the classes for children's choirs, and no feature of their work has been more beneficial than the part they have played in helping to kill that raucous tone which used to make the singing classes in elementary schools into a hideous travesty of music. Where the old barbaric methods exist—and unfortunately they still exist in some places—the children grow up without the smallest conception of what a beautiful sound means, and with the idea that music is merely a matter of beating out a jiggling tune in the same way that they hear it ground out by the piano-organ in the street. Every one of the children's choirs who sang on Friday produced a pure quality of tone which many a Cathedral choir might envy, and all showed that in matters of phrasing and interpretation their intelligence was fully awake and alert. The challenge banner which is awarded for singing, in three classes, an unaccompanied part-song (three voices), a cantata, and a sight-test, was deservedly won by the Devonshire Road School, Blackpool. The work done by another choir which did not enter for the challenge banner, but which won the competition on Tuesday for female voices open to girls under 18 years of age, is also particularly worthy of mention, both because of the exceptionally good quality of their singing and because it happens that they do not come from the North, but from Leyton, in Essex. Southerners, and Londoners especially, accept the vocal superiority of the North much too complacently; and we are falling into the lazy habit of sending to Yorkshire or Lancashire when we want to hear good choral singing. When one hears voices of such a smooth and unforced quality, such a subtle expressive power, and such rhythmic feeling and vitality, all coming from a number of little girls whose average age is between 12 and 13 and who are taught in an elementary school on the borders of London, one is inclined to wonder whether there is any valid reason for the fact that choral performances in London concert rooms never rise above the level of insipid mediocrity unless the choir is specially imported from the North. These children gave a private performance on Saturday morning, at which they sang several part-songs by Elgar, Schubert's "An die Musik," and other things in a way which showed not only the excellence of their training, but that they are all genuine little enthusiasts. Perhaps it is only the lack of that quality which generally keeps back London singing.'

STOCKSBRIDGE.

October 1.

The prize-winners at this competition, which we omitted to report in our last issue, were as follows:

Pianoforte solo.—Miss Constance M. Broadbent.

Boys' solo-singing.—Fred Pearson.

Soprano.—Miss Nellie Talbot.

Contralto.—Miss Annie Chilton.

Tenor.—Mr. W. H. Leal.

Bass.—Mr. G. H. Fisher.

JUNIOR CHOIRS.

1st. Stocksbridge Congregational (Dr. Robertshaw).

2nd. Salmon Pastures C.S., Sheffield (Mr. W. H. Dawn).

CHURCH OR CHAPEL CHOIRS (Local).

- 1st. Stocksbridge Congregational.
- 2nd. Deepcar Church (Mr. J. Pyrah).

CHURCH OR CHAPEL CHOIRS (Open).

- 1st. Stocksbridge Congregational.
 - 2nd. Stocksbridge P. M. (Mr. S. W. Slater).
- Mr. Harry Evans was the adjudicator in all classes.

KEIGHLEY.

THE SUMMERSCALES COMPETITION.

October 29 and November 5.

This festival continues to be successful. It attracted a large number of solo players and singers, and choirs as follows: (a) children's, 8; (b) male-voice, 14; (c) mixed-voice, 17; (d) female-voice, 5. The tests in these were respectively:

- (a) 'The echoing green' (Stanford); 'Drake's drum' (Coleridge-Taylor).
- (b) 'Wide o'er the brim' (Clarke Whitfield); 'Bind thy brows' (Stainer); 'How sweet thy modest light' (Burrows); 'Heroes of the storm' (Frank Davidson).
- (c) 'Æolian harp' (F. James); 'O nightingale' (Frank Davidson); 'Who is Sylvia?' (E. German); 'The hunting song' (Benedict).
- (d) 'The corall'd caves' (Smart); 'From the green heart of the waters' (Coleridge-Taylor).

The chief results were as follows; the figures show the marks obtained:

Children's Choirs.—1, Heaton Church Choir, 145 marks; 2, Sipton Brougham Street School Senior, 143; 3, Ingrow Council School, 132.

Male Choirs which had not won a first prize.—1, Wyke Glee Union, 145; 2, Heaton Church Choir, 144.

Mixed-voice Choirs (open).—1, Thornton Vocal Union, 151; 2, Saltair Prize Choir, 137; 3, Keighley Vocal Union, 127; 4, Bradford Vocal Union, 126.

Ladies' Choirs (open), not more than 24 voices.—1, Settle Choral Union, 137; 2, Keighley Vocal Union, 134.

Mixed Choirs which had not won a first prize.—1, Soyland Choir, Ripponden, 143; 2, Thornton United Methodist Chapel, 137; 3, West End Congregational Chapel, Sowerby Bridge, 133.

Male-voice Choirs (open).—1, Leeds Musical Union, 140; 2, Tordmorden Male Choir, 139.

The adjudicators were Mr. Frederick Corder (vocal) and Mr. William Townsend (pianoforte). In giving his adjudication on the second day, Mr. Corder said that such a competition made him feel a pride in his own country. It was not often that one could feel that sense of pride, especially in London. London was always looked upon as the centre of the universe, but he regretted to say that in matters that they might really call musical, it was not so. Choral music did not seem to prosper in London. Perhaps it was due to the fact that there were too many other attractions, because there had been a time when it flourished more than now. He supposed a great many people found golf and bridge more interesting, but he thought it was a pity that choral music should be cast aside. But in the North choral music did flourish, and it was a joy to come and adjudicate, although he did it with fear and trembling. The competitions this time had been of a very high level of merit throughout. The choral singing, of course, claimed first place. They had had fine tenors, and good altos and sonorous basses, such as they did not hear everywhere. The solo competitions also showed students of great promise, while the children's choirs were really most effective. The interest and polish they put into the work were wonderful.

Mr. Allan Bradley, the hon. sec., and the committee, have certainly every reason for satisfaction. The interest in the festival is not only unabated, but increased.

At a competition organized by the Co-operative Association at Ilkerton, on October 29, there were junior choirs and adult and junior solo classes. Long Eaton Choir, under Mr. William Woolley, won the first place for the fifth time. Miss Madge Bradber (Derby) won the contralto prize, and Gladys Cotter (Derby) that for girls' solo-singing (under 16). Mr. T. H. Warner adjudicated.

BARROW-IN-FURNESS.

November 10, 11, 12.

The twelfth annual festival brought a substantial advance in the standard of performance, if not in the number of entries. The adjudicators, Mr. Dan Price and Mr. E. T. Davies, were highly complimentary in most of their criticisms.

The chief solo prize-winners were the following:

- Pianoforte.—Miss Vida Whittaker.
Violin.—Miss Doris Haughton.
Boys' solo-singing.—Jack Kewley, Dalton.
Girls' solo-singing.—Miss Gwennie Bell.
Soprano.—Miss Mary Curwen.
Contralto.—Miss Dorothy Bottomley.
Tenor.—Mr. Albert A. Wood.
Baritone.—Mr. J. T. Lackinsson.
Bass.—Mr. Edward B. Nowell.

The following were the tests and chief results:

CHIEF CHORAL COMPETITION.

Tests: 'Weary wind of the west' (Elgar); 'Tell me, O love' (Parry).

- 1st. Barrow Madrigal Society (Mrs. Bourne).
- 2nd. Haverigg Madrigal Society (Mr. G. H. Cooke).
- 3rd. Morecambe Madrigal Society

(Mr. P. W. de Courcy Smale).

- Keighley Vocal Union.
Millom Vocal Union.
Keswick Madrigal Society.

MADRIGAL SINGING.

Test: 'Sister, awake' (Bateson).

- 1st. Keighley (Mr. G. S. Day).
- 2nd. Morecambe (Mr. Smale).
- Keswick (Mr. Smale).
- Haverigg (Mr. Cooke).

MALE-VOICE CHOIRS.

Tests: 'Hail, O moon' (Sibelius); 'From the sea' (Maddowell).

- 1st. Whitehaven (Mr. H. R. Woledge).
- 2nd. Lancaster (Mr. R. T. Grosse).
- 3rd. Millom (Mr. Cooke).
- Vickerstown (Mr. W. Currie).

FEMALE-VOICE CHOIRS.

Tests: 'Now sleeps the crimson petal' (G. von Holst); 'The three horsemen' (Woyrsch).

- 1st. Morecambe Madrigal Society (Mr. Smale).
- Haverigg Madrigal Society (Mr. Cooke).

LOCAL CHOIRS (two classes).

- Millom Vocal Union (Mr. R. R. Johnson).
Dalton Wesleyan (Mr. W. H. Pearsall).

CHILDREN'S CHOIRS (age under 15).

- Test from 'Jack Horner's ride' (Hathaway).
1st. Millom Wesleyan S. S. (Mr. F. J. Phillips).
2nd. Millom, St. George's S. S. (Mr. H. G. Cooke).
Barrow, St. James' Girls Choir (Miss G. Ashburner).

GIRLS' FRIENDLY SOCIETIES, &c.

Test: 'Clouds o'er the summer sky' (G. von Holst); 'Song of the dunes' (C. H. Lloyd).

- 1st. Millom Wesleyan S. S., senior (Mr. F. J. Phillips).

The event created great interest, and once again demonstrated the excellent musical capacity of competitors. As will be seen, Mrs. Bourne, fresh from her laurels at Blackpool, again won the chief choral prize.

PRESTON.

November 17, 18, 19.

This festival used to be held early in the spring. This year the experiment was tried of holding it on the above dates. There was obviously some risk in choosing a period so soon after the great Blackpool event, which was held, as recorded in our last issue, from October 18 to 22, because although Preston has to some extent its own clientele, it also caters for the attendance of the best-known Northern choirs. As it turned out, the chief choral sections were not

well supported, but, as a compensation, there were numerous entries in other classes.

The tests were on the whole most admirably chosen as exemplifications of good and suitable music. In one choral section the pieces were chosen to meet the protests, made last year by Dr. R. C. Brown, a well-known amateur and deeply respected medical practitioner, that the tests then employed were too difficult and not interesting to the general public. The tests selected to meet his views were the part-songs 'When Spring comes round' (Smart) and 'Lullaby of life' (Leslie).

The school singing was excellent. There were not a large number of entries in these sections, but the interest taken in the proceedings was great. The local education authority gave its support to the scheme, and allowed children to attend on the afternoon of the children's day, with the consequence that the large hall was packed by some thousands of juveniles who were eager appreciators of the action-songs.

Two notable features of the results were the remarkable performance of 'Hear my prayer' (Mendelssohn) by Wilfrid V. Perry in the boys' solo class, and the still more remarkable performance of Miss Brown in the adult soprano solo section. This young lady is only nineteen, and exhibited a beautiful voice and a highly temperamental style. The tests she sang were Handel's 'So shall the lute' and Goring Thomas's setting of Mignon's song. It may be hoped that her undoubted talent will not be unduly exploited.

Mr. Tattersall's fine Southport Choir was the only one that ventured to tackle the three tests in the mixed-voice choir, A section. They sang very finely.

The adjudicators were Dr. McNaught, Mr. Dan Price, Mr. S. H. Broughton, Mus. Bac., and Mr. J. E. Adkins, Mus. Bac.

PUBLIC ELEMENTARY SCHOOLS (Local).

Tests: 'Fair is the night' (Pinsuti); 'Winds are blowing' (Haynes).

2nd. Christ Church Girls' (Miss R. Humphreys).

Roebeck Street C.S. (Miss Challen).

1st. St. Walbuge's Boys' (Mr. J. Smith).

St. Ignatius' Boys' (Mr. J. E. Thornton).

PUBLIC ELEMENTARY SCHOOLS (Open).

Tests: 'The invitation' (Cook); 'In our boat' (Cowen).

1st. St. Mary's Street Wesleyan (Mr. H. Howarth, B.A.).

2nd. All Saints', Wennington Road, Southport (Miss M. Ward).

Hesketh-with-Becconsall C.E. (Mr. Thomas Wilson).

ELEMENTARY SCHOOLS.—SIGHT-SINGING.

1st in Sol-fa and Staff: St. Mary's Street Wesleyan (Mr. Leslie A. Margerison).

ACTION SONGS.

(12 to 20 children; age under 12.)

3rd. St. Ignatius' Girls' (Miss Barnby).

'Doll duet and dance' (from the 'Circus Girl').

1st. St. Walbuge's Girls' (Miss A. Turner).

'A visit from Santa Claus.'

4th. St. Ignatius' Girls' (Miss Cromleholme).

'A Dutch Fair.'

2nd. Victoria School, Blackpool (Miss Hawkins).

'Pets of the circus ring.'

CHURCH AND CHAPEL CHOIRS (Mixed).

(Local) 1st. Walton-le-Dale Wesleyan (Mr. J. Renwick).

(Open) 1st. Adelaide St. United Methodist, Blackpool (Mr. J. S. Warburton).

MALE-VOICE CHOIRS.

Tests: 'Sadly the moon' (Coerne); 'Sorrow's tears' (Cornelius).

1st. Warrington (Mr. W. S. Nesbitt).

2nd. Colne Orpheus Glee Union (Mr. L. Greenwood).

FEMALE-VOICE CHOIRS.

Tests: 'The mermaid' (Schumann); 'Daisies' (Davidson).

1st. Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

Preston Lyric (Mr. Joseph Smith).

2nd. Scorton Ladies' Choir (Mr. Arthur Clegg).

MIXED-VOICE CHOIRS, B.

Tests: 'Lullaby of life' (Leslie); 'When Spring comes round' (Smart).

Preston Vocal Union (Mr. William Tattersall).

Preston Co-operative Choir (Mr. Arthur Kirkham).

2nd. Blackpool Orpheus Glee Society (Mr. Clifford Higgin).

1st. Preston Lyric (Mr. Joseph Smith).

MIXED-VOICE CHOIRS, A.

Tests: Madrigal, 'Thule, the period of Cosmography' (Weelkes); 'Thro' groves sequestered' (Holbrooke); 'Sea drift' (Coleridge-Taylor).

One entry, The Southport Choir (Mr. W. Tattersall).

MIXED-VOICE CHOIRS.—SIGHT-SINGING.

1st. Preston Vocal Union (Mr. Tattersall).

2nd. { The Southport Choir (Mr. Tattersall).

Preston Lyric (Mr. Joseph Smith).

Soprano solo.—Miss Violet M. Brown.

Contralto solo.—Miss A. Greenwood.

Tenor solo.—Mr. Joseph W. Robinson.

Baritone solo.—Mr. Horace Brown.

Bass solo.—Mr. Arthur Rawstron.

Boys' solo.—Wilfrid V. Perry.

EAR-TEST COMPETITION.

The following were the tests given in the writing-down by ear competition;

	(a)	(b)	(c)	(d)
No. 1.				
No. 2.				
No. 3.				
No. 4.				
No. 5.				
No. 1.	(a)	(b)	(c)	(d)
No. 2.	(a)	(b)	(c)	
No. 3.	(a)	(b)	(c)	
No. 4.	(a)	(b)		
No. 5.	(a)	(b)		

Six children were sent in from each of four schools.

St. Mary's School children got every note down correctly, except that one child omitted an octave mark!

A meeting of the conductors and others concerned in the People's Palace Musical Festival (London, E.), was held at the Chapter House, St. Paul's Cathedral, on Saturday, November 12. The object was partly social, and in order to set the machinery going for next year's festival. Dr. McNaught spoke on the choice of music and choir training (the audience being turned into a choir for the purpose), and on behalf of the committee and promoters of the festival he presented Mr. J. McGowan, the hon. treasurer, with the volumes of the new edition of Grove's 'Dictionary,' as a mark of the subscribers' regard and esteem.



Hymn

COMPOSED BY

ADOLPHE ADAM.

953. A charge to keep, I have... King 3d.	632. Behold the Name ... Percy Pitt 4d.	635. Come unto Me... G. J. Elvey 3d.
484. A crown of grace for man Brahms 4d.	501. Behold, two blind men J. Stainer 3d.	103. Come unto Me (Bach) J. Stainer 3d.
476. A few more years shall roll H. Blair 3d.	938. Bethlehem ... Ch. Gounod 13d.	922. Come with high and holy ... Blair 3d.
478. A prayer for peace ... Crotch 3d.	378. Bless the Lord ... M. Kingstoun 3d.	748. Come, ye children and ... J. Booth 3d.
801. A solemn prayer ... A. H. Brewer 3d.	796. Bless the Lord, O my soul Halling 3d.	924. Ditto ... H. J. King 3d.
935. A song of joy John E. West 3d.	855. Bless the Lord thy God Roberts 3d.	324. Come, ye faithful ... E. V. Hall 3d.
917. Abide with me ... Ivor Atkins 3d.	450. Bless thou the Lord C. Bayley 3d.	921. Come, ye faithful, raise the strain 3d.
424. Abide with me ... R. Dunstan 3d.	374. Bless thou the Lord Oliver King 3d.	951. Come, ye sin-dehiled J. Stainer 2d.
805. Adeus Fideles ... H. Hofmann 4d.	693. Blessed are the dead B. L. Selby 4d.	931. Come, ye thankful ... B. Steane 3d.
927. All go unto one place Wesley 3d.	667. Blessed are the pure A. D. Arnott 3d.	914. Come at times ... Woodward 3d.
247. All nations whom B. Luard-Selby 4d.	390. Blessed are they A. W. Batson 3d.	622. Create in me a clean heart P. J. Fry 3d.
113. All they that trust ... Dr. Hiller 8d.	616. Blessed are they ... H. Blair 3d.	688. Crown Him the B. L. Selby 3d.
475. All Thy works ... J. Barnby 4d.	77. Blessed are they ... W. H. Monk 3d.	356. Daughters of Jerusalem H. J. King 3d.
503. All Thy works ... G. H. Ely 3d.	182. Blessed are they ... Arthur Page 3d.	719. Dawns the day R. H. Legge 3d.
30. All Thy works ... E. H. Thorne 3d.	15. Blessed be the God S. S. Wesley 2d.	213. Day of anger (Requiem) ... Mozart 6d.
719. All ye who seek ... H. M. Higgs 3d.	756. Blessed be the Lord J. Barnby 3d.	682. Day of wrath ... J. Stainer 2d.
9. All ye who weep ... Gounod 3d.	895. Blessed be the Lord O. Gibbons 2d.	252. Death and life Walter Parratt 3d.
592. Alleluia! now is Christ T. Adams 3d.	876. Blessed be the Lord E. V. Hall 3d.	968. Death is swallowed up in Hollins 3d.
729. Alleluia! the Lord liveth C. Harris 3d.	183. Blessed be the Lord Dr. Heap 6d.	849. Deliver us, O Lord Gibbons 3d.
937. Almighty God, give us Wesley 3d.	770. Blessed be the Lord Markham Lee 3d.	90. Distracted with care ... Haydn 3d.
361. And all the people saw J. Stainer 6d.	321. Blessed be the Lord C. L. Williams 4d.	887. Do not I fall heaven H. Blair 3d.
699. And God shall wipe Greenish 3d.	724. Blessed be Thou E. C. Baird 2d.	737. Doth not wisdom cry D. S. Smith 3d.
229. And it was the third hour Elvey 4d.	838. Ditto ... J. Kent 4d.	703. Drop down, ye heavens Stainer 4d.
485. And Jacob was left alone J. Stainer 6d.	400. Blessed City A. C. Fisher 4d.	277. Enter not into Judgment Dr. Clarke 2d.
658. And Jesus entered H. W. Davies 4d.	284. Blessed is He F. E. Gladstone 2d.	362. Eternal source ... F. Brandeis 3d.
732. And suddenly there came H. J. Wood 3d.	262. Blessed is He ... C. H. Lloyd 8d.	854. Exalt ye the Lord H. Elliot Button 3d.
675. And the Lord said T. W. Stephenson 3d.	292. Blessed is He A. C. Mackenzie 3d.	764. Except the Lord build ... Edwards 3d.
357. And the city of the living King 3d.	631. Blessed is the man Clarke-Wheeler 3d.	419. Except the Lord build ... Eaton Faring 4d.
778. And there shall be signs Naylor 4d.	64. Blessed is the man Sir John Goss 3d.	628. Ditto ... H. Gadsby 3d.
402. And when the day C. W. Smith 3d.	769. Blessed is the man H. W. Wareing 3d.	470. Eye hath not seen (S.A.) Foster 3d.
861. Angel Spirits P. Tchaikovsky 2d.	286. Blessed Jesu (Stabat Mater) Dvorak 6d.	584. Ditto (S.A.T.B.) M. B. Foster 3d.
642. Angel voices, ever singing E. V. Hall 3d.	943. Blessed Lord S. Coleridge-Taylor 3d.	625. Far be sorrow ... E. V. Hall 3d.
611. Angels from the realms Cowen 3d.	5. Blessing, glory, wisdom B. Tours 4d.	672. Far from the world H. W. Parker 3d.
751. Angels from the realms E. V. Hall 3d.	950. Ditto ... A. H. Brewer 3d.	340. Far from their home Woodward 3d.
923. Arise, shine ... G. F. Cobb 4d.	632. Blow up the trumpet F. Liffie 3d.	364. Father, hear the prayer F. Brandeis 3d.
208. Art thou weary ... C. H. Lloyd 3d.	916. Blow ye the trumpet Henry Leslie 3d.	676. Father, now Thy grace W. Coenen 3d.
948. As Christ was raised Wareing 3d.	601. Born to-day ... J. P. Sweetling 3d.	40. Father of Heaven Dr. Walmisley 3d.
311. As I live, saith the Lord E. T. Chipp 3d.	118. Bow Thine ear ... W. Bird 3d.	384. Father of Life ... S. J. Gilbert 3d.
33. As it began to dawn Ch. Vincent 3d.	939. Bread of Heaven ... E. German 3d.	768. Father of mercies ... E. V. Hall 3d.
498. As Moses lifted up F. Gostelow 3d.	774. Break forth into joy H. E. Button 3d.	671. Father of mercies John E. West 3d.
643. As the earth bringeth A. H. Brewer 4d.	415. Ditto S. Coleridge-Taylor 3d.	28. Fear not, O land ... Sir John Goss 3d.
24. As the hart pants (S.A.T.B.) Gounod 4d.	798. Ditto ... H. A. Matthews 3d.	916. Fear not, O land ... W. Jordan 3d.
147. Ascribe unto the Lord T. Adams 6d.	112. Ditto ... K. Prentiss 6d.	874. Fear the Lord, for I am H. J. Booth 3d.
109. Ascribe unto the Lord S. S. Wesley 3d.	497. Ditto ... B. Steane 3d.	466. Flee from evil Rev. W. J. Clarke 3d.
399. At the Lamb's High E. V. Hall 3d.	343. Brightest and best ... E. V. Hall 4d.	553. For a small moment ... J. Stainer 2d.
456. At the Sepulchre H. W. Wareing 4d.	340. Bring unto the Lord Gladstone 3d.	254. For ever blessed Mendelssohn 3d.
957. Author of Life Divine Button 4d.	98. Brother, thou art gone Sir J. Goss 4d.	198. For the mountains ... L. Samson 3d.
660. Awake, awake John E. West 3d.	279. By Babylon's wave Gounod 2d.	901. For this mortal ... S. S. Wesley 3d.
700. Awake, awake, put on Greenish 4d.	197. By the rivers of Babylon L. Samson 4d.	728. Forsake me not ... J. Goss 4d.
56. Awake, awake, put on J. Stainer 6d.	121. By the waters of Babylon Boyce 4d.	473. From the deep I called Spohr 6d.
759. Awake, awake, put on Stephenson 3d.	521. Ditto ... H. R. Warke 3d.	227. Give ear, O Lord T. M. Pattison 2d.
149. Awake, awake, put on M. Wise 4d.	853. Ditto ... H. M. Higgs 3d.	431. Give ear, O Shepherd A. Whiting 3d.
955. Awake! O Zion ... C. Forrester 3d.	644. Ditto S. Coleridge-Taylor 3d.	88. Give ear, O ye heavens Dr. Armes 3d.
190. Awake, thou that sleepest Stainer 6d.	742. By Thy glorious death A. Dvorak 4d.	956. Ditto W. G. Alcock 3d.
150. Awake up, my glory M. Wise 3d.	116. Call to remembrance J. Battishill 6d.	604. Give thanks, O Israel Ouseley 4d.
74. Be glad and rejoice M. B. Foster 3d.	952. Ditto ... J. V. Roberts 3d.	741. Give the King Thy W. G. Alcock 6d.
578. Be glad and rejoice ... B. Steane 3d.	680. Calm on the list'n'g ear Parker 3d.	309. Give the Lord Thy C. H. Lloyd 8d.
212. Be glad, O ye righteous H. Purcell 4d.	841. Cast me not away C. L. Williams 3d.	383. Give unto the Lord H. W. Coenen 4d.
915. Be merciful ... H. Purcell 4d.	497. Ditto S. S. Wesley 3d.	937. Glorious and powerful God Gibbons 3d.
67. Be merciful E. A. Sydenham 4d.	497. Christ both died E. W. Naylor 3d.	2. Glory be to God ... S. S. Wesley 4d.
597. Be peace on earth ... Crotch 3d.	454. Christ is risen G. B. J. Aitken 3d.	779. Glory to God in the E. M. Lee 3d.
567. Be Thou exalted ... C. Bayley 3d.	308. Christ is risen ... J. M. Crament 3d.	341. God be merciful ... A. H. Mann 4d.
583. Beyond all our mind A. E. Godfrey 3d.	666. Christ is risen ... C. W. Jordan 4d.	49. God be merciful ... S. S. Wesley 3d.
471. Be ye therefore ... A. S. Baker 3d.	533. Christ is risen ... J. V. Roberts 3d.	236. God be merciful unto C. F. Lloyd 6d.
440. Before the heavens H. W. Parker 3d.	814. Christ is risen E. A. Sydenham 4d.	105. God came from Teman Dr. Steggall 4d.
651. Behold, all the earth G. F. Liffie 4d.	307. Christ our Passover E. V. Hall 3d.	367. God is a Spirit W. S. Clarke 3d.
912. Behold, God is great E. W. Naylor 3d.	783. Christ the Lord is risen again 3d.	128. God is gone up ... Dr. Croft 4d.
865. Behold, God is my John E. West 3d.	370. Christ the Lord is risen to-day 3d.	892. God is gone up ... O. Gibbons 3d.
636. Behold, God is my F. C. Woods 4d.	488. Christians, awake ... J. Barnby 3d.	864. God is gone up Walter B. Gilbert 2d.
349. Behold, how good (Male) Caldicott 3d.	648. Christians, awake ... H. M. Higgs 4d.	605. God is my salvation C. F. Bowes 3d.
349.* Ditto (S.A.T.B.) Caldicott 3d.	445. Cleanse me, Lord G. F. Wigley 3d.	131. God is our hope Dr. Greene 6d.
419. Ditto Hamilton Clarke 4d.	52. Come, and let us return Sir J. Goss 3d.	332. God is our refuge ... A. Foote 4d.
89. Behold, I bring you J. Bartley 3d.	805. Come hither, ye faithful Hofmann 4d.	912. God is a Spirit Dr. Roberts 6d.
296. Ditto J. Maude G. Crament 4d.	283. Come, Holy Ghost Sir G. Elvey 4d.	75. God said, Behold Sir G. Macfarren 4d.
870. Behold, I come quickly Ivor Atkins 3d.	201. Come, Holy Ghost ... L. L. Hutton 4d.	969. God so loved the world H. Moore 3d.
713. Behold, I have given you C. Harris 3d.	829. Come, Holy Ghost ... Palestine 2d.	473. Ditto J. V. Roberts 3d.
554. Behold, I send ... J. V. Roberts 4d.	717. Come, Holy Ghost C. L. Williams 2d.	342. God, that madest earth A. C. Fisher 2d.
587. Behold my servant J. F. Bridge 3d.	881. Come, let us join our G. V. Hall 3d.	344. God, who at sundry times J. H. Mee 4d.
65. Behold now, praise J. B. Cudde 3d.	293. Come, my soul ... E. C. Martin 4d.	715. God's peace is peace eternal Grieg 3d.
691. Behold now, praise H. W. Wareing 3d.	314. Come now and let us H. W. Wareing 3d.	550. Grant, we beseech Thee M. Elvey 2d.
915. Behold now, praise John E. West 3d.	419. Come unto Him Gounod 2d.	388. Grant we beseech Thee Roberts 1d.
315. Behold, O God ... F. W. Hind 4d.	946. Ditto ... H. Leslie 3d.	517. Great and marvellous J. F. Bridge 4d.
544. Behold, the days come Woodward 4d.	256. Come unto Me H. R. Coudrey 3d.	187. Ditto Dr. Monk 3d.
		848. Ditto T. Tomkins 3d.

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O HOLY NIGHT!

("NOËL")

THE WORDS WRITTEN BY J. S. DWIGHT

COMPOSED BY

ADOLPHE ADAM.

ARRANGED AS AN ANTHEM FOR SOPRANO (OR TENOR) SOLO AND CHORUS,
WITH AN ACCOMPANIMENT FOR THE ORGAN

BY
JOHN E. WEST.

Price Twopence.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante maestoso.

SOPRANO
(OR TENOR)
SOLO.

Andante maestoso. ♩ = 72.

O ho - ly night! the stars are brightly

p *See.*

Ped.

shi - ning, It is the night of the dear Sa - viour's birth;

Long lay the world . . in sin and er - ror pi - ning, Till He ap -

pp

peared, and the soul felt its worth. A thrill of hope, the

pp

O HOLY NIGHT!

wea - ry world re-joice, For yon - der breaks a new and glo - rious morn ! . .

SOLO.

Fall on your knees ! . . . Oh, hear the an - gel -

CHORUS.

SOPRANO. *sotto voce.*

ALTO. Fall on your knees ! . . . Oh,

sotto voce.

TENOR. Fall on your knees ! . . . Oh,

sotto voce.

BASS. Fall on your knees ! . . . Oh,

sotto voce.

add to Ch. & Str.

Fall on your knees ! . . . Oh,

mp

voic - es ! O night . . . di - vine ! . . . O . .

hear the an - gel - voic - es ! O night . . . di -

hear the an - gel - voic - es ! O night . . . di -

hear the an - gel - voic - es ! O night . . . di -

hear the an - gel - voic - es ! O night . . . di -

O HOLY NIGHT!

night, when Christ was born! O night di-

vine, when Christ was born! O night di-vine,

vine, when Christ was born! O night di-

vine, when Christ was born! O night di-

vine, when Christ was born! O night di-

The musical score is for a piece titled "O Night, When Christ Was Born!". It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The music is in 3/4 time and G major. The vocal parts enter with the lyrics "night, when Christ was born!" and "O night di-". The piano accompaniment provides a harmonic foundation with arpeggiated chords and a steady bass line. The score includes dynamic markings such as "cres." (crescendo) and "p" (piano). The piece concludes with a final chord and a fermata.

Musical score for the song "O Night, O Night, Di-Vine!". The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with its own lyrics. The piano accompaniment is shown in the bottom two staves. The tempo markings are *dim.* (diminuendo), *rit.* (ritardando), and *a tempo.* (return to tempo). The piano part includes markings for *dim.*, *rit.*, *cres.* (crescendo), and *mf Gt. both hands.* (mezzo-forte, Grand staff, both hands).

Lyrics for the vocal parts:

Soprano: vine, O night, O night di - vine!
 Alto: O night, O night di - vine!
 Tenor: vine, O night di - - vine!
 Bass: vine, O night di - - vine!

O HOLY NIGHT!

CHORUS.

f Fall on your knees! . . . Oh, hear . . . the an - gel .

f Fall on your knees! . . . Oh, hear . . . the an - gel .

f Fall on your knees! . . . Oh, hear . . . the an - gel .

f Fall on your knees! . . . Oh, hear . . . the an - gel .

- voi - - ces! O night . . . di - vine! . . . O . .

- voi - - ces! O night . . . di - vine! . . . O

- voi - - ces! O night . . . di - vine! . . . O

- voi - - ces! O night . . . di - vine! . . . O

O HOLY NIGHT!

night, . . . when Christ was born ! . . . O night . . . di -

night, when Christ was born ! O night . . . di -

night, when Christ was born ! O night . . . di -

night, when Christ was born ! O night . . . di -

The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the bass and chords in the treble.

- vine ! . . . O night, . . . O night di - vine !

- vine ! O night, O night di - vine !

- vine ! O night, O night di - vine !

- vine ! O night, O night di - vine !

- vine ! O night, O night di - vine !

The piano accompaniment continues with the same eighth-note pattern, marked with *dim.*, *rit.*, and *a tempo.* dynamics.

dim. *tr.* *Sie.*

dim. *Sie.*

The piano accompaniment features a more complex texture with sixteenth-note runs in the bass and chords in the treble, marked with *dim.*, *tr.*, and *Sie.* dynamics.

O HOLY NIGHT!

SOPRANO (OR TENOR) SOLO.

Led by the light . . of faith se-re-ne-ly beam - ing, With glow-ing

Ch.

p

hearts by His cra - dle we stand ; So, led by

light of a star sweet-ly gleam - ing, Here came the wise men . . from the O - rient

land. The King of kings lay thus in low-ly man - ger, In

pp

O HOLY NIGHT!

all our tri - als born to be our friend ; He knows our need, . . . He

CHORUS.

sotto voce.
He knows our

sotto voce.
He knows our

pp sotto voce.
He knows our

pp sotto voce.
He knows our

add to Ch. & Str.
mp

guard - - eth us from dan - - ger ; Be - hold . . . your

need, He guard - eth us from dan - - ger ; Be -

need, He guard - eth us from dan - - ger ; Be -

need, He guard - eth us from dan - - ger ; Be -

need, He guard - eth us from dan - - ger ; Be -

O HOLY NIGHT!

King! . . . be - fore . . . the Low - ly bend! . . . Be -

- hold . . . your King! be - fore Him bend! Be -

- hold . . . your King! be - fore Him bend! Be -

- hold . . . your King! be - fore Him bend! Be - hold . . .

- hold . . . your King! be - fore Him bend! Be -

The musical score is for a piece titled "The Lowly Bend". It features a vocal melody and a piano accompaniment. The vocal part consists of five staves of music, each with lyrics underneath. The lyrics are: "King! . . . be - fore . . . the Low - ly bend! . . . Be -", "- hold . . . your King! be - fore Him bend! Be -", "- hold . . . your King! be - fore Him bend! Be -", "- hold . . . your King! be - fore Him bend! Be - hold . . .", and "- hold . . . your King! be - fore Him bend! Be -". The piano part consists of two staves of music. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some measures having beamed eighth notes. The second staff is a bass clef with a key signature of two flats and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some measures having beamed eighth notes. The piano part is marked with "cres." (crescendo) at the end of each staff. The vocal part is marked with "cres." at the end of each staff. The overall mood is solemn and reverent.

dim. *rit.* *a tempo.*
 - hold . . . your King! be - fore the Low - ly bend!

dim. *rit.* *a tempo.*
 - hold your King! . . . be - fore the Low - ly bend!

dim. *rit.* *a tempo.*
 - hold your King! be - fore Him bend!

dim. *rit.* *a tempo.*
 . . . your King! be - fore Him bend!

dim. *rit.* *a tempo.*
 - hold your King! be - fore Him bend!

dim. *rit.* *a tempo.*
cres. *mf Gt.* *both hands.*

O HOLY NIGHT!

CHORUS.

He knows our need, . . . He guard - - eth us from

He knows our need, . . . He guard - - eth us from

He knows our need, . . . He guard - - eth us from

He knows our need, . . . He guard - - eth us from

The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

dan - - ger, Be - hold . . . your King! . . . be -

dan - - ger, Be - hold . . . your King! . . . be -

dan - - ger, Be - hold . . . your King! . . . be -

dan - - ger, Be - hold . . . your King! . . . be -

The piano accompaniment continues with the same rhythmic pattern in the left hand and harmonic support in the right hand.

O HOLY NIGHT!

fore the Low - ly bend! be - hold your

fore the Low - ly bend! be - hold your

fore the Low - ly bend! be - hold your

fore the Low - ly bend! be - hold your

King! be - fore the Low - ly bend!

King! be - fore the Low - ly bend!

King! be - fore the Low - ly bend!

King! be - fore the Low - ly bend!

King! be - fore the Low - ly bend!

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